JANUARY 2, 1954

MOTION PICTURE HERALD

1953

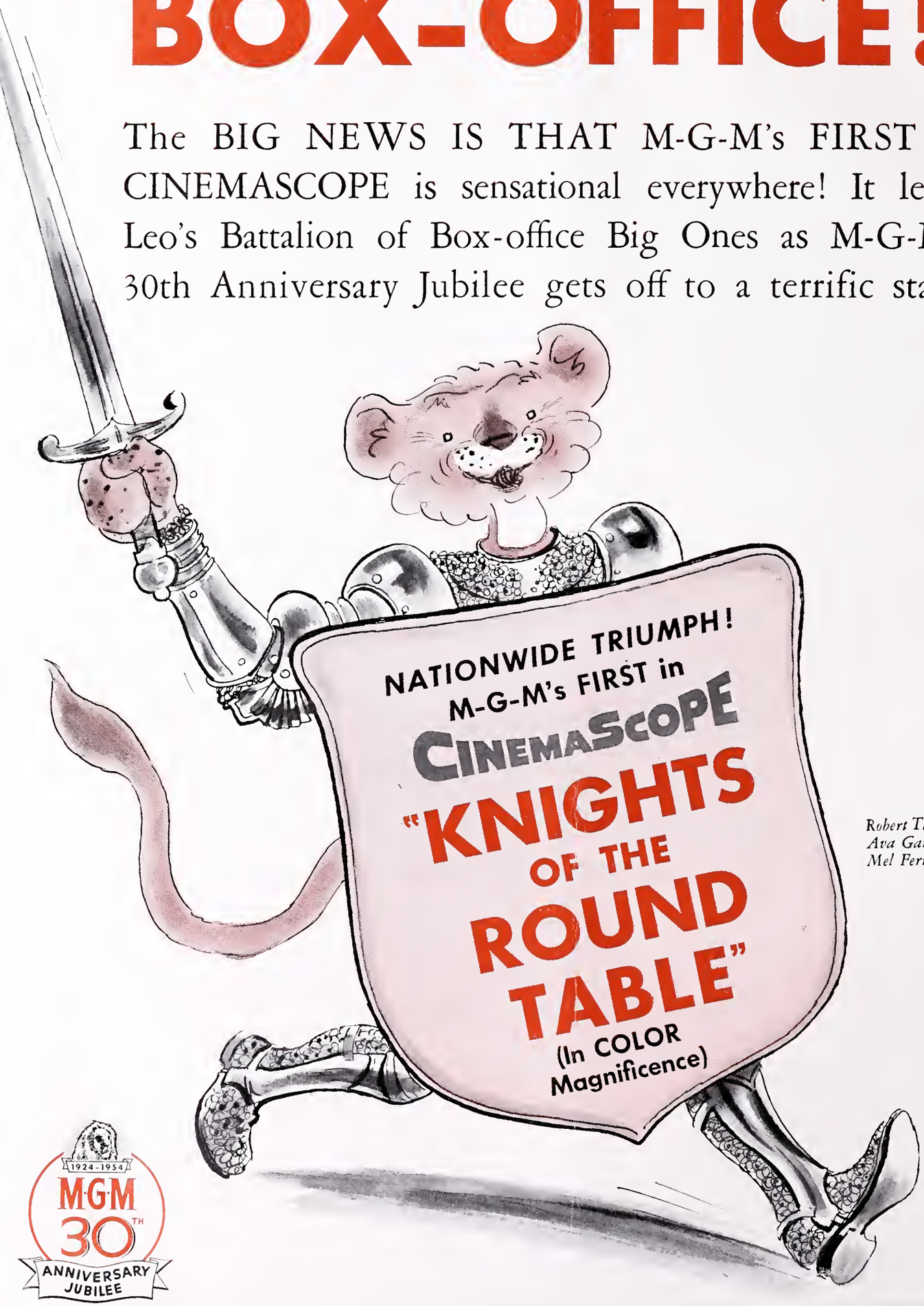
Money Making Stars

★ Gary Cooper
★ Martin & Lewis
★ John Wayne
★ Alan Ladd
★ Bing Crosby
★ Marilyn Monroe
★ James Stewart
★ Bob Hope
★ Susan Hayward
★ Randolph Scott

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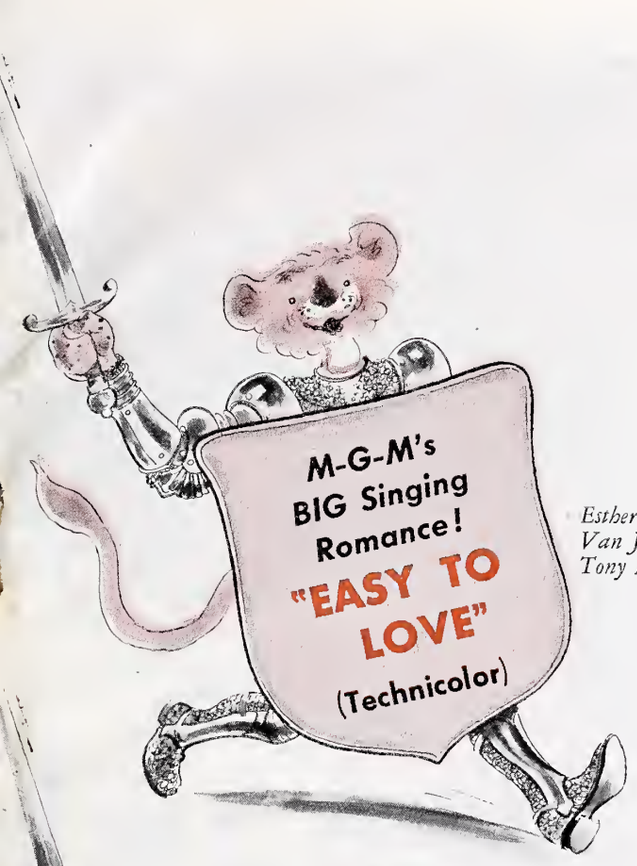
KNIGHTS OF THE BOX-OFFICE!

The BIG NEWS IS THAT M-G-M's FIRST in CINEMASCOPE is sensational everywhere! It leads Leo's Battalion of Box-office Big Ones as M-G-M's 30th Anniversary Jubilee gets off to a terrific start!



Robert Taylor
Ava Gardner
Mel Ferrer

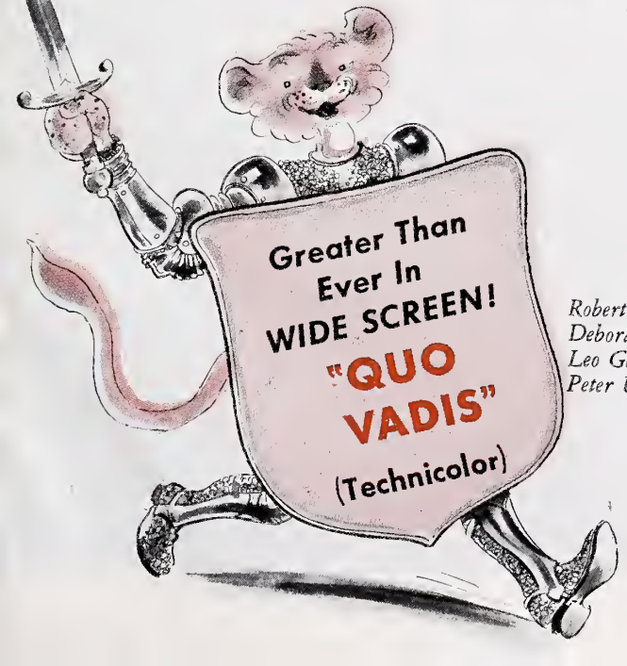
1924-1954
M·G·M
30TH
ANNIVERSARY
JUBILEE



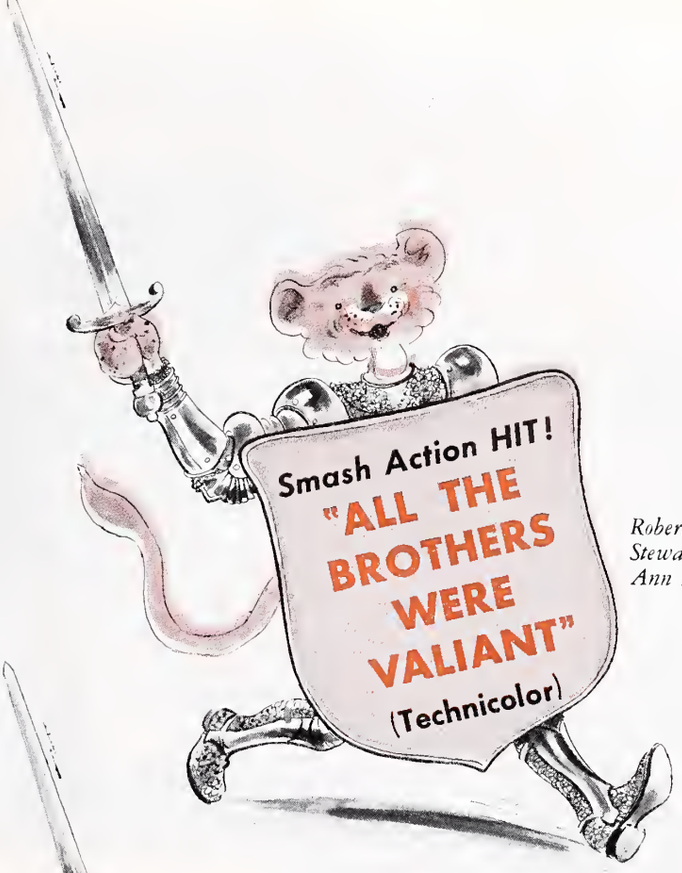
Esther Williams
Van Johnson
Tony Martin



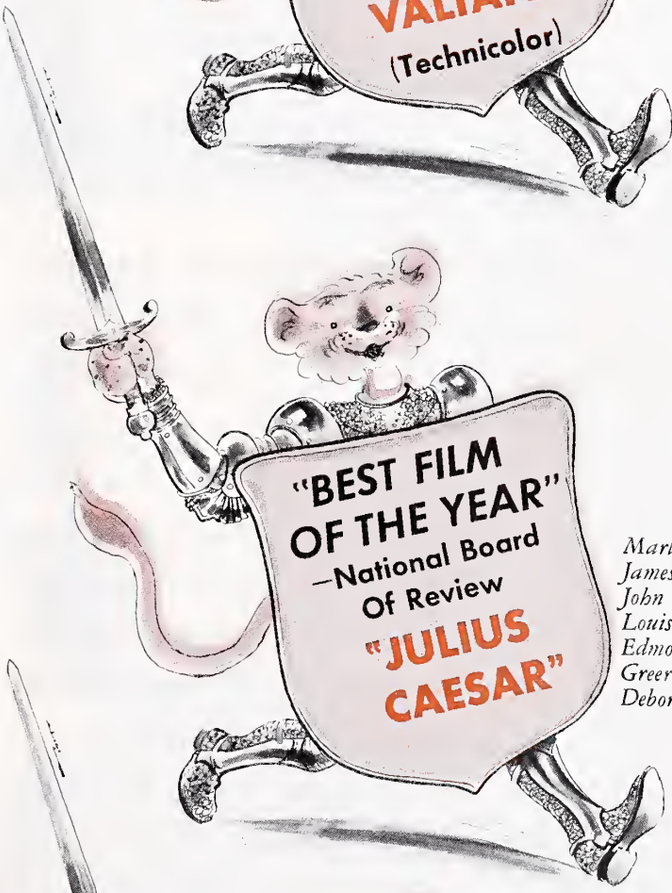
William Holden
Eleanor Parker
John Forsythe



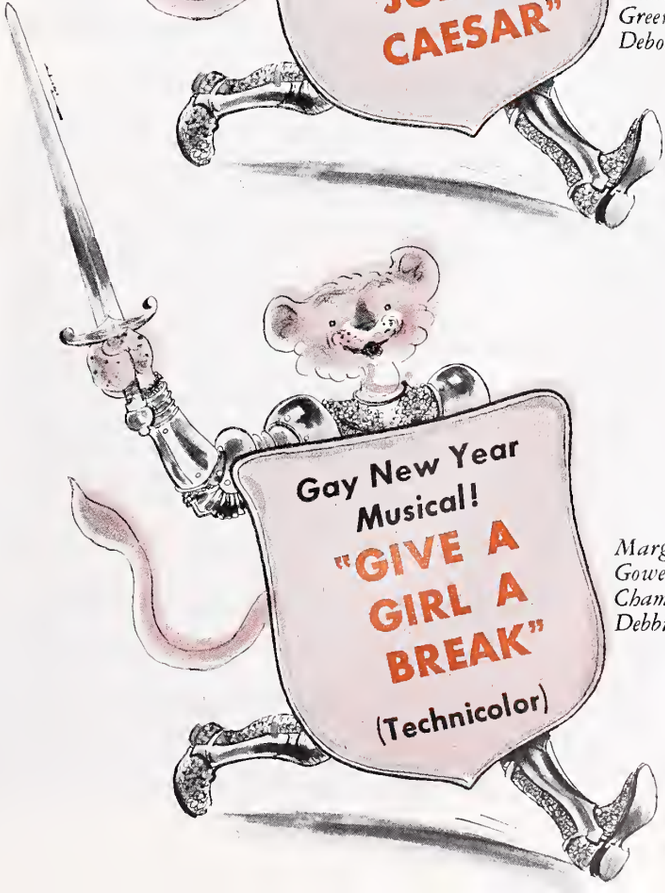
Robert Taylor
Deborah Kerr
Leo Genn
Peter Ustinov



Robert Taylor
Stewart Granger
Ann Blyth



Marlon Brando
James Mason
John Gielgud
Louis Calhern
Edmond O'Brien
Greer Garson
Deborah Kerr



Marge and
Gower
Champion
Debbie Reynolds

This is where "His Majesty O'Keefe" was made!

NEW YORK WORLD-TELEGRAM AND SUN.

Elizabeth Lands in Fiji As Wild Spears Whirl

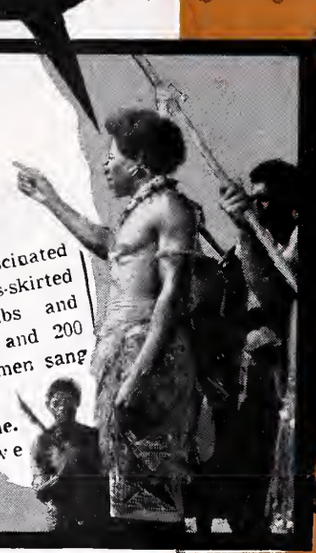
By the Associated Press.

SUVA, Fiji Islands, Dec. 17.—Queen Elizabeth II drained a shell of potent, soapy tasting "kava" today and acted as if she liked it as thousands cheered her arrival in the Fiji Islands. The royal libation was a pop-

The Queen watched fascinated while bare-chested, grass-skirted Fiji men whirled clubs and spears in war dances, and 200 garlanded men and women sang island songs.

Fijian Welcome.

Elizabeth we



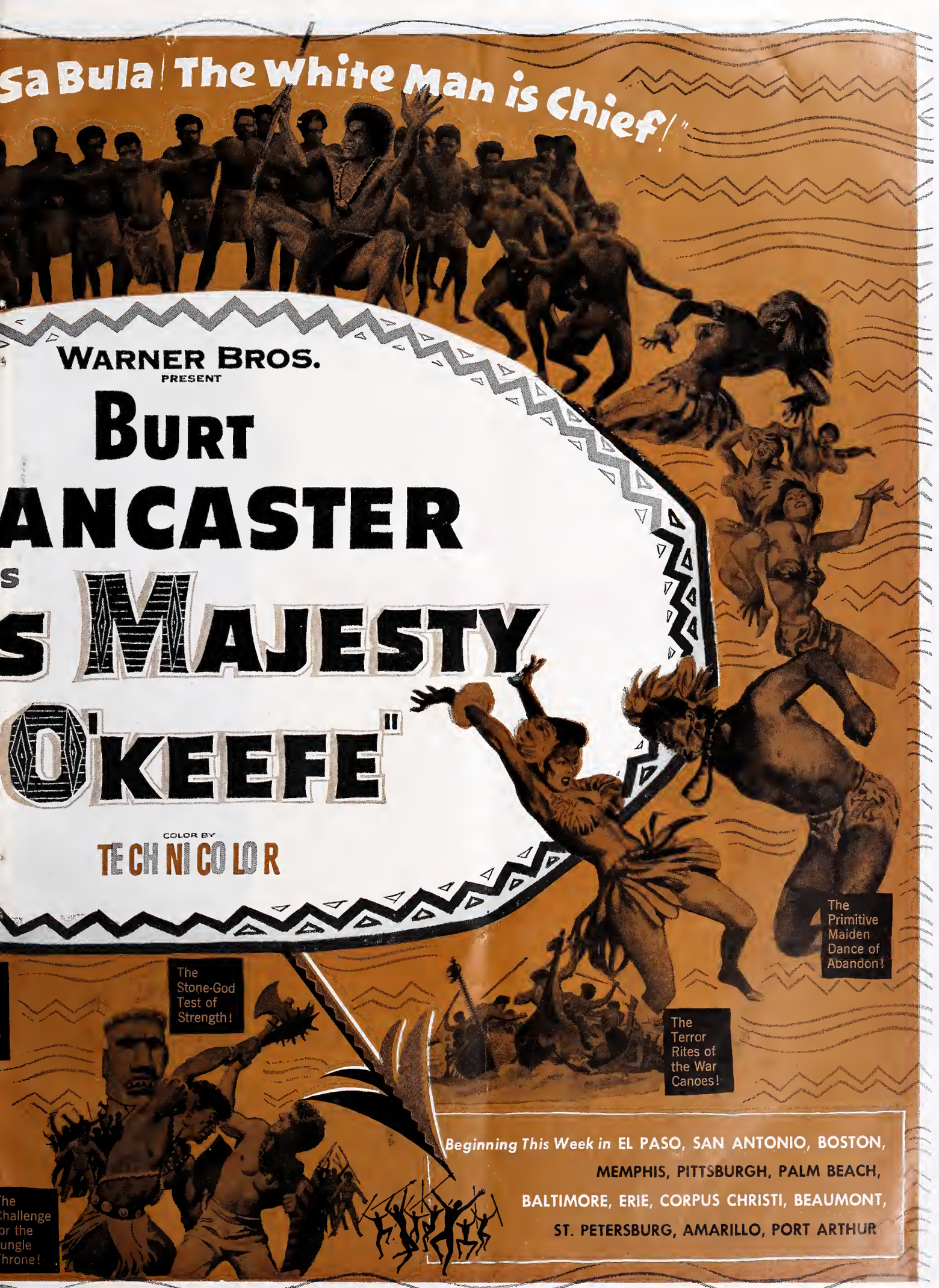


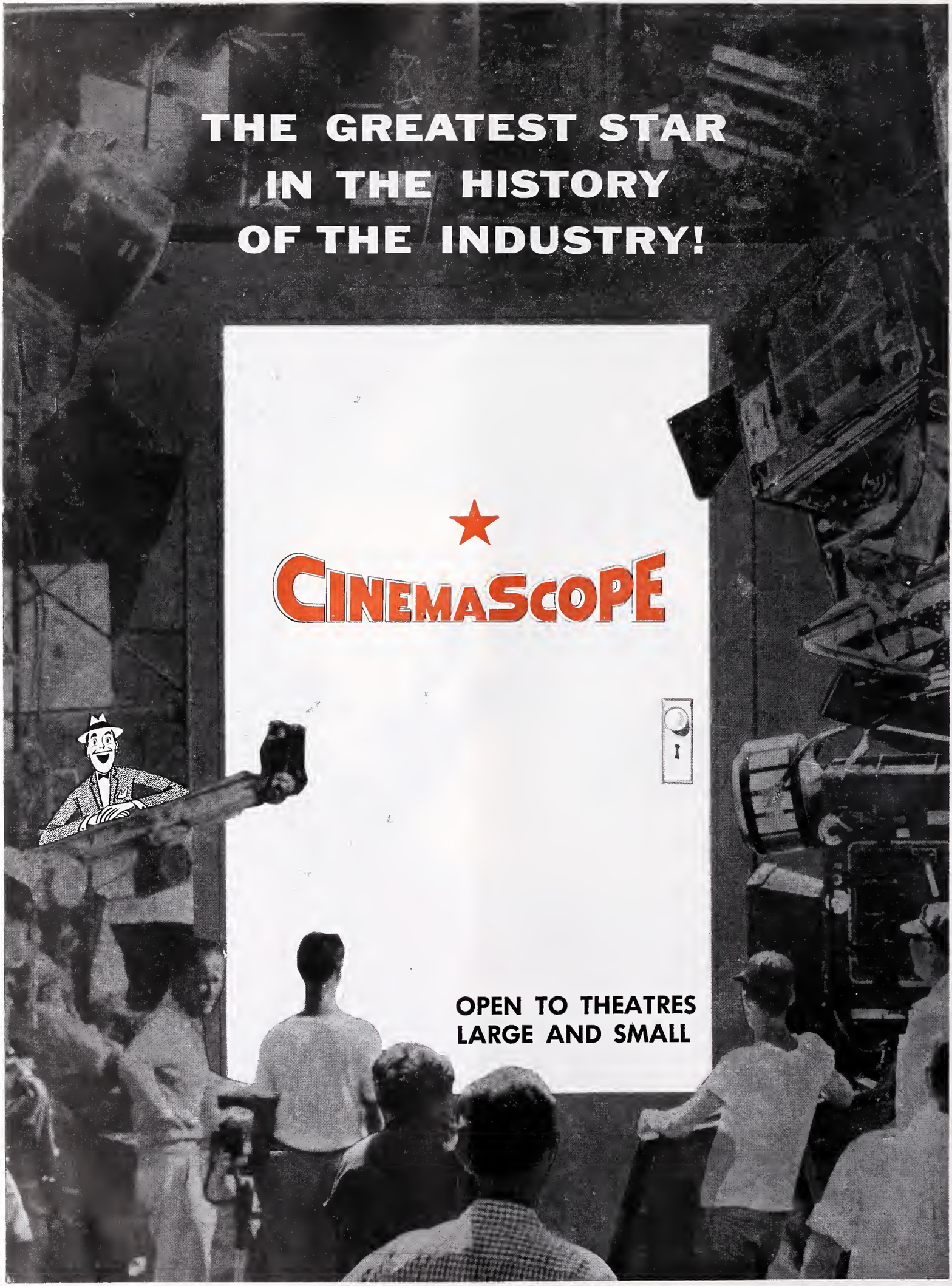
Two years and 4700 miles ago, Burt Lancaster and a company of 400 motion picture players and technicians arrived at Suva in the Fiji Islands. They were there to film in its authentic, fabulous backgrounds, the almost incredible love story of a fellow named David O'Keefe —a lost island trader from Savannah, Georgia who became chief and ruler of 10,000 barbarous warriors.

Here, surrounded by thronging spectacle, savage battles, mystic love-rites and multitudes of Fiji natives, is the role of roles for Burt Lancaster—a worthy dramatic successor to his portrayal in "From Here to Eternity".

Here, moviegoers will go on their most spectacular and their most off-the-path movie-safari in many a year.

Here is a two-million-dollar investment in a motion picture—every dollar of it invested in great entertainment!


sa Bula! The White Man is Chief!"
WARNER BROS.
PRESENT
BURT
ANCASTER
S
S MAJESTY
O'KEEFE"
COLOR BY
TECHNICOLOR
The Primitive Maiden Dance of Abandon!
The Terror Rites of the War Canoes!
The Stone-God Test of Strength!
he Challenge or the ungle hrone!
Beginning This Week in EL PASO, SAN ANTONIO, BOSTON,
MEMPHIS, PITTSBURGH, PALM BEACH,
BALTIMORE, ERIE, CORPUS CHRISTI, BEAUMONT,
ST. PETERSBURG, AMARILLO, PORT ARTHUR


THE GREATEST STAR
IN THE HISTORY
OF THE INDUSTRY!
CINEMASCOPE
OPEN TO THEATRES
LARGE AND SMALL

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 1

January 2, 1954

THE CODE DISPUTE

by MARTIN QUIGLEY

SAMUEL GOLDWYN in a letter to Eric Johnston, president of the Motion Picture Association, asserts his belief that "the time has come when it is imperative to bring the Production Code up to date." He further remarks that "in the almost quarter of a century since the Code's adoption, the world has moved on. But the Code has stood still."

Mr. Goldwyn's voice is one of authority in the motion picture industry and one of towering prestige with the amusement-seeking public the world over. It is unfortunate that the Goldwyn voice is now raised in chorus with that continuing cabal of clamor against the Code by those who seek the destruction of all restraints and standards in motion picture entertainment dedicated to the maintenance of decency and morality.

Mr. Goldwyn has not, I am sure, intended any such purpose. In fact, in the Johnston letter he states, "It is only through sound self-regulation that, as an industry, we can avoid the excesses that lead to unbridled censorship." But the public position which Mr. Goldwyn now assumes inevitably will have the effect of lending the weight of his influence to the comfort and support of those who, despising all regulation, want to tinker with the Code to the point of making it nothing other than a sham and a pretense.

To say that the Code ought to be brought up to date sounds on the face of it as an entirely reasonable observation. The world moves on and institutions and individuals who want to be abreast of the times must keep up with the procession. However, any such dictum applies to customs and conventions. It most emphatically does not apply in the area of morality. Principles in the area of morality are as unchangeable as are the pertinent principles in the area of mathematics. Theft, perjury, adultery and all of the other serious infractions of the moral law are morally wrong now, always have been and always will be. A code that would drift with any current of contrary thought would be a fraud.

Hollywood has been distantly familiar with the Code for nearly a quarter of a century. It would seem that such a span of time would have been sufficient for both Hollywood and all other elements of the industry to come to understand its essential character. But very little in this direction has actually happened. If this were not so it would not be popular to talk vaguely about "bringing the Code up to date."

THE Code document consists primarily of the application of moral principles, based on the Ten Commandments, to the subject matter of motion pictures. The duty of the Production Code Administration is to apply the principles of the Code, in an advisory manner, to the scripts and pictures which producers submit.

Secondarily, the Code document consists of a number of regulations based on matters of policy and expediency.

With respect to the primary—and in effect the essential part of the Code—to call for its revision is tantamount to calling for a revision of the Ten Commandments and the moral order of the Western world which is rooted in the Ten Commandments. It does appear that in the private lives of many persons such a revision has indeed been effected. But it is hardly to be argued seriously that if an individual or a group chooses to declare the Ten Commandments out of date and in need of revision to meet the conditions of the modern world any such attitude makes the Decalogue invalid.

As to the secondary and *impermanent* part of the Code, consisting of a number of regulations based on policy and expediency, this has been subject to revision and amendment frequently throughout its entire life.

Incidentally, it is this part of the Code which has caused much criticism to be visited upon the Code as a whole. That this should be so is indeed proper and logical because some of the policy regulations which have been in effect have been plain silly, such as the regulation against the use of the words "Hell" and "Damn."

To Mr. Goldwyn and to other serious and responsible critics of the Code the question might well be asked, "Just what do you want revised in the Code and what is the thought and language of the revision you seek?"

IF the revision requested from whatever source involves an alteration of a moral principle based on the Ten Commandments the answer must be an emphatic "No." Failing to make this answer the Association would become party to so emasculating the Code as to make it a hollow pretense which would betray its own and the public interest.

If the critics of the Code want a change in the regulations based on policy and expediency let them state what changes are wanted and to what purpose. At the present time there are pending for adoption by the Association a group of policy amendments; others might likewise be considered. But if other changes in this category are to be considered it will be necessary for their sponsors to speak, not in vague, general terms, but in specific language. Obviously to discuss the Code or any part of it in specific language serious study, and not merely casual acquaintance with the document, is imperative.

Over the misty vista of these many years Mr. Goldwyn remembers himself as "one of the initiators of the Code" in his letter to Eric Johnston. Simply for purposes of historical accuracy, he is reminded that the Code was not initiated by anyone in Hollywood. As Mr. Goldwyn will recall from this reminder it was originated and brought to Hollywood by the person whose name is signed to these lines. If Mr. Goldwyn should view any of the lines in this discussion as vehement, I am sure he will ascribe this to parental ardor and not unfriendliness.

Also for the purpose of historical accuracy, it should be noted that Mr. Goldwyn, from the time of the meeting of the producers association in January, 1930, at which the Code plan was first submitted, was an interested and constructive supporter of the Code idea and its administration.

This record is proof of his loyalty to the principle of self-regulation and an assurance that when the dust of the current debate subsides he will be found standing staunchly on the side of that kind of a Code which makes for decency in motion pictures and a good name for the industry.

Letters to the Herald

Tax Fight

To the Editor:

My 3-D equipment cost less than $150, and my sixth 3-D did more business than a similar 2-D on the same playdate. I now have some "strictly 3-D" customers.

Yes, Television is hurting our show, but it's also taking advertising dollars away from your local newspaper, and you are not doing a job unless you point this out to your editor at least once a week.

I hurt the loudest the last day of each month when I tear off a few pounds of flesh to send the Federal Reserve Bank, and although it's a stiff uphill fight, if you line up your newspaper and bank, and cooperate at the right time, we can eliminate this tax, but when I say we, I mean everyone in show business. The day before Ike vetoed the Mason Bill, I sent $50 worth of telegrams from leading organizations and business people. I am firmly convinced that had everyone done the same, we wouldn't be paying the tax today. Take a look at your last month's Federal tax depository receipt and ask yourself if you can afford the energy and cash to participate in the next waltz.—*JESS JONES, Ritz Theatre, Crescent, Oklahoma.*

Tribute to HERALD

To the Editor:

As the year comes to a close, I think we should pay tribute to your excellent magazine and all the help it has given us throughout the year. Every section is read with much interest and certainly a lot of valuable information and hints are given on the problems of theatre management.

Also, in these days when we see the box office sagging more than ever may we remind the producers that the smaller towns have to make a living also, so why not give us more down-to-earth stories with human interest family appeal. Animal pictures, race horse stories plus real clean humor will draw our patrons. However, as it now seems increased prices for pictures that often the parents will not allow their children to see results in their staying home as well. So, Mr. Producer, give us the family type picture and we'll be happy.—*D. P. SAVAGE, Capitol Theatre, Listowel, Ont.*

CinemaScope's Future

To the Editor:

What will CinemaScope *per se* mean on the sixth attraction?

I give you one answer: not as much as 3-D *per se*.

I hope it never happens—and scanning the lineup of CinemaScope productions for the next six months—I'm sure it will be far in the future, but wait until a CinemaScope production of the quality of "Man in the Dark" and "Arena" is released.

And now I would like to ask a question. Where are all the reviewers who criticized 3-D films for containing scenes that merely demonstrated the 3-D technique? Or isn't it so bad artistically to include scenes in a CinemaScope production that serve no purpose other than demonstrating the scope of the camera?—*A Mississippi Exhibitor.*

The Recipe

To the Editor:

The industry needs better and more pictures. Also more pictures with top stars.—*Exhibitor, Buffalo, New York.*

The Money Making Stars

THIS is the week in which exhibitors of the United States, Canada and Great Britain—through Motion Picture Herald's 22nd annual poll—bestow on actors and actresses their most prized honor. To be selected as one of the Top Ten Money Making Stars is the goal for which all members of the screen acting profession strive. To be named again and again is the firmest proof of player eminence.

Special recognition is due Gary Cooper, a veteran of fourteen appearances in the Top Ten, who now has attained the Number One position for the first time. To Mr. Cooper and his colleagues, congratulations and best wishes for continued box office success during 1954.

The HERALD thanks the thousands of exhibitors who again chose the players whose names meant the most on their theatre marquees.—**M. Q., Jr.**

MOTION PICTURE HERALD

January 2, 1954

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HAWKINS sweeps top honors in British champion polls Page 18

GOLDWYN suggests revisions in Production Code regulations Page 20

COMPO reports dues collections holding up to good level Page 20

CANDY hanging on exhibition Christmas tree in holiday week Page 21

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 22

20TH-FOX plans assistance to exhibitors on use of CinemaScope Page 22

1953 PROVED to be an anamorphic, lively aspect year Page 25

NORWALK citizens reopen local theatre closed three years Page 26

LOEW'S International shows single track sound system Page 27

DECCA indicates intention to buy more Universal stock Page 27

"ETERNITY" selected as best of the year by New York critics Page 27

COMMUNION Breakfast scheduled in New York for January 31 Page 28

AMPEX sound unit is announced for theatres up to 1,500 seats Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 29

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TELEVISION set production total in year reached 7,250,000 Page 34

COLOR TV approval leads to controversy on who gets credit Page 34

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The Release Chart Page 2128

On the Horizon

As smart and showmanlike a piece of promotion effort as has been seen in many a day was that achieved for the opening at the Broadway Paramount of Warner Brothers' "The Eddie Cantor Story," Thursday night of last week. At about the time the film was opening in New York, Cantor appeared on the Ralph Edwards TV show, "This Is Your Life," with an obvious direct tieup with the opening. The show is a coast-to-coast hookup enjoying high popularity. On Sunday on the TV Colgate program, Cantor, star of the show, plugged "The Eddie Cantor Story" all the way down the line. It was a case, indeed, of using the TV medium for all it was worth to promote a new film—and in this case, it was quite apparently worth plenty.

▶ "Show Biz," lively history of Broadway in its great years, written in the vernacular by Abel Green and Joe Laurie, Jr., has had reasonably successful sales as a book. Now its authors, the editor and a columnist on "Variety," have produced a record album—RCA Victor LOC-1011 and EOD-1011—of their half-century review. It is narrated by George Jessel and features songs and bands popular through the whole flamboyant era.

▶ The Supreme Court on January 6 or 7 hears crucial arguments on the constitutionality of state film censorship. For three hours, lawyers will debate whether the states of Ohio and New York were within their constitutional rights in banning the films "M" and "La Ronde."

▶ The Italian film producers want more screen time in their own country, and more money from their government. They put it baldly the other day in the considerable talk going around about Italy's projected new film law. The Italian Association of Producers wants special licensing of producers and distributors, which would have the effect of raising the number of days on which native films must be shown from 80 to 120 days yearly. They also suggest the government subsidy of 10 per cent of the gross income of pictures be increased to 16 per cent. The Association says foreign films in Italy the past year amounted to $10,000,000 less than the previous year; and that twice as many Italian films were exported as during the previous year.

WHAT PRICE LAP?

Ernest Kassebaum, owner of the Rivoli theatre, Seward, Nebraska, reports that the other day he received 50 cents in the mail from an anonymous patron who praised a recent screen attraction at the theatre. The note then added, "We found that one of our girls was too big to hold on our lap." Hence the 50 cents.

▶ Almost 60 per cent of American homes now have television receivers, David Sarnoff, chairman of the board of Radio Corporation of America, said this week in his annual report on the state of the business. Mr. Sarnoff cited the great variety of applications of radio, television and electronics which his company is developing for use in many fields, and he especially was jubilant about the imminence of color television. The magnetic recording of pictures, recently demonstrated by RCA, he called a development of great significance for the motion picture world.

▶ The Ford Motor Company has concluded a deal with Box Office Television for the most extensive off-hour theatre television show in the history of the medium. The closed circuit program, for Ford dealers and executives will be shown in 31 theatres in as many cities January 28.

FOR THE RECORD

Motion Picture Herald Presents The Box Office Hits of 1953

From Here to Eternity (Col.)
Gentlemen Prefer Blondes (20th-Fox)
Hans Christian Andersen (Goldwyn-RKO)
House of Wax (W.B.)
Moulin Rouge (U.A.)
Peter Pan (Disney-RKO)
The Robe (20th-Fox)
Shane (Para.)

[The pictures above are listed alphabetically by title.]

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This week in pictures

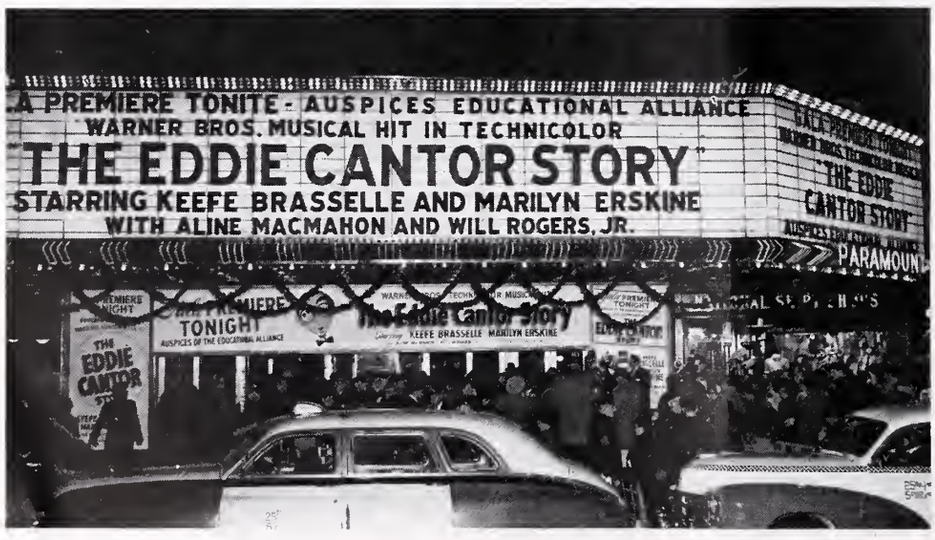
HOLIDAYS AND PREMIERES BRING BACK THOSE RINGING CASH REGISTERS

NEVER SO MUCH OF SO GOOD. Crowds jostled and gaped in New York and Hollywood these past holidays as the major motion picture companies presented a feast of their very best and very biggest, garnished with wide screens, CinemaScope, stereophonic sound, and, of course, 3-D. The array of product at this time of year represents a culmination of a trend and recognition that only quality pays off. In New York, virtually every night saw another Broadway opening. In Hollywood, MGM's "Knights of the Round Table" opening was itself a production.

AS "KING OF THE KHYBER RIFLES" was opened by 20th-Fox at the Rivoli, New York: below, the crowd scene; at the right, Mr. and Mrs. Leonard Goldenson. Mr. Goldenson heads American Broadcasting-Paramount Theatres.









WARNER'S "The Eddie Cantor Story" opened at the Paramount in conjunction with extensive benefit fund ceremonies and tieins. At the left, the Paramount marquee; above, Mrs. Keefe Brasselle; Mr. Brasselle, who portrays Mr. Cantor in the film, and Benjamin Kalmenson, Warner Brothers Distributing Corp. president.



20TH-FOX'S "Beneath the 12-Mile Reef" went into the Roxy, New York, aided by promotions engineered by Charles Einfled, vice-president, shown at the right below with guests Meyer Schine, Schine circuit head, and Mrs. Schine.







IN HOLLYWOOD, MGM's first CinemaScope creation, "Knights of the Round Table" opened at the Egyptian. At right, production chief Dore Schary, right, with Lana Turner and Lex Barker.



IN NEW YORK, Columbia's "Miss Sadie Thompson" at the Capitol drew throngs at midnight. Below, Jack Cohn, vice-president, with Rosemary Clooney and Jose Ferrer.



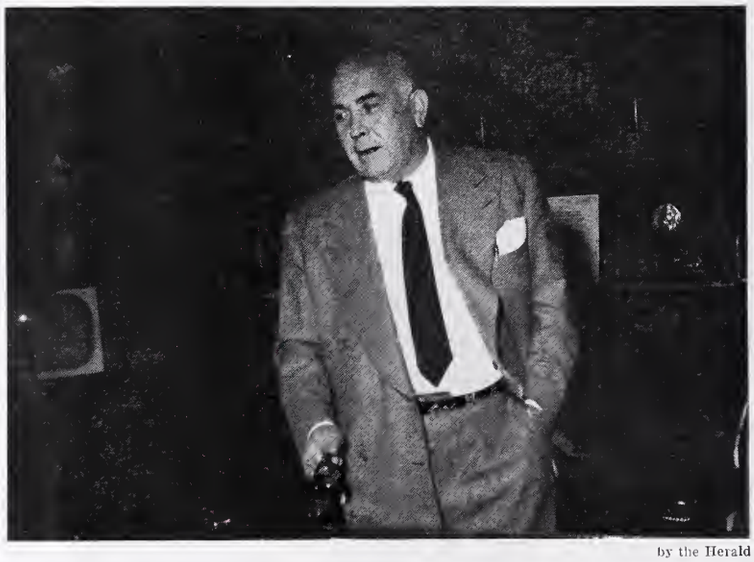


MGM's THIRTY YEARS are being noted these days with rallies and other appropriate ceremonies; and of course a sales drive will take advantage of the enthusiasm. Above, at the Des Moines exchange, 30th Anniversary Jubilee captain John P. Byrne, second from right, poses with personnel. Mr. Byrne also visited in San Francisco, Los Angeles, and Seattle. With him, above, are, seated, Margaret McGaffee, Florence Baker, Theo Anderson, Geraldine Robuck, Shirley Gass, Helen Long; and, standing, Ivan Fuldauer, Morris Nystrom, Harold Sutphin, Chet Howser, Helen I. Hansen, F. D. Armington, Jr., Wilma Foster, John J. Pilmaier, Howard T. Dunn, Margaret Rowson, George M. Baumeister, Jerry McGlynn, Kay Taylor, Helen E. Hansen, Daryl Johnson, and, right, Burtus Bishop, Jr., midwest sales manager.



INVITATION to Brazil's First International Film Festival, Feb. 12-26, is given in New York at luncheon last week, by Brazilian Congresswoman Yvette Vargas and Consul General J. B. de Berenguer Cesar, to Martin Quigley, Jr., left.

REPORT, right, by 20th-Fox president Spyros Skouras, returned to New York from three weeks in Europe. He decried attempts to "dilute" CinemaScope in its components of screen, sound, and light, and pointed to records set by "The Robe", impending records of other hits, and to the company's financial report.



by the Herald



RAY SMITH, left, last week was named vice-president of the Jamestown Amusement Co., with headquarters in New York. He will assist Gerald Shea, president, and will continue supervising buying and booking.



PROMOTING "Knights of the Round Table" was the subject as MGM advertising-publicity vice-president Howard Dietz met the other day in New York with exploitation executives. In array are Emery Austin, exploitation manager; Mr. Dietz; Silas F. Seadler, advertising manager; Dan Terrell, publicity manager; Howard Strickling, studio publicity director; O. A. Kingsbury, Donahue and Coe; Joseph Flynn, promotion; Halsey Raines, publicity; and Ernest Emerling, Loew's Theatres ad chief.

THE MONEY MAKING STARS OF THE YEAR SELECTED BY EXHIBITORS OF NATION

by WILLIAM R. WEAVER
Hollywood Editor

THE technological revolution of 1953 didn't make a whoop of difference in the star situation.

Nobody who appeared in the new sizes and shapes sky-rocketed to peak prominence in personal drawing power, and nobody who didn't appear in them skidded.

This is the disclosure of standout significance in the results of The HERALD's 22nd annual poll of American exhibitors to determine the Money-Making Stars of the year.

For Theatre Men Only

Nobody votes in that poll but theatre owners. These men who have bought the pictures at the best price they could get and sold them to their neighbors know the score better than anybody. In 1953 they've had to run a spot-referendum on 3-D and anamorphic dimensional-itis, and the final returns are far from in, but there isn't a trace of that turmoil in the results of their balloting on players.

The 1952 poll results are surprising only in their lack of surprises.

There is one first-timer in the Top Ten echelon.

That brings to a snug 56 the grand total of players who have earned this eminence in the entire 22 years of the poll's operation. (That brings to 3.92—by quickly dividing the actual 56 into the theoretically maximum 220—the number of years in this select estate average by Top Ten talent.)

There is one returnee to Top Ten listing, in again, with good cause, after a first inclusion in the 1947 poll.

In all its phases the 1953 poll proves again that Fame is a far more constant wench than reputed.

He's a Marquee Giant

On his 14th appearance on the Top Ten list Gary Cooper has taken over, for the first time, the Number One Spot. This man is a marquee giant. He started crashing Top Ten in 1936, taking 10th place. His record shows two seconds, one third, three fourths, two fifths, one sixth one seventh, one eighth and one ninth. Those aren't fractions. Those are winnings over the sternest competition the whole world of show business could throw against him.

The Cooper supporting cast in his Top Ten stardom is made up, in this order, of Martin & Lewis, John Wayne, Alan Ladd, Bing Crosby, Marilyn Monroe, James Stewart, Bob Hope, Susan Hayward and Randolph Scott.

Martin & Lewis, last year's toppers, are on the Top Ten list for the third consecutive year, having made it in 1951 as runner-up to John Wayne. They look like permanent residents.

Third position on the 1953 list is occupied by the two-time winner of first place —1950 and 1951—John Wayne, now making his fifth consecutive appearance in Top Ten category.



GARY COOPER, Number One

Alan Ladd, who was out and around during 1953 in three other pictures besides the tremendous "Shane," namely "Desert Legion," "Botany Bay" and "Thunder in the East" is back in the Top Ten circle for the first time since 1947.

Bing Crosby, casual incumbent of fifth position in the 1953 finals, is the only Top Ten star of the year who has made this mark on box office history as many times—14—as this season's Number One. He was out in only two pictures during the year, "Road to Bali," shared with his favorite co-star and sparring partner, and "Little Boy Lost," which was closely held as to public availability during most of the period covered by the poll. But no story of the Money-Making Stars poll, now or ever, can properly skip mention of the all-time championship run up by Bing in holding Number One Spot for five consecutive years. Take all you can get at whatever odds you can scare up that this record will stand as long as movies last.

Marilyn Monroe's placement in sixth position on her first inclusion in the Top Ten list cannot be classified as unexpected. She had been voted a swift Number One position in the 1952 Stars-of-Tomorrow poll, conducted at midyear by this periodical in the same manner and among the same exhibitors as this older, original poll of

(*Continued on page* 16)

EXHIBITOR SELECTIONS

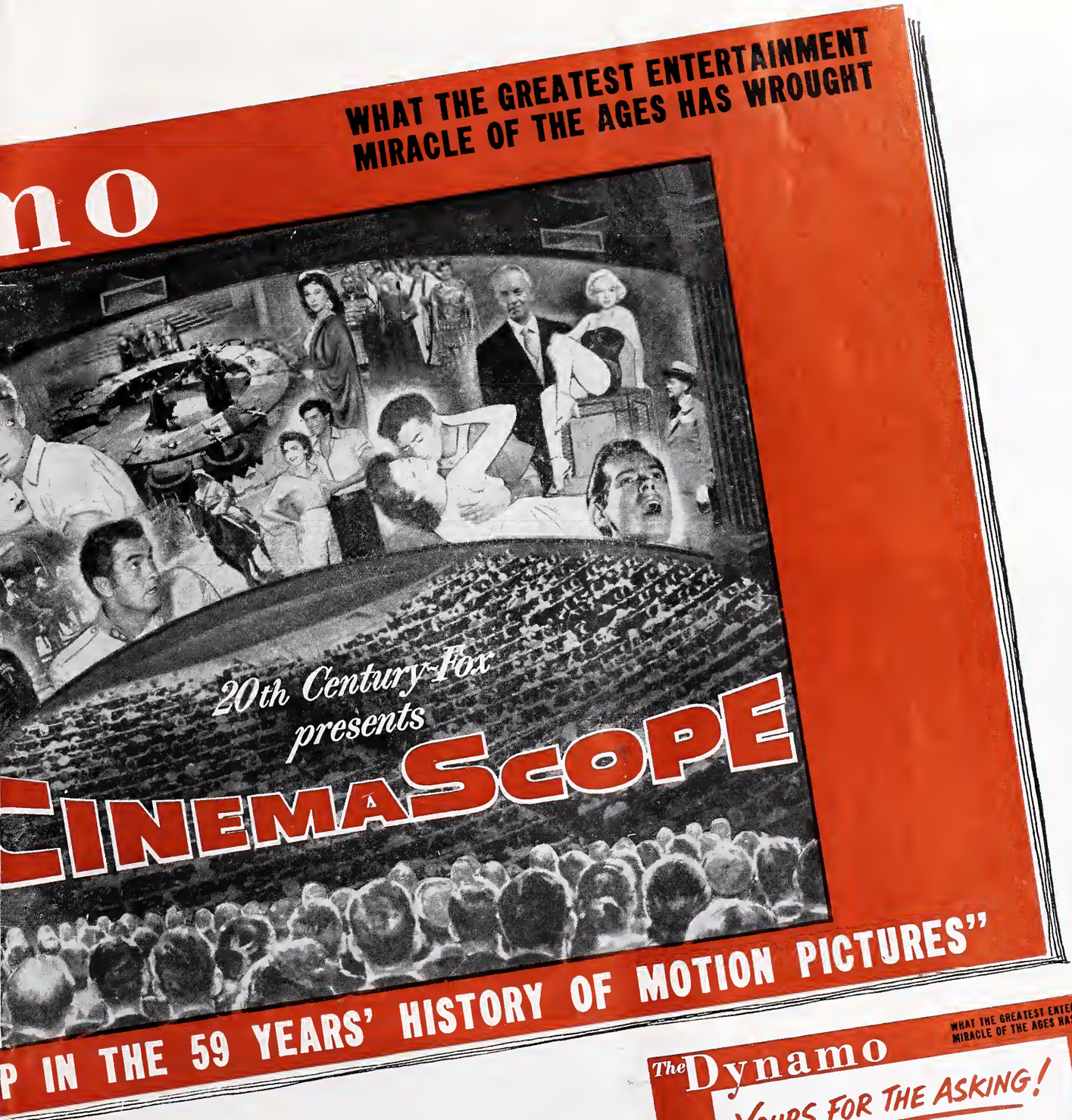
COMBINED	CIRCUIT	INDEPENDENT
Gary Cooper	Martin & Lewis	Gary Cooper
Martin & Lewis	Gary Cooper	Martin & Lewis
John Wayne	John Wayne	John Wayne
Alan Ladd	Marilyn Monroe	Alan Ladd
Bing Crosby	Alan Ladd	Bing Crosby
Marilyn Monroe	Bing Crosby	Marilyn Monroe
James Stewart	James Stewart	James Stewart
Bob Hope	Ava Gardner	Bob Hope
Susan Hayward	Bob Hope	Susan Hayward
Randolph Scott	Susan Hayward	Randolph Scott

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THE NEXT FIFTEEN

COMBINED	CIRCUIT	INDEPENDENT
Doris Day	Gregory Peck	Esther Williams
Esther Williams	Burt Lancaster	Doris Day
Kilbride and Main	Doris Day	Kilbride & Main
Gregory Peck	Clark Gable	Abbott & Costello
Ava Gardner	Esther Williams	Gregory Peck
Clark Gable	Randolph Scott	Ava Gardner
Burt Lancaster	Jeff Chandler	Clark Gable
Jeff Chandler	Stewart Granger	Jeff Chandler
Jane Wyman	Kilbride & Main	Jane Wyman
Abbott & Costello	Jane Wyman	Burt Lancaster
Stewart Granger	Montgomery Clift	Jane Russell
Jane Russell	Humphrey Bogart	June Allyson
Charlton Heston	Charlton Heston	Stewart Granger
Humphrey Bogart	Jane Russell	Charlton Heston
Rita Hayworth	Rita Hayworth	Humphrey Bogart

(*Continued from page* 13)

American theatre owners. She had been seen in the much-discussed "Niagara," the sensationally successful "Gentlemen Prefer Blondes" and, less widely as to number of theatres, but more productively within that limitation, the CinemaScoped "How to Marry a Millionaire," during the 1953 twelve-month. Plenty of reason, to mention these alone, why she should succeed, as topmost feminine personality in the 1953 Top Ten standings, to the leadership of her gender previously held, and longer than by any other, by Betty Grable.

James Stewart's third appearance in Top Ten rating accrues from performances in "Thunder Bay," "Naked Spur," "Carbine Williams" and "Bend of the River," a quartette of remarkably consistent portrayals which are to be topped head and shoulders (bank on it) by his work in the forthcoming "Glenn Miller Story." With the already completed "Far Country" and the in-production "Rear Window" to follow that one in 1954, the Stewart standing figures to soar by next poll time.

Bob Hope, who was Number One in 1949, is present in 1953 for the 13th time in Top Ten territory. His films in general distribution during the poll period were "Road to Bali," which he shared with his favorite co-star and sparring partner, and "Off Limits," with Mickey Rooney.

Susan Hayward, who made her first Top Ten appearance a year ago, taking ninth place in the poll, repeats that accomplishment this year. Her pictures in circulation during 1953 were "White Witch Doctor," "The President's Lady," "The Lusty Men" and "Snows of Kilimanjaro."

Randolph Scott, scoring his fourth consecutive placement among the Top Ten, earned it by grosses-building performances in "The Stranger Wore a Gun," "Hangman's Knot," "Man in the Saddle" and "Thunder Over the Plains."

Room at the top for the ascending Ladd and Monroe careers was made by Doris Day and Gregory Peck, who dropped to 11th and 14th respectively, in the American poll, although still doing very well, thank you, in the neighborly dominion to the North.

The Canadian exhibitors' experience in the matter of box office values is never quite the same as their American brothers. This year they list their leaders in this order: John Wayne, Bing Crosby, Gary Cooper, Martin & Lewis, Alan Ladd, Bob Hope, Marilyn Monroe, Gregory Peck, Doris Day, Burt Lancaster. And the Canadians omit these American Top Ten-ners of 1953: Susan Hayward, Randolph Scott, James Stewart.

Thus democracy.

And thus the Western situation:

Back in 1936 the then four-year-old Money-Making Stars poll was broken down, in recognition of conspicuous circumstances of product and attendance, into the two divisions which have been maintained since then—the general and the Western—with Buck Jones riding off with the first Top Ten Western Star championship. For all those pleasant intervening years the "went that-a-way" heroes rode the screen in keen but contented competition for supremacy in a field of activity where flourished a plenty for all.

In the recent past, however, and that includes the year just completed, the Western has come to have a somewhat less conspicuous place in the theatre program. That does not mean, though, that the Western was not still a staple of screen diet in many a section of the nation. The winners this time, who enjoy a certain quality of the hardy perennial, look like this:

Roy Rogers, first place for 11th time; Gene Autry, second place for sixth time (he had racked up six firsts before leaving the plains for the Air Force); Rex Allen, a close third, Bill Elliott fourth and Allen Rocky Lane fifth.

ACE OF WESTERNS



ROY ROGERS, Western Winner

CHAMPION SHORTS

For the ninth consecutive year, the indefatigable Bugs Bunny is the leader in the realm of short subjects. In fact, Warner Brothers' rambunctious rabbit received more votes in this category than did the Top Money-Making Star, Gary Cooper. The 10 winners are as follows:

Bugs Bunny, Warners
MGM Cartoons, MGM
Walt Disney Cartoons, RKO
Pete Smith Specialties, MGM
Popeye, Paramount
Stooge Comedies, Columbia
Mr. Magoo, Columbia
Merrie Melodies & Looney Tunes, Warners
Joe McDoakes, Warner
True Life Adventures, Disney-RKO

The MGM Cartoons, guided by Fred Quimby, have won the Academy Award for the best cartoon for two years running. This past year it was for "Johann Mouse" and the year before for "The Two Mouseketeers." The Walt Disney Cartoons have been at the top ever since the poll's inception in 1939 and they've never placed lower than their current third. Pete Smith and his Specialties are also veterans of 1939 and have never finished below fourth. Popeye has moved up one notch to fifth.



II. MARTIN & LEWIS



III. JOHN WAYNE



IV. ALAN LADD



V. BING CROSBY



VI. MARILYN MONROE



VII. JAMES STEWART



VIII. BOB HOPE



IX. SUSAN HAYWARD



X. RANDOLPH SCOTT

HAWKINS SWEEPS TOP HONORS IN BRITISH CHAMPION POLLS

by PETER BURNUP

LONDON: There was no kind of doubt among the Showmen of Britain as to who was their Champion Money-Maker of 1953; nor did they need the benefit of soothsaying or crystal-gazing in making their choice. By a majority unprecedented in the Poll's history this side Jack Hawkins was named Champion of Champions. For a number of years Mr. Hawkins has been hammering confidently at Fame's door. (Last year he ranked fourth in Britain's voting). There is indeed a quality of high consistency in all he does but excellence and integrity also, and, with it all, a world of experience.

From Hamlet Down

On the stage he has played everything from Hamlet downwards. More than twenty years ago Manhattan saw him in "Journey's End." He has figured in scores of films but all that came to fruition when Carol Reed put him in "Fallen Idol." The abounding accomplishment became manifest and burgeoned in a line of notable things like "No Highway," "Angels One Five," "Mandy." This year came "Planter's Wife," "Cruel Sea," "Malta Story," "Intruder," each of them an infallible money-spinner; but box office customers had begun to speak of them also as "Jack Hawkins' films."

The portents were there to be read by the veriest dullard. Hawkins is there to stay, but also to be regarded is the circumstance that on the suffrages of shrewd showmen he leads the country's International Poll. The actor is snugly tied up on a long-term J. Arthur Rank contract.

There's a remarkable steadiness in the top echelon of the Poll. The four leaders—Hawkins, Alec Guinness, Ronald Shiner, Alastair Sim—made up 1952's top four. That need not be taken as evidence of undue loyalty among theatre men. For none of the four is to be denied on the current year's showing. Not only on this side of the Atlantic, Alec Guinness is looked upon as a "rare" actor with unerring instinct. In "Kind Hearts and Coronets," "Lavender Hill Mob," *et al.*, he struck a rich lode of comedy. But comedy is not his only line. In "Malta Story" he put over an exceedingly subtle study of a man bewildered in the beleaguered island.

His Own Private Line

Alastair Sim likewise has his own private line. He brings a sly, informed pawkiness to his work which in lesser hands would descend to banal mediocrity.

Ronald Shiner, last year's winner, obviously treated 1953 as a turning-point in his career. His stage play, "Seagulls Over Sorrento," continued to play the dizzy grosses. One of his films, "Top of the Form," had a similar pleasant fate. In the



JACK HAWKINS

midst of which cozy good fortune he took the plunge into a film of totally different calibre; namely, Herbert Wilcox's "Laughing Anne." His achievement therein was no less notable.

Not for the first time in this place comment is demanded on the poor showing made by women in the Poll. Newcomer Dinah Sheridan is the only actress in the roster of the chosen. She is indeed worthy and mighty welcome. Anna Neagle, for six years Britain's unchallenged Leading Lady of the Screen, was not a candidate in this year's contest. For nearly two years she has eschewed the studio for the stage. But it is understood that she contemplates making a film in the coming Spring. It's all Lombard Street to a China Orange that she'll figure high in next year's Poll. She still holds audiences in her personal fief.

Heads went tumbling in the International field. Five of the eminents in last year's choice—Betty Hutton, Mario Lanza, James Mason, James Stewart, Humphrey Bogart—figured nowhere in the hurly-burly this time. The fabulous Mr. Hawkins, as in the domestic Poll, led the field by lengths but there were very good reasons for the appearance of the other four newcomers. Stalwart Alan Ladd clearly became entitled by his magnificent showing in a magnificent film, "Shane." Bing Crosby touched hearts all over this land for his rare and touching performance in "Little Boy Lost."

Expatriate Stewart Granger's nomination might be taken as a reward for the industrious rather than the brilliant; for the actor was to be seen in a whole string of diverse but well-mounted films. There are no two words about the Danny Kaye choice. He was seen in one film only during the year. But "Hans Christian Andersen" is one of those comfortable happy things you can sit through time after time. The Britons certainly did so.

Surprise to many was the nomination of Metro's Tom and Jerry as the Champion in the Shorts market. But there was no kind of question in the manner they overhauled and beat the Disney product, particularly in the big provincial cities. Showmen in those parts speak of them as real money-makers.

Footnote. Exhibitors, had they had their way, would have nominated another Great Lady of the Screen; none other than Her Gracious Majesty Queen Elizabeth II. For none matched the loveliness of Her Majesty in those Coronation films; none drew greater or more eager hosts to the box office.

THE MONEY-MAKERS

British exhibitors participating in the "Motion Picture Herald"-"Fame" poll vote for three groups: the top ten British players, the top ten international players, including both American and British stars, and Western stars. The vote:

BRITISH	INTERNATIONAL	WESTERN
Jack Hawkins	Jack Hawkins	Gary Cooper
Alec Guinness	Bob Hope	Randolph Scott
Ronald Shiner	Alan Ladd	John Wayne
Alastair Sim	Gregory Peck	James Stewart
Dirk Bogarde	Martin & Lewis	Audie Murphy
Dina Sheridan	Bing Crosby	Roy Rogers
Jack Warner	John Wayne	Rock Hudson
Nigel Patrick	Stewart Granger	Gene Autry
Ralph Richardson	Doris Day	Rod Cameron
Anthony Steel	Danny Kaye	Rory Calhoun


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GOLDWYN ASKS CODE REVISION

Suggests "Modernization" of Rules; Johnston Calls It "Living Document"

Samuel Goldwyn, in a letter to Eric Johnston, president of Motion Picture Association of America, made public Tuesday, recommended revision of the Production Code for the motion picture industry. In answer to Mr. Goldwyn, the MPAA president declared that the "Code regulations were not intended at the beginning, and they are not intended now, to lay a dead hand on creative and artistic endeavor and integrity. And they have not done so."

[An editorial by Martin Quigley on the Production Code controversy will be found on page 7.]

Mr. Johnston said, "The Code, like the Constitution of the United States, is a living document for living people. That has been demonstrated, I think, through the amendments and the interpretations, all within the basic principles of the Code, that have been made since the Code's adoption."

Mr. Goldwyn suggested that a meeting be called of "all the producers who are signatories to the Code to discuss the need for modernization of the Code and the specific manner in which it can best serve not only our industry but the public. I am sure that out of this would come a better and sounder Code and an end to the present movement to disregard and nullify it. It is vital that this be done before it is too late," Mr. Goldwyn said.

In his letter, Mr. Goldwyn reaffirmed his confidence in and support of the Code of which he described himself as "one of its initiators."

Calls It "Essential"

"I have never for a moment wavered in my belief—nor do I now—that the principle of the Code is essential to the well being of our industry. It is only through sound self-regulation that, as an industry, we can avoid the excesses that lead to unbridled censorship."

"Nevertheless," he said, "we must realize that in almost a quarter of a century since the Code's adoption, the world has moved on. But the Code has stood still. Today there is a far greater maturity among audiences that there was 25 years ago—and this is true of the young people as well as of the older ones."

Mr. Goldwyn declared that audiences today realize what creative people always have known, "that drama is worthless unless it has integrity and resembles life. To portray life honestly on the screen requires a greater degree of latitude, within the bounds of decency, than exists under the Code. The time has come to recognize this fact."

He pointed out that there are many aspects of life that can not be portrayed on the screen and the Code seal must never serve as a license for filth or vulgarity or for the violation of the basic principles upon which it is founded. He also said the Code must not serve the purposes of pressure groups which have "a special prejudice" on particular matters.

Mr. Goldwyn said that unless the Code is brought "reasonably up to date, the tendency to by-pass it, which has already begun, will increase."

"This," he said, can lead to "excesses which will do our industry a great deal of harm. I want to see the Code continue as a respected guide of conduct which is observed, not disregarded, by picture makers. But to preserve it as such, we must bring it into harmony with the times."

Calls Principles "Unchanging"

In his reply to Mr. Goldwyn, Mr. Johnston said, "It must be deeply gratifying to everyone who believes in the American motion picture to know of your reaffirmation of faith in the principles of the Production Code. These principles, rooted in the Ten Commandments are, as you surely recognize, eternal and unchanging moral verities.

"You will recall, I am sure, that our board of directors, meeting this fall, also strongly and unequivocally reaffirmed its support of and faith in the Code. Members of our board feel that, in adhering to the Code, they are fulfilling a solemn and unbreakable obligation to the public to provide decent and moral entertainment on the screen."

Mr. Johnston pointed out that over the years regulations under the Code "have been amended as the necessity arose to meet new and changing conditions." He said "This is as it should be."

Concluding his letter, Mr. Johnston said to Mr. Goldwyn that he obviously has given "a good deal of study to the Code. It would be most helpful to us all if you would let me have your specific and detailed recommendations to bring the Code up to date, as you suggest. I think this should be a starter in consideration of the subject."

Agrees on Need of Code

Replying to Mr. Johnston's letter, Mr. Goldwyn said Wednesday that he agreed on the necessity for the Code and added "that is why I so firmly believe a reasoned reexamination of the provisions of the Code, within the framework of its fundamental truths, is necessary at this time." He added that he would "be very happy to present" his detailed recommendations as to changes in the Code at any meeting of producers which "you may call to discuss this important problem. I hope you will call such a meeting promptly."

COMPO Dues Collection Up

The Council of Motion Picture Organizations' dues collection and its poll of Congressmen and Senators for their support of industry efforts to eliminate the Federal admissions tax have been moving along toward what are expected to be highly satisfactory results.

Robert Coyne, special counsel for COMPO, said in New York this week that while all tabulations in the dues drive have not been compiled, figures to date indicate that "we will be able to operate." This means that COMPO will be able to carry on its efforts with a comfortable margin. The dues drive started November 30 and ended December 7, with the intensive work carried out by regional chairmen.

Mr. Coyne said that some areas had been slow in reporting on their activities, in soliciting Congressional opinion on the tax situation, but that information gathered to date indicates a justified feeling of optimism on the final results.

State and regional chairmen of COMPO have been contacting personally and by mail Congressional representatives in their respective areas under the direction of Pat McGee and Col. H. A. Cole, COMPO's co-chairmen of the tax repeal committee, and Mr. Coyne.

"French Line" Opens in St. Louis Without Seal

RKO's "The French Line" opened at the Fox theatre in St. Louis Tuesday without a Production Code Seal. The film, in 3-D, stars Jane Russell. Negotiations between RKO and the Production Code Administration concerning revision of the film to conform with the Code were continuing at midweek.

The immediate results of the opening were record crowds at the box office of the theatre and RKO, the distributor, a member of the Motion Picture Association of America and a signatory to the Production Code, making itself liable to a $25,000 fine by the Association for breach of its agreement not to distribute a film lacking a seal from the Production Code Administration.

Lea Suit Against Majors Is Formally Dismissed

Leonard Lea's three-year-old anti-trust suit against major distributors having been settled, the suit last week was dismissed in Federal Court at Washington, by Judge Walter Bastian. Mr. Lea is an exhibitor at Danville, Va. He alleged his two houses were damaged by assigned clearance. The settlement involved payment of money to Mr. Lea on the day of dismissal, December 23, after the settlement was formally announced. The check having been handed to Mr. Lea, an Internal Revenue agent declared Mr. Lea owed back taxes and that the Government was attaching the check he had just received.

THERE'S CANDY ON THE EXHIBITOR'S XMAS TREE

Holiday Week Finds a Big Package of Box Office Gross Tidily Wrapped

Theatre grosses soared to new highs on the box office graph of the nation with the arrival of the Christmas holidays. Circuit representatives and theatre executives reported greater business this Christmas weekend than last year.

Broadway in New York reflected the general business upswing, with Radio City Music Hall establishing a new high for a Saturday. Other key houses in New York showed exceptional vitality with such attractions as "Beneath the 12-Mile Reef," "Miss Sadie Thompson," "The Eddie Cantor Story" and "King of the Khyber Rifles."

AB-Paramount Had High Level Grosses

Among the circuits that reported a higher level of Christmas business this year were American Broadcasting-Paramount Theatres and the Stanley Warner circuit. RKO Theatres, which had "The Robe" opening Christmas Day, reported the circuit enjoyed a weekend box office record in the New York metropolitan area. It was learned from other quarters that "The Robe" had grossed $735,000 during the weekend in the 82 neighborhood situations in the Metropolitan area, among which are 27 RKO houses.

MGM's "Knights of the Round Table" was reported to have garnered close to $250,000 in the first four days of seven Christmas Day openings and including the six days of the picture at the Egyptian theathe in Los Angeles, marking record-breaking business. The film did a smash $45,700 in the first week in Los Angeles. For four days each, in the following cities, the picture grossed $19,405 in Atlanta; $27,150 in New Orleans; $24,190 in Kansas City; $35,210 in St. Louis; $33,401 in Cleveland; $27,640 in Detroit, and $34,700 in Pittsburgh.

New York's Radio City Music Hall, with "Easy to Love" on the screen and the annual Christmas show on the stage, was expected at the beginning of the week to hit an enormous $181,000 in the fourth week. Lines of thousands covered more than four blocks daily. The Saturday business, which was $31,500, established a new Saturday record for the Hall.

Broadway Houses Showed Box Office Power

At the Roxy, a solid $130,000 was estimated for the second week of "Beneath the 12-Mile Reef," in CinemaScope. "Miss Sadie Thompson" in 3-D was expected to ring up nearly $100,000 for its first week at the Capitol, an outstanding gross. At the Paramount a fine $86,000 was indicated for the first week of "The Eddie Cantor Story."

GROSSES JOYOUS IN GREAT BRITAIN TOO

LONDON: Britain's cinemas Monday enjoyed their most fabulous day in years. London's West End piled up dizzy grosses. "The Robe" at the Odeon in its sixth week grossed £1,385 to mark the theatre's second biggest gross, excelled only the first Saturday of "The Robe" run. Other West End houses shared the glad harvest, notably Metro's Empire with "All the Brothers Were Valiant." Rank's Haymarket Gaumont playing "Kidnappers" did SRO business. A midnight roundup of suburban houses revealed similar record-making marks.

Another CinemaScope production, "King of the Khyber Rifles," at the Rivoli was grossing a resounding $75,000 for the first week.

"How to Marry a Millionaire" in CinemaScope ended its run at Loew's State Sunday with $25,000 for the last six days of its seven-week run. The same picture at the Globe was expected to do a good $22,000, and was continuing there. "This Is Cinerama" was expected to do $65,000 for the 30th week with extra performances slated for the holidays.

A good $35,000 was indicated for the first week of "Here Come the Girls" at the Mayfair and "Cease Fire!" was expected to hit $15,000 for its fifth week windup at the Criterion.

Many off-Broadway first run houses also enjoyed good business.

William W. Howard, vice-president of RKO Theatres, commenting on "The Robe," said that during its first three-day showing it broke all weekend records of the circuit for the last five years.

Christmas Weekend Was Among Best Ever

Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, said that business Christmas weekend was higher in AB-PT theatres than the holiday business done last year. He pointed out that this was true for the circuit despite the "Bwana Devil" grosses last year, which swelled the business done in the circuit's Texas and southwest affiliates.

From a Stanley Warner spokesman came the report that grosses during the weekend were "much better than last year."

A Loew's official commenting on weekend business, said that Loew's neighborhood houses did "very well," about the same as last year. He saw an upsurge later in the week with "From Here to Eternity" opening in Loew's metropolitan situations.

"Lure of the Sila," an IFE release, was expected to hit a big $12,000 for the first week at the New York theatre following a three-day record gross of $6,475.

In Chicago the first runs snapped out of their pre-holiday slump with several new bills opening well and some holdovers bouncing up from the previous week's figures. Among the newcomers, "Kiss Me, Kate," topped $60,000 at the Chicago. "Walking My Baby Back Home" was heading for a strong $20,000 plus at the United Artists; "The Living Desert" bettered the opening week of "Martin Luther" at the Loop with a fine $22,000 expected. "Here Come the Girls" and "Those Redheads from Seattle" went over $30,000 at the McVickers; "Easy to Love" turned in a good $16,000 at the RKO Grand and "Annapurna" lifted the Surf to a strong figure of $6,308.

The top holdovers are "This Is Cinerama" winding up a $31,000 week at the Palace, but expecting to go higher during the week in which nine extra performances were scheduled. "The Robe," back over $30,000 in its 14th week at the State Lake; "How to Marry a Millionaire," also still topping $30,000 at the Oriental and "The Captain's Paradise" holding steady with $3,500 at the Ziegfeld in its ninth week."

U-I Holds Promotion Talks On "Glenn Miller Story"

Universal Pictures field exploitation personnel met in New York Tuesday and Wednesday for a series of promotion conferences on "The Glenn Miller Story" under the direction of Charles Simonelli, the company's eastern advertising and publicity manager. On the agenda are the key city tour of James Stewart; the Clarinda, Iowa, observance of "Glenn Miller Day," and the film's world premiere January 19 at the Miami, Carib and Miracle theatres in Miami. The film will open in mid-February at the Capitol theatre, New York, and will be released nationally on Febrary 22, Washington's Birthday.

Allied Artists Prepares "Riot" Saturation Dates

Saturation bookings in New England of Allied Artists' "Riot in Cell Block 11" will begin with openings February 25 at the Paramount and Fenway theatres, Boston. They will coincide with other openings in the area, and be preceded by heavy television and radio campaigns. Terry Turner of General Teleradio, Inc., has been retained by the company to prepare the radio transcripts and television films which will supplement newspaper advertising. Harry Goldstein, Allied Artists eastern publicity manager, will go to Boston shortly for the exploitation campaign.

Terry Ramsaye Says

HOT STATIC IN COLOR TV

THERE'S fur and feathers in the air over "compatible" color television. It is fun to have glimpses of it in the paid public utterances, and to observe some of it from other points of vantage. It is the big technological whodunit of the period. There are fighting words in it. And how we all like a "clem," especially in such a big arena.

To the corners:

Friday, December 18—Full page advertisements in New York's big papers proclaimed in studhorse headline: "RCA Wins Fight for Compatible Color Television; FCC Decision Benefits Public and Television Industry—RCA-NBC Pioneer a New Era in Television. . . ." RCA's advertising, of course.

Wednesday, December 23—Full page advertisement, signed by Philco Corporation of Philadelphia, proclaimed in belligerent type: "Facts the American People Should Know About Color Television" and discussion of its standards as approved by the FCC. "They are not the work of **any one company.**" And thence on to a quote from the FCC, "a tribute to the skill and ingenuity of the electronics industry."

There are some interesting details, of varying degrees of significance. It was clear enough the Radio Corporation of America was taking over with an advertising bow the credit for compatible color television. There was a casual phrase: "RCA has furnished competing manufacturers with circuit diagrams and technical information which enable them to manufacture color receivers and tri-color tubes. . . ." That's for the anti-trust sensitivity. There is further a probable notion that the farther and faster the color development comes the better for RCA and its marketing in its position of aggressive dominance.

The initial break of proclamation was inevitably in the nature of a flourish of personal triumph for David Sarnoff, indefatigable for years in his persistent and lavish support of the RCA research and policies. For several years the pressures and suggestions of that program have been manifest to interior observers at every convention or event which RCA could reach directly or indirectly. Many a speaker was planted, many others were briefed. The RCA splash page was decorated with a modestly sized picture of Mr. Sarnoff, top left. Uniquely, and curiously, for the first time in official copy, and on this august occasion he was named and signed just David Sarnoff, with no inclusion of that Brigadier General title, with which he has seemed so pleased. This contributed to the dignity of the document.

The Philco advertisement recorded: "Here are the names of some of the organizations whose combined knowledge and strength are responsible for the system that won final F.C.C. approval." The listing, running to some forty-odd names, alphabetically from Admiral to Zenith, named such as Dupont, Dumont, Eastman Kodak, General Electric, General Analine, Technicolor and Westinghouse. In that listing Philco came in thirtieth position and RCA thirty-third.

Philco was emphatic that the standards now approved were those recommended by the National Television Systems Committee in July. "You will understand that much work still remains to be done, and color receivers will not be available in quantity for a long time. In the face of the popular figures of a fourteen-inch "picture size" Philco says: "At present the industry has developed only small screen color tubes with approximately 11½-inch viewing screens, giving only 89 square inches of picture. . . . Contrast this with today's 21-inch black and white set with an approximate 250 square inch picture. . . ."

There are said to be about 85 competing set makers and 70 tube makers in operation today.

From RCA's figures one gathers that the corporation spent fifty million dollars delivering television, and now on top that twenty-five millions more in pursuit of color. No doubt they intend to get it back.

STILL WORKING—Amid the racing developments of the day and sitting at the center of the maelstrom of change, we can easily forget what a backlog treasure of entertainment reposes in films still in inventory. In mid-August "Lives of a Bengal Lancer"—and a very good picture, too—played the Odeon in Cardiff, Wales. It was promoted with a street parade and with local acclaim and all the success of a new production. Way back yonder in the "program" days before radio, fan press, television and such, we rated pictures first run, regardless of age, until they had played the town.

Fox to Aid Theatres on CinemaScope

Mobilization of division and branch managers, salesmen, field exploitation representatives and home office executives in a program designed to aid exhibitors in the proper presentation of CinemaScope pictures has been announced by 20th Century-Fox.

Executives and representatives of the company will make periodic theatre visits to see CinemaScope shows, and confer with managers on ways and means of maintaining at highest quality level performances of films lensed in the new medium.

Information regarding latest scientific developments regarding CinemaScope, screens, stereophonic sound, and suggestions for better programming will be discussed at these meetings. Among the technical subjects to be stressed will be proper illimination of the theatre auditoriums in connection with the vaster screen and greater amount of light being reflected via CinemaScope; proper presentation of CinemaScope to new audiences via the company's progress reports and special introductory messages; also the maintenance of natural sound levels to present four-track magnetic stereophonic sound at its best, the company said.

Maryland Lifts Ban on "The Captain's Paradise"

United Artists' "The Captain's Paradise" has been licensed by the Maryland State Board of Censors, which on November 23 had refused the approval seal. The board based its reversal on Baltimore City Court Judge Herman M. Moser's ruling on the board's ban of "The Moon is Blue." The Judge said the censors were "arbitrary and capricious." The censors said continuance of the ban on the first named picture would probably find the case in court.

"Captain" Gets Seal

HOLLYWOOD: A Production Code seal has been issued to "The Captain's Paradise," London Films' production, distributed in the U. S. by United Artists, following revisions in the film suggested by the Production Code Administration.

Monogram International Also Changes Name

Effective January 2, Monogram International Corporation was to begin functioning under its new name of Allied Artists International Corporation, Norton V. Ritchey, president of the Allied Artists foreign subsidiary, announced. "It is appropriate," Mr. Ritchey said, "that this change be made at the start of a New Year—a time of fresh endeavors and new beginnings; a time also when Allied Artists is forging ahead as never before, filming in all media with streets on bigger properties, bigger stars and bigger box office."

A dead man's brain told him to

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DONOVAN'S BRAIN

"A YARN WITH A READY-MADE AUDIENCE OF SCIENCE-FICTION READERS WHO ARE CERTAIN TO RALLY AROUND. *THIS IS THEIR TICKET!*"
— Film Daily

the screen's most amazing plunge into the unusual!

ALLAN DOWLING PRESENTS

DONOVAN'S BRAIN

LEW AYRES in "DONOVAN'S BRAIN"
co-starring GENE EVANS · NANCY DAVIS
with STEVE BRODIE and TOM POWERS · LISA HOWARD
SCREENPLAY BY FELIX FEIST · PRODUCED BY TOM GRIES · DIRECTED BY FELIX FEIST
A DOWLING PRODUCTIONS PRESENTATION · RELEASED THRU UNITED ARTISTS

The best-seller that startled millions now shocks the screen!

35TH ANNIVERSARY 1919 UA 1954

Get the pressbook for a look at one of the most unusual ad campaigns around... the entire industry's talking about it!

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ON ACCOUNT of an eligibility rule imposed by the Academy of Motion Picture Arts and Sciences, to the effect that a picture must have been exhibited publicly and under paid-admittance conditions within the corporate limits of Los Angeles and within the calendar year if it is to be considered a candidate for Academy Award-ing, it is a local custom for producers to press for bookings of their proudest works around this time of year.

Some years this has worked out somewhat sadly for local exhibitors, and their customers, when the art-y section—producers, writers, directors too—has been having its way so undisputedly that the local scene has wound up the year with a wide variety of artistic achievements on display before a happily un-artistic multitude of plain people looking for a good movie instead. Holidays were dull days here in those years.

Situation This Year Is Very Different

But this year is different. The arty-y section has been in the dog house this past twelvemonth—two twelvemonths, for that matter—and everybody's been making pictures conceived, designed and executed for the plain purpose of entertaining people and making money. So this year the proudest works of the producers who, with undiminished vim, have pressed for holiday bookings, are not only very proud works indeed, but very profitable works also. And this year, happily for both the un-artistic and the artistic customers, and ditto exhibitors, the business (over the first long weekend, this is) has beaten every year's since early postwar.

Here is some of the product, not all of it pointed at Academy consideration, on which the population hereabouts feasted and, in most cases, is feasting still:

"Knights of the Round Table," MGM's first production in CinemaScope, is making Hollywood Boulevard history at the historic, but muchly modernized, Egyptian theatre;

List Others That Are Prospering

A short walk up the street, at the Chinese, and also at the Los Angeles in the downtown area, Twentieth-Century-Fox's "Beneath the 12-Mile Reef" is prospering handsomely;

In midtown the Fox Wilshire likewise is coining money with another film in CinemaScope, the long-running "How to Marry a Millionaire," with no end of a run in sight;

On the 3-D front the Wayne-Fellows production of "Hondo," a Warner release, has the turnstiles spinning at the two Paramounts, the Hollywood and the downtown bearers of the name, and a new chapter is being written into the book of "Whither—and Whether—3-D Now?" Other chapters are being inscribed by "Kiss Me Kate" and "Miss Sadie Thompson," each of which is playing in two theatres, and doing very nicely, thank you.

Other Features Also Doing Lusty Business

Other features doing a thriving business are "Julius Caesar," which perhaps could be described as more artistic than commercial if it were not for that baker's dozen of marquee names in the cast; "The Living Desert," living its second lusty week at the not outrightly artistic Fine Arts, "Act of Love," another single booking, and "Here Come the Girls," playing upwards of a dozen theatres on its second local round.

That's the way the holiday product on display here is averaging out. Which is not to say, of course, that any of these pictures are of necessity going to win any Academy Awards. On the contrary, a good many of the year's most challenging attractions were given their Los Angeles runs a good while back, as the calendar flies. Some of those which have been highly regarded by the professionals who do the Academy voting, and by the non-professionals who cast their votes in coin of the realm in exchange for admittance tickets, are:

"Shane," the George Stevens production for Paramount which, in many opinions, told the whole story of the West as fully as it need ever be told;

"War of the Worlds," the brilliant George Pal materialization of H. G. Wells' ever-fresh account of inter-stellar conquest;

"Queen Is Crowned" Popular Documentary

"The Robe," the 20th-Fox picturization of Lloyd C. Douglas' tremendous book for introduction of the company's tremendous CinemaScope process;

"A Queen Is Crowned," easily the most popular documentary (or newsfilm) ever released;

"Lili," to many the most delightful experience in a rich season;

"From Here to Eternity," the box office record-breaker; and—

Your favorite picture, whatever it may be.

The list of titles submitted to the members of the Academy at voting time—with no purpose save to notify that the pictures on this list qualify for voting so far as the fact of their having been exhibited properly within the prescribed time and territory is concerned—usually runs between 300 and 400. This year it will run nearer the former figure than the latter. But the Academy member's voting will be a complicated procedure this time, for two principal reasons. First, the year has witnessed release of more high-quality pictures than last year. Second, they weren't all alike, dimensionally, and in some degree that has to mean they were not all strictly comparable objects.

Up to this late hour in an expiring year the Academy has not divided up the pictures as to dimensions, in the way it divides them into "color" and "black and white" for the purposes of awardings in several divisions—photograph, art direction, etc.—and there has been no public discussion of doing so. Yet it is quite as difficult to say with finality that a certain picture in 3-D is better than another in CinemaScope, for instance, as it is to argue that a cinematographer who shot his picture in Technicolor, for another instance, did a better job than one who shot his picture in black and white.

A Big Problem Faces Academy

Now the Academy, in its 25 illustrious years of earnest endeavor and complete dedication to the advancement of the motion picture art and science, has run the count of its regular awards up to the neighborhood of 30 or so. And if it elects to split up the 1953 product along dimensional lines it will need to double, perhaps treble, that number. This is a frightening prospect, and hedged around with more thorns than meets the casual eye. But it is also a big and proper problem—big and proper enough to engage the Academy Board of Governors very earnestly for a good way into the Happy New Year.

THIS WEEK IN PRODUCTION:

COMPLETED (3)

INDEPENDENT
Tender Hearts (Haas)

REPUBLIC
Hot Heiress
Shanghai Story

SHOOTING (15)

MGM
Prisoner of War Story (Ansco Color)
Brigadoon (CinemaScope; Ansco Color)
Student Prince (CinemaScope; Ansco Color)
Bride for Seven Brothers (CinemaScope; Eastman Color)

PARAMOUNT
Conquest of Space (Technicolor)
Rear Window (Technicolor)

RKO
Big Rainbow (Technicolor)

U-I
Black Shield of Falworth (CinemaScope; Technicolor)
Sign of the Pagan (CinemaScope; Technicolor)
Playgirl

WARNER
Talisman (CinemaScope; WarnerColor)
Ring of Fear (Wayne-Fellows; CinemaScope; WarnerColor)
Lucky Me (CinemaScope; WarnerColor)
Star Is Born (CinemaScope; WarnerColor)
High and Mighty (Wayne-Fellows; CinemaScope; WarnerColor)

A LIVELY, ANAMORPHIC ASPECT YEAR WAS 1953

by VINCENT CANBY

As 1953 drew to a close, it was quite evident that it had been a year dominated by the new screen techniques. The evidences were diverse and conclusive:

¶ Sophie Tucker, celebrating her 50th year in show business, added to her repertoire a number entitled "I'm A 3-D Mama With A Big Wide Screen." Miss Tucker, who was not born yesterday, knows a trend when she sees one.

¶ Moody's Investors Service, an august financial house of Wall Street, in its year-end survey, placed motion picture company stocks among "groups in most favorable position," noting that the "industry is still feeling the impact of television and adjusting itself to new techniques designed to lure customers. The stocks advanced spectacularly in the last weeks, with 20th-Fox and Universal common on Monday hitting the year's peaks. At the same time, Moody's placed television and radio stocks among "groups in least favorable position." Enough said.

Today's oaks are, of course, yesterday's acorns. In the case of new techniques, the acorns were two, both sown in the last days of 1952: the September opening of "This Is Cinerama" in New York and the Los Angeles opening in September of Arch Oboler's 3-D "Bwana Devil." In the ensuing 12-month no less than 35 3-D films were made and this week exhibitors had available for holiday showings no less than five top-budget CinemaScope features.

Television ad men, too, have jumped on the band wagon. They now are pushing the 27-inch screen for its glorious "panoramic" qualities. The new screen in New York's Music Hall is 70 feet wide and 28 feet tall.

Although 1953 was not marked by decisive action in the field of trade practice harmony, the year did see corporation history made, by S. H. Fabian, 20th Century-Fox, American Broadcasting-Paramount Theatres and RKO Radio. These involved large and optimistic stock purchases, a merger of exhibition and television interests and a victory by 20th-Fox veterans in a proxy battle with a stockholder.

Industry Cooperated In Tax Campaign

The year also saw an example of unparalleled industry cooperation in the heartbreaking drive for repeal of the Federal admissions tax, a drive marked by unhoped for success until President Eisenhower's last minute veto of the Mason bill August 6. The drive, however, gave COMPO its spurs and promise of favorabel action in 1954.

"SCREEN TECHNIQUES" VITAL CONTRIBUTION

Marking 1953 as the year of progress in film production and projection systems was the publication of "New Screen Techniques," a volume of 26 articles by industry leaders edited by Martin Quigley, Jr. Enthusiastic reaction to the volume is still coming in from all quarters. The December issue of the "American Cinematographer" calls it "a clear, concise, profusely illustrated guide" while the December issue of the "Journal of Franklin Institute" suggests that "those who wish a factual and impartial presentation of this new art form would do well to read this book." In Australia, "Film Weekly" in its December 10 issue, editorialized that the volume "will help managers to tell the story of new dimensions, and get their facts right . . . too many know too little of what they are talking. And it is time to get on your feet and talk."

High-grossing pictures this year broke all previous records. Strong managers grew weak in anticipation, reading the reports on "The Robe," "House of Wax" and "From Here to Eternity," to name a few. Adolph Zukor, at 80, issued a book of reminiscences and travelled the world to receive tribute on his Golden Jubilee. Marilyn Monroe, having started as a press agent's dream, became an institution. The year has been a calendar of events to remember.

As 1953 got under way, talk of new techniques revolved principally around a third dimension. In January, Spyros P. Skouras of 20th-Fox had just returned from a global trip and was synthesizing all he had seen. On February 1, however, he dropped his anamorphic bombshell. Within several weeks the process, originally called by the tongue-twisting name of "Anamorphosis" by its inventor, Professor Henri Chretien of Paris, was renamed CinemaScope and "The Robe" was before the cameras.

The climax of the first stages of the great endeavor came September 16 when "The Robe" received its world premiere at New York's Roxy theatre. Intervening were CinemaScope demonstrations throughout the world, one of the greatest re-tooling programs ever undertaken by the industry, as well as one of the greatest gambles. The announcement by 20th-Fox in March that it was converting to an all-CinemaScope policy, implemented by a $35,000,000 production program, was shortly followed by scheduling of CinemaScope productions by MGM, Columbia, Allied Artists, Universal and various others.

The Brothers Warner, who had been true 3-D's greatest boosters, in July announced their own anamorphic process, WarnerSuperScope, later shortened to WarnerScope, and still later abandoned in favor of CinemaScope and standardization. At year end, the Warner CinemaScope program rivaled that of 20th-Fox.

3-D and Aspect Ratio Talk Starred Early in Year

Concurrent with all this, of course, was the activity in the 3-D field and the beginnings of the battle of the aspect ratios. By February of the year, there were three 3-D programs playing simultaneous engagements on Broadway. These included "Bwana Devil," the British-made Stereo-Techniques shorts and a Bolex-Stereo program called Triorama. Columbia won the major studio race to see which would be the first to place its own stereo film in a Broadway showcase. It's "Man in the Dark" opened April 8 at the Globe, followed two days later by Warners' "House of Wax" at the Paramount, the latter being the first of the new type films to be released with stereophonic sound.

The early 3-D films made fabulous grosses, but they declined in favor as a number of undisguised "quickies" went into circulation. It wasn't until the end of the year, with the improvement of the polarizing viewers and release of quality product ("Kiss Me, Kate," "Hondo," "Cease Fire!" "Miss Sadie Thompson") that 3-D could be said to be approaching maturity.

The hubbub caused by all the 3-D and CinemaScope talk led to open and healthy discussion about the so-called standard screen's dimensions. Seeking ways to give a new look to the backlog of conventional product, studio technicians began masking the aperture plate and coming up with new aspect ratios which they urged on exhibitors. Paramount and Republic backed the 1.66 to 1 ratio; MGM the 1.75 to 1 ratio and Columbia and Universal the 1.85 to 1 ratio. The end effect was often more footless and top-of-the-headless than panoramic, but it did serve to get more new screens into more theatres than had been installed in years.

Formed Magna to Produce Films on 65mm Stock

In work, too, were other innovations. In March Joseph M. Schenck and Michael Todd announced the formation of the Magna Corporation to make films on 65mm stock. Carl Dudley in June announced the availability of Vistarama, an anamorphic process similar to CinemaScope. By the end of the year, at least two one-strip 3-D systems were in the immediate offing, Matthew Fox's Moropticon and the Nord system.

The exhibitors, as usual, took all this in

(*Continued on following page*)

NORWALK CITIZENS REOPEN THEATRE CLOSED 3 YEARS





Reopening of the Norwalk theatre, Norwalk, Conn., was a local event of importance and also attracted some national comment, as an indication of community interest in the theatre as an institution. Citizens from all types of endeavor, and in some instances representing business interests determined to maintain and improve local property standards, worked on the project voluntarily.

The house had been dark three years. In reopening it, Norman Bialek, manager, had the help not only of citizens but also of the Motion Picture Association of America, and MGM, which was pleased to have the Connecticut premiere of "Easy to Love" in the "new" house. Hollywood personalities who graced the evening, Saturday, December 26, were director Robert Rossen and Paramount star Pat Crowley. Many of the best known citizens and officials of Norwalk also turned out.

In the top picture, above, some of the planners are shown. They are Howard Hall, of the local lighting company; Mr. Bialek; Dr. Harry H. Heffernan, dentist, a mainspring of citizen cooperation; Abner Sibal, attorney, and Phillip Young, banker. Below, on the "reopening night", Mr. Bialek, at the right, is shown with some guests: Robert C. Spodick, Philip Gravitz and Leonard Sampson, MGM, and Mr. Rossen.

Two Buffalo Actions Postponed by Court

BUFFALO: The suit of the Martina Corp., of Albion, N. Y., against 14 distributors and exhibitors and three individuals, again has been postponed, this time to January 18. The corporation seeks treble damages against the defendants, charging they are acting in restraint of trade. The postponement was agreed to by Judge John Knight, in Buffalo Federal Court. The Schine Circuit divestiture hearing, which has been scheduled for trial before Judge Knight, also has again been postponed to January 25.

Percy R. Doe Dies

ARCADIA, NEB.: Percy E. Doe, 74, owner of the Arcadia theatre for nearly 30 years before his retirement several years ago, died here December 27 after a long illness. Survivors are his widow and a son.

A LIVELY YEAR

(Continued from preceding page)

stride, converting first to two-projector 3-D, thence to CinemaScope and stereophonic sound, and even finding time for an increasing number of theatre TV programs.

All hope of arbitration was pretty well scuttled for the year when Allied in January turned down the distributors' draft at the association's Chicago convention. Senate Small Business Committee hearings on trade practices recessed in the summer, having and later recommended arbitration.

Grainger Became Head Of RKO Pictures

The corporation news was made by James R. Grainger, who in February became president of RKO Pictures, following Howard Hughes' reassumption of the company's stock sold earlier to a phalanx working out of Chicago. Also in February, the Federal Communications Commission approved the merger of the American Broadcasting Company and United Paramount Theatres, which became American Broadcasting-Paramount Theatres under the leadership of the industry's own Leonard Goldenson.

The following month Warner Brothers Pictures and the company's theatre interests were divorced, with the brothers' 24 per cent stock interest in the latter firm going to S. H. Fabian of Fabian Enterprises for an undisclosed price. Four months later, in July, the thriving new theatre company took over all exhibition and production rights for Cinerama. By the end of the year a second Cinerama feature was in production and the original program had been opened—and was still playing—in Detroit, Los Angeles, Chicago, Boston, Philadelphia, Washington and Pittsburgh.

The year-end saw another spectacular reaffirmation of faith in the industry when a group headed by Albert List and David J. Greene bought up Howard Hughes' 929,020 shares in RKO Theatres Corporation, controlling some 90 theatres. The purchase, consummated in the second week of November, involved upwards of $3,370,000 in cash and the transfer of a large block of RKO pictures' stock for theatre company shares.

Color TV and Telemeter Coming Up in 1954

While the year came to an end with new techniques bursting out all over the nation's screens, exhibitors were keeping their eyes on new competitive forces scheduled to play an increasing part in the entertainment scheme of things in 1954: color television and pay-as-you-go TV. There seemed to be no immediate fear that color TV, a compatible system which had been approved by the Federal Communications Commission in December, would comprise any new or particularly stiff competition. It still is mighty expensive, for small sized screens, in limited quantities of production.

Pay-as-you-go TV was demonstrated in Palm Springs by Paramount's Telemeter Corporation. Results and reactions were being studied by all concerned.

"Eternity" N.Y. Critics Best Film

Columbia's "From Here to Eternity" was the best picture of 1953, the New York Film Critics voted last week. The group, comprising film writers and editors of major New York newspapers, also cited Fred Zinnemann, director of that picture, as the best director of the year; Burt Lancaster, also in the picture, as the best actor, and Audrey Hepburn as the best actress, for her role in "Roman Holiday."

Other "candidates" in these categories, the newspaper writers said, were "Conquest of Everest", "The Robe", "Roman Holiday" and "Moulin Rouge"; George Stevens, Joseph Mankiewicz, William Wyler, and John Huston; William Holden, Spencer Tracy, John Gielgud, and James Mason; and Ava Gardner, Anna Magnani, Jean Simmons, Leslie Caron, and Colette Marchand.

The critics also declared "Justice Is Done" was the best foreign film of the year; and they cited specially "A Queen Is Crowned" and "Conquest of Everest." Both are in color.

Dozen Big Openings Set for "Cease Fire!"

A dozen gala military-style openings have been scheduled for the Paramount-Hal Wallis film of the Korean war, "Cease Fire!" in six cities during the first five weeks of the new year.

Each local opening will be patterned after the arc-lighted Army-sponsored world premiere at New York's Criterion theatre November 24 and coast premiere at the St. Francis theatre, San Francisco, December 22.

The Paramount theatre in Newark, N. J., January 1 will lead off the openings. Then on January 13 seven key Los Angeles first-runs will open the picture. The following day, January 14, the picture will open at the Ontario theatre, Washington, D. C. The Metropolitan theatre, Boston, will open the film with military trimmings January 15, and on either that day or January 22 it will make its bow at the Stanley theatre, Philadelphia. On February 4 "Cease Fire!" will have an Army-sponsored opening at the Palm State theatre, Detroit.

RKO Signs Deal for Release Of Stillman's "Americano"

RKO Radio Pictures this week announced the signing of a distribution deal with Robert Stillman Productions for the release of "The Americano." The film, which has a Brazilian background, stars Glenn Ford, Arthur Kennedy, Ursula Thiess and Cesar Romero. It is the fifth independent film in as many weeks to be placed on RKO's 1954 agenda.

Massachusetts Circuit Head Shares with Employees

Samuel Goldstein, president of Western Massachusetts Theatres, Inc., Springfield, announced last week he is giving part of his organization to between 15 and 20 of his top employees. Word of his plans accompanied the announcement that his 226 employees were receiving Christmas bonuses ranging from $100 to $800, depending on length of service. Under the reorganization, Western Massachusetts Theatres will serve as a holding company, owning the 15 theatres involved. He will head this firm. Theatre Managers, Inc., will be the name of the company which will operate the theatres and stock in this firm will be held by 15 or so administrators, or former employees of Mr. Goldstein.

Decca to Buy "U" Stock

WASHINGTON: Decca Records has notified the Securities and Exchange Commission that it proposes to increase its holdings of Universal Pictures common stock.

Decca filed a registration statement with the Commission to increase its own outstanding capital stock to offer to Universal stockholders Decca stock in exchange for their Universal stock. The Decca statement sought registration of 145,842 shares of 50 cents par value capital stock, "to be issued only in exchange for shares of $1 common stock of Universal Pictures Co., Inc." The ratio of exchange is to be filed later.

According to the prospectus, Decca now owns 600,075 shares of the outstanding Universal stock. Issuance of the additional 145,842 shares of Decca capital stock would increase its outstanding stock to 1,500,000 shares.

Decca declared the ratio of exchange would be determined by Decca's board of directors some time in January, upon the basis of the earning records of the two companies, the dividends paid, the book value, the market history, the prospective earnings of the two companies, and other similar matters.

Columbia Buys "Joseph And His Brethren"

"Joseph and His Brethren" a Biblical classic, has been acquired by Columbia Pictures from Louis B. Mayer. It will be made in 1954 and according to Columbia president Harry Cohn will be one of the most important and costly productions the company has attempted. The screenplay, by John Lee Mahin, will be made by executive producer Jerry Wald and directed by William Dieterle. It will be in color by Technicolor, and be made on locations in Europe, and the Holy Land, and in Hollywood. Mr. Mayer is said to be pleased at the eventuation. He originally acquired and prepared the story. He will have an interest in the production, Columbia said.

Loew Single Track Sound Is Explained

LONDON: Details of Loew's International Corporation's new single optical track stereophonic sound system were discussed here by Arthur M. Loew, president. The system, called Perspect-A-Sound, will be used first with British and Continental prints of "Knights of the Round Table," MGM's first production in CinemaScope which will have its overseas premiere at the Empire in London some time in February.

Sound from the single optical track, said Mr. Loew, "is distributed through the center and side screen horns by means of a small piece of equipment in the projection booth. There is no necessity to make any changes in the standard projection sound heads."

"It is simple ad foolproof," he continued. "From the renters' point of view, it makes stereophonic sound an easier and less expensive process. For the exhibitors it has all the advantages of the new sound, with none of the difficulties."

He said, in effect, that it was an all purpose system since theatres not equipped for stereophonic reproduction can run the sound through their single horns without any adjustments.

A trade demonstration of the device is expected to be held at the Empire some time early in January, followed by demonstration in other European countries. For U. S. engagements, prints of "Knights" are equipped with the four-track magnetic sound which 20th-Fox is using with all its CinemaScope features.

Chicago Tribune Lists Neighborhood Films

CHICAGO: Regular editorial coverage of motion pictures shown at neighborhood theatres was begun by the "Chicago Tribune" recently, as a weekly feature of the paper. The neighborhood film column, consisting of a brief comment about the stars and themes of films scheduled throughout the Chicago area that weekend, is to appear on the same page with neighborhood theatre advertisements every Friday.

Rosenberg Buys Story

HOLLYWOOD: Frank P. Rosenberg, independent producer, has purchased "Steeper Cliff" from 20th Century-Fox, where it was on his production agenda during his term at that studio, and will produce it in Germany next summer.



Ampex Offers 3-Channel Sound Unit

The Ampex Corporation of Redwood, Calif., has developed a new three-channel stereophonic sound system, for theatres up to 1,500 seats, to sell complete for $3,995, with installation costs the only additional charges to be met by exhibitors.

This was announced in New York Monday by Spyros Skouras, Jr., sales manager of the Circuit Construction Corporation, which will distribute the system.

At a press conference, Mr. Skouras said the system was "unique" in its safety factors. It is so arranged that should there be a failure in any one or two of the three stage speakers or three power amplifiers during a performance, the channels will be mixed into the remaining speaker or speakers. Thus, he said, there is no reason for the performance to be interrupted during the course of the showing.

Besides the Master Series, which Ampex calls its new system, the company also puts out two higher priced sound systems, the Deluxe Series and Super Series. Mr. Skouras said first deliveries on current orders on the Master Series will be made January 15, while full deliveries are promised on or after February 1. He also said that approximately 40 theatres of the Skouras circuit will be equipped with the Ampex system by January 15 and that approximately 100 other theatres around the country have ordered the Ampex systems.

Ross Snyder, Ampex engineer, who sat in on the press conference with Mr. Skouras, said that the design of the Master Series had been engineered with the purpose of simplifying as many complicated electronic parts as possible and to derive greater efficiency from the component parts of the system.

Zukor Inducts 42 Into Paramount 25-Year Club

Forty-two employees of the Paramount home office newsreel, laboratories and field staffs who this year completed 25 years with the company, last week were inducted in New York into the firm's 25-Year Club by board chairman and company founder Adolph Zukor, who has spent 50 years in the industry. The new members received citations and gold watches and heard a speech by president of the company Barney Balaban.

"Rob Roy" to Open Feb. 4

Walt Disney's all-live action motion picture, "Rob Roy, The Highland Rogue," will have its premiere at the Criterion theatre, New York, February 4, it was announced by Charles Boasberg, general sales manager of RKO Radio Pictures.

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Communion Breakfast January 31

Plans for the motion picture industry's Fourth Annual Communion Breakfast were launched this week at a meeting of the committee of sponsors held in the Paramount board room Tuesday afternoon. The Breakfast, to be held January 31 at the Waldorf Astoria Hotel following Mass and Communion at 9 A. M. at St. Patrick's Cathedral, is for Catholic members of the industry and their families.

Starting four years ago in New York, the movement for annual Communion Breakfasts for Catholics in the industry has spread to other cities. Last year similar affairs were held in Los Angeles and New Orleans, as well as in several Canadian cities.

Tickets for the affair will be distributed starting next week in all the home offices by the various members of the sponsoring committee.

List Committee Members

Members of the committee are:

Frank J. Alford, MPEA; John W. Alicoate, "Film Daily"; William E. Barry, Shea Enterprises; Marguerite Bourdette, Paramount; Frank Bryan, Skouras Theatres; Frank E. Cahill, Jr., Warner; Francis X. Carroll, 20th Century-Fox; Patrick Casey, Casey Enterprises; John Confort, Jr., Confort and Company; Robert W. Coyne, COMPO; Thomas Crehan, RKO Theatres; William Cronin, Comerford Theatres; John Dervin, Allied Artists; Edward C. Dowden, Loew's; Albert A. Duryea, Pathe Laboratories; Joseph Eagan, Fabian Theatres.

James M. Franey, United World Films; Joseph M. Geoghan, Century Theatres; Edmund C. Grainger, RKO Theatres; James R. Grainger, RKO Radio Pictures; Agnes Mengel Grew, Paramount Pictures; William J. Heineman, United Artists; Walter F. J. Higgins, Associated Prudential Theatres; John Hughes, United Artists; James David Ivers, Quigley Publishing Company; James J. Jordan, Universal Pictures; John Kane, Columbia Pictures; Frank J. Kiernan, Stanley Warner; Austin C. Keough, Paramount.

Fred Leo, American Broadcasting-Paramount Theatres; Mrs. James Looram, International Federation Catholic Alumnae; Fred J. Lynch, Radio City Music Hall; Thomas J. Martin, Warner; Joseph A. McConville, Columbia Pictures; International; Joseph McMahon, Republic; William J. McShea, RKO Radio Pictures; William Moclair, Roxy Theatre; Paul C. Mooney, Sr., National Screen Service; Peter J. Mooney, Audio Productions; James A. Mulvey, Samuel Goldwyn Productions; John F. Murphy, Loew's; Thomas Murtha, IATSE, Local No. 4.

L. Douglas Netter, Jr., Altec Service; Paul D. O'Brien, O'Brien, Driscoll & Raftery; Robert H. O'Brien, American Broadcasting-Paramount Theatres; John J. O'Connor, Universal Pictures; Thomas F. O'Connor, RKO Theatres; Edward K. O'Shea, Paramount; Martin Quigley, Quigley Publishing Company; Edward C. Raftery, O'Brien, Driscoll & Raftery; Charles M. Reagan, MGM; C. J. Scollard, National Screen Service; Edwin J. Smith, Jr., RKO Radio Pictures; Nick Tronolone, 1775 Broadway; Frank C. Walker, Comerford Theatres; Eugene Walsh, Universal Pictures; Richard F. Walsh, IATSE; William A. White, Skouras Theatres.

The National Spotlight

ALBANY

Strong product release schedules for the first several months of 1954 make executives of several circuits optimistic about the New Year, but some of the smaller theatre owners are worried about the possible shortage of good pictures which will be available to them and the installation cost problem posed by CinemaScope. . . . Drive-in operators seem to think next season will be a profitable one. . . . The Palace had "Miss Sadie Thompson" as its New Year's Eve attraction, while the Strand showed "Hondo"—both at advanced scales for the day. . . . Visitors here included: Louis W. Schine, Gloversville; Louis J. Lieser, Buffalo. . . . Jules Perlmutter, president of Perlmutter Theatres, became the first man in Albany Variety Club history to be elected for a second consecutive term as chief barker. . . . Neil Hellman was in town for groundbreaking on a 20-room addition to the Mt. Vernon Motel which he opened last spring adjacent to Auto-Vision theatre in East Greenbush.

ATLANTA

Bill Knight, formerly with Florida State Theatres, Tampa, Fla., has resigned to go as branch manager of Roy Smith Concession Co. there. . . . The Pal Amusement Co., Vidalia, Ga., has opened its new 400-car Glen drive-in, Glenville, Ga. . . .The Alamo theatre, Alamo, Ga., has a new owner: Harold Robinson, also owner of the Brox, Broxton, Ga. . . . Martin Theatres, Columbus, Ga., has taken over the Morris Road drive-in there. . . . Rube Joiner, Joiner Booking Service, was in booking. . . . Sydia Knight, for the past 30 years with RKO, has resigned. . . . Gault Brown, former manager of the Hollywood theatre, Madisonville, Tenn., was in visiting with friends. . . . The State theatre, Bradenton, Fla., was destroyed by fire. . . . In for a visit with J. E. Hobbs, branch manager, Monogram, was John Derbin, Stafford Pictures, on his way to Miami, Fla. . . . L. H. Howell and R. C. Corsey are the new owners of the Piedmont drive-in, Piedmont, Ala. . . .Ted Mendellssohn, of Concordia Pictures, was a visitor here. . . . John Jarvis, of the Dixie Printing Co., has moved into his new offices at 160 Walton St.

BALTIMORE

Boots Wagonheim and Mrs. Wagonheim, executive for Schwaber Theatres, celebrated their sixth wedding anniversary. . . . M. Robert Rappaport, Town theatre, is spending a week in Miami. . . . Chauncey Wolfe, Uptown theatre, is recuperating at home after leaving John Hopkins Johns Hospital. . . . Rodney Collier, Stanley manager, has been elected chief barker of the Variety Club for the third time, although not consecutively. . . . 49 managers and owners completed the Civil Defense instruction course for theatres. They represented 90 theaetrs in the area. . . . Jack Sidney, Loew manager, in cooperation with the Baltimore News Post and Sunday American, the Advertising Club of Baltimore and Radio Station WCAO, held the 23rd annual Christmas party for underprivileged children at the Century theatre. Entertained were 3,500 children. . . . J. Lawrence and Fred Schanberger, in cooperation with the News Post, held their 25th annual Christmas party for crippled children at Keith's theatre.

BOSTON

A special midnight screening of "This Is Cinerama" for local projectionists, electricians and stage hands was held at the Boston theatre the evening preceding the public opening. The Stanley Warner Cinerama Corp. hosted the affair with each member of the Locals of IATSE given two tickets. Rudolph F. Kuehn who has had managerial experience in New Jersey Theatres was brought on to become the managing director of the Boston for the run of the Cinerama films. . . . Lockwood & Gordon Enterprises and Sam Rosen of New Haven have taken a long term lease on the East Windsor (Conn.) drive-in and will operate it in the spring. . . . The engagement has been announced of Adeline Struzziero, secretary at Independent Exhibitors, Inc. to Paul A. Carter of Braintree, with the wedding set for Feb. 13. . . . Richard B. Rubin, exhibitor and drive-in designer and engineer, was married December 27 to Mrs. Edith Saturn of Washington, D. C. They will live in Newton Center and spend the summer at Falmouth, Mass., where Rubin is building the Falmouth drive-in.

WHEN AND WHERE

January 27: Annual convention and board meeting, Virginia Motion Picture Theatre Association, Jefferson Hotel, Richmond.

February 2-4: National Allied Drive-in Theatre Association convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

February 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

BUFFALO

Dalton Burgett has added the Wintergarden theatre in Fredonia, N. Y. to his circuit and not the Wintergarden in Jamestown. . . . Howard McPherson, for fifteen years a member of the Monogram local sales staff, covering Buffalo and Rochester, has been engaged by Jack Chinell, RKO branch manager, to cover the Syracuse territory, where he succeeds Ed Smith, who has retired and is going to Florida to reside. . . . It is reported that the Hayman interests in Niagara Falls will build a new drive-in within the city limits and that it will be ready for next season. . . . Rumor has it that the interests behind the Transit drive-in on the Transit Road near Lockport, in association with others, are going to build an outdoorer in the vicinity of the Transit road-Middleport cut-off. . . . Basil's LaSalle closed two days in advance of Christmas to permit employes to prepare for the big Yuletide show which opened Xmas Day. . . . Charlie McKernan of the Seneca and Bill Colson of the Niagara put on special holiday matinee performances on Wednesday. . . . The Paramount and Center, downtown UPT first-runs, started their New Year's Eve midnight show at 2 P. M. Thursday and ran through the midnight shows. The Paramount had a preview presentation of Martin & Lewis in "Money From Home" and the Center, "His Majesty O'Keefe."

CHICAGO

Ed Wolk, projection equipment dealer, will head for Florida on January 2 with Mrs. Wolk. . . . Mr. and Mrs. Robert Lubliner of the Clark and Four Star theatres, entertained her sister, Jan Sterling, and brother-in-law, Paul Douglas, over the Christmas holiday. . . . Marcia Koerner, daughter of G. W. Koerner, of Koerner Motor Express, downstate film delivery service, was married to Robert Raymond Dec. 19, in a ceremony at the Methodist Church, Park Ridge, Ill. Mr. Raymond is attending Elmhurst College. . . . Cinema Lodge, B'nai B'rith, entertained 60 patients and ten staff members of the U. S. Marine Hospital the day before Christmas at Paramount Pictures' Recreation Room. . . . B. & K. advertising publicity chief, William K. Hollander, and his wife became grandparents for the second time as their son and daughter-in-law, Mr. and Mrs. Marshall Hollander, announced the birth of their second child, a girl. . . .The Colony, operated by Joe Stern and his sons Mike and Arnold, has been completely renovated and is being equipped for CinemaScope.

CINCINNATI

Shifting road show-policy entertainment from downtown to the outlying districts, the Hyde Park Art theatre, operated by

(*Continued on following page*)

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Vance Schwartz in suburban Hyde Park, is currently playing MGM's "Julius Caesar" for two shows daily. . . . Keith's theatre, unit of the S. & S. Amusement Co., of which Ruben Shor is at the head, made its CinemaScope bow on Christmas Day with "How To Marry a Millionaire.". . . The Salem theatre, in Dayton, Ohio, opened 23 years ago, has been closed after a long-term operation by J. M. Curl, of Dayton and Mrs. Ethel Miles, a Columbus, Ohio, circuit operator. The building owners now are seeking new tenants. . . . Damage estimated at $10,000 was caused by a fire at the Ronnie drive-in theatre, near Lily, Ky. . . . Approximately 750 members of the Vlark County 4-H Club were guests of Mr. and Mrs. William Settos, operators of the Liberty theatre, in Springfield, Ohio, the occasion being a special Christmas party December 29.

CLEVELAND

Theatre admission tax was up this year for the first time since 1948, according to Stanley P. Nemec, commissioner of licenses and assessments, with the 1953 admission tax revenue hitting about $400,000 as compared with $394,000 in 1952. . . . Robert Ancell has rejoined the Hippodrome as assistant to Jack Silverthorne in the management and publicity for the Hippodrome and Tower theatres. . . . Frank Masek, NTS branch manager, has installed Simplex Stereophonic equipment in the Harris theatre, Warren, for a scheduled Jan. 14 opening of "The Robe.". . . Cleveland Motion Picture Exhibitors Association will hold its annual business meeting for election of officers, preceded by a luncheon, in the association rooms Jan. 12. Ernest Schwartz, who has been president for 19 years, has no opponent for reelection. . . . I. J. Schmertz, 20th-Fox local branch manager, was in New York to confer with home office officials. . . . Connie Knighton, 62, porter at Loew's Valentine theatre, Toledo, died.

COLUMBUS

Fred Rowlands has installed a new 38-foot wide Astrolite screen at the Main neighborhood. . . . Charles Reeder has been named manager of radio station WCOL. Reeder has been acting manager of the ABC outlet since the death of Neal Smith Oct. 10. Reeder came to WCOL from WING, Dayton, Ohio, where he had been program manager for 17 years. . . . The Sherman theatre at Chillicothe, Ohio will be razed to make way for a highway development. The Sherman was erected during World War I on old canal lands which the state turned over to the city on condition that the site be used for public purposes. Closing of the Sherman leaves Chillicothe with only two theatres—the Majestic and Royal. . . . Charles L. Eckelberry, 59, father of Harriet Eckelberry of the office staff of Loew's Ohio, died in University Hospital. . . ."Knights of the Round Table" is expected to be a January booking at the Ohio or Broad.

DENVER

As usual, business among the first runs snapped back with the coming of Christmas, and most of the downtown houses had lines at the cashier windows. An unusual twist, as far as Denver is concerned, is that six of the 10 first runs currently have single bills. . . . Russell Allen is adding 300 seats to the Aztec, Aztec, N. M., to double its size. . . . Mrs. S. E. Allen expects to open her new 300-car drive-in at Lordsburg, N. M., in the early spring, and about the same opening date has been set for J. C. West's 300-car drive-in, Grants, N. M. . . . A. G. Edwards, formerly booker and office manager at Lippert's Pictures, is still seriously ill in General Rose memorial hospital. . . . Tom Bailey, Lippert and Filmakers franchise owner, heads for New York next week to look for product.

DES MOINES

Atty. Gen. Leo Hoegh notified county attorneys in the state last week that he won't order the banning of theatre bank nights until after a rehearing is held in the bingo case, which started the whole thing. . . . Christmas parties were the order of the day along Film Row during the week before Christmas. . . . Variety club has elected its new crew here. Byron Shapiro will continue as chief barker; Don Conley and Bill Feld have been named first assistant and second assistant, respectively. Leon Mendelsohn is dough guy and Don West property master. The following are Crew members: Rudy Faulds, Dave Gold, Charles Iles, Bob Sandler, Stan Soderberg, Ed Utay and Larry Wegener. . . . On vacation this week are Paul Leatherby and Lu Hummel, Columbia salesmen. . . . Mable Brady, contract clerk for RKO, is resigning to take a job near her home in Rising Sun. . . . S. E. Theiss is a new salesman for National Theatre Supply. He also owns the Waverly Drive-In theatre.

DETROIT

Still one of the biggest things in town is "Martin Luther" at the Krim in Highland Park. . . . "How to Marry a Millionaire," "This Is Cinerama" and "The Robe' are all holding long runs in downtown theatres. . . . "The Robe" did very well in Pontiac at the Oakland although its stay was limited to two weeks due to chain bookings. . . . Re-elected president of Local 94, International Alliance of Billposters, was John Carano. Walter Frank, vice-president; Matt Kolbe, secretary-treasurer; A. J. Halley, board chairman and Peter Miglio and Wm. Noch, trustees, make up the new slate. . . . "Men of Conflict" will be handled in Chicago and Detroit by Albert Dezel with Detroit opening at the Broadway Capitol. . . . IATSE Local 199 president Frank Kinsora added duties as business agent due to the illness of Roger Kennedy.

HARTFORD

Edward J. Noble, Greenwich, Conn., chairman of the finance committee of American Broadcasting - Paramount Theatres, Inc., has announced another gift of $2,000,000 to the Edward John Noble Foundation.

The Foundation was organized in 1940 as a philanthropic agency. . . . The Middletown (Conn.) Zoning Authority has given Sal Adorno, Jr., assistant general manager, M&D Theatres, authority to build a drive-in theatre on Saybrook, Rd., Middletown, at an estimated cost of $125,000. . . . Sal Adorno, Sr., general manager of M&D Theatres, and Mrs. Adorno, leave Jan. 15 for their annual winter vacation in Phoenix, Ariz. . . . Edward Harwood, formerly assistant manager of the Warner theatre, Lynn, Mass., has been named assistant manager of the Strand, Hartford, replacing Irving Davis, resigned.

INDIANAPOLIS

Howard Rutherford, manager of Loew's, inaugurated his new CinemaScope screen with "Knights of the Round Table" New Year's Eve. . . . The Indiana previewed a Martin and Lewis picture as its New Year's Eve attraction for the fourth consecutive year. This time it was "Money from Home." . . . Contest winners in five Syndicate theatre cities will be sent to Hollywood Jan. 18 on all-expense tours for two, Trueman Rembusch announced Christmas Day. Three of the five are children. . . . Harry Stephenson, booker at Warners, has resigned. His successor is Caroline Webb. . . . Johnny Stearns, manager of Keith's, organized a New Year's Eve stage show featuring local musicians formerly with "name" bands. . . . The Allied Theatre Owners of Indiana directors will hold their next monthly meeting in the Hotel Lincoln at noon Jan. 5.

KANSAS CITY

Missouri-born Felix D. Snow, business manager of Local No. 31 of the International Alliance of Theatrical Stage Employes and Motion Picture Operators, and third vice-president of the International, died Christmas Day, aged 66. He had suffered a heart attack after the annual meeting of the Motion Picture Association of Greater Kansas City December 7 and was in the hospital at the time of his death. . . . The Midland opened its first CinemaScope film Christmas Day—"Knights of the Round Table—with steady inflow all afternoon and evening. It is estimated that it will rank with the three previous top-grossers; at $1 and $1.24 for adults and 50c for children. . . . "The Sea Around Us" ("The Alaska Eskimo" second feature) is in its third week at the Kimo. . . . The Vogue, now showing "The Captain's Paradise," ran continuous shows Saturday. . . . The Boulevard was the only drive-in showing over the weekend in Kansas City.

LOS ANGELES

Film Row was the scene of many Christmas parties with Universal, Columbia and Warner Bros. holding their affairs in the club rooms of the exchanges. . . . Frank Reimer, Warner Bros. sales manager, returned to his desk after being confined to the hospital for surgery. . . . Henry Herbel, district manager for Warner Bros., returned from a two-day meeting of district managers at the home office in Manhattan. . . . Norma Cain, Warner Bros. biller, off to San Francisco to greet her husband, who is returning from service overseas in the Armed Forces. . . . Alex Cooperman, Western sales manager for IFE Films, checked in after a business jaunt to San Francisco. . . . Joe Sarfaty, Warner Bros. salesman, is in the hosptial to undergo emergency surgery. . . . Out of town exhibitors on the Row were Roy Lemmucci, Bakersfield; Moses Hernandez, Guadalupe; Joe Markkwitz, Encinitas; and Ben Bronstein, Palm Springs.

(*Continued on opposite page*)

MEMPHIS

Memphis Censor Board dominated the Memphis news this week. The dance scene, featuring Rita Hayworth, in Columbia's new "Miss Sadie Thompson" film was shown twice on the television network during Dave Garroway's "Today" program over WMCT in Memphis. . . . This was the scene which Memphis censors ordered cut out before the picture could be shown at Malco. Columbia refused to cut the film and the Memphis showing was cancelled. . . . Now the film is expected to be booked in West Memphis, Ark., theatres, just across the Mississippi river from Memphis. . . . J. J. Sharum, who owned and operated Chandelle and Metro theatres at Walnut Ridge, Ark., and was president of the Citizens National Bank, died in Baptist Hospital at Memphis of a heart ailment. Mr. Sharum was 57. He formerly served as lieutenant governor of Arkansas.

MIAMI

Bill Dock, public relations chief for the Florida State Theatres in southeastern Florida, was elected chief barker for Variety Club, Tent 33, succeeding Ed Melniker. . . . Don Tilzer, publicist for Claughton's, planned a gala New Year's Eve party at the Royal, with favors and refreshments added to the premiere of "Money From Home." . . . With Frank Galgano resigning, Diana Tarpin is now assistant in advertising at the Claughton office. . . . Warner-Pathe's Washington cameraman, Clarence Ellis, was a visitor at the Bel Aire. . . . Vandals broke into the Paramount Theatre recently, with the destruction damage estimated at $3,000, according to George Hoover, district manager.

MILWAUKEE

Gene Autry will bring his troupe here for a benefit performance at the auditorium sponsored by the Milwaukee Journal January 17. . . . H. Olshan, branch manager of Columbia here booked one of Autry's latest movies "Saginaw Trail" at the Alhambra January 14 tying up Autry's personal appearance. . . . Bill Burke, RKO home office representative, was at the branch office this week. . . . In town next week will be Al O'Keefe from Pola-lite. . . . Outside of the Christmas parties things were quiet in the territory this week.

MINNEAPOLIS

Minneapolis theatres are continuing to advertise in the strike-bound *Star* and *Tribune*, although the papers are being sold at the plant only. Truck drivers at the papers went on strike Dec. 19 halting all street sale and home circulation. . . . Minnesota Amusement Co. is using radio and TV spot announcements to inform the public what is showing at its theatres. . . . Station KFYR-TV at Bismarck, N. D., has begun telecasting. . . . Axel Borreson, former owner of the Comfrey at Comfrey, Minn., has purchased a clothing store at Comfrey. . . . "Quo Vadis" will return to the Gopher on a wide-screen. . . . Chet LeVoir, former salesman at Republic, will handle South Dakota for Universal. Fred Bunkelman, Universal salesman, has been transferred to the northern Minnesota and Wisconsin territory. . . . Mannie Gottlieb, Universal district manager, was in for a sales meeting. . . . Leo Murray, 50, former manager of the Lyceum, passed away. . . . Helen Feigel is the new clerk and Lois Rosendahl, the new receptionist at 20th-Fox, replacing Elrene Kunde and Joan Henningsgaard, who have both moved their homes to California.

NEW ORLEANS

Jack Sanders of the Olla, Olla, La., has taken over operations of the Princess, Tulles, La. It was formerly operated by George Shelton. . . . The management of the Do drive-in, in co-operation with the Metairie filled many a stocking for the communities needy families by donating receipts from a special movie program arranged to appeal to every member of the family. . . . Travis Madden will open a 600-seater for all-colored patronage in Bossier City, La., January 16. The new theatre is named the Bossier. . . . Frank and Bob deGrauuw's Bob is undergoing extensive renovations and new equipment installations. . . . Mr. and Mrs. Henry J. Waguespack, parents-in-law of F. G. Prat, Jr., rounded out 50 years of wedded bliss recently. . . . Milton White, office manager, Exhibitor Poster Exchange, flew to Denver to spend Christmas Day with his son and family.

OKLAHOMA CITY

Paul Ketchum, 44, resident of Texarkana, Texas, and former city manager, died Dec. 17 at Veteran's hospital here. He had been ill and hospitalized since October of this year. Ketchum worked as a theatre manager here for Standard (now Cooper Foundation) theatres. He left Oklahoma City about 15 years ago to work in the east and later to own and operate theatres in Texas. In recent years he had become associated with the United Artists Corp. . . . The Midwest theatre, held a big cartoon show Monday morning for the kiddies. Admission price was 20 cents. . . . Cooper Foundation Theatres are presenting a big holiday entertainment. At the Criterion, "Beneath The 12-Mile Reef" is shown in CinemaScope. At the Harber, "Here Come The Girls." At the Plaza, "A Christmas Carol" with 35 minutes of Tom & Jerry. . . . The Vaska theatre in Lawton, Okla., opened Christmas Day with the showing of "The Robe" in CinemaScope.

PHILADELPHIA

A test special Saturday morning show at the Boyd for "Cinerama," restricted to students at all local schools with special student prices, was such a success that the special showings for students will be repeated. . . . The Circle, 3,200-seat key neighborhood house in the Frankford section of the city, has been sold for commercial purposes. . . . The Liberty, neighborhood house, was sold by the Stanley Warner company to Jack Indictor for $75,000. . . . The appeal of the Independent Poster Exchange against the recent decision of U. S. District Court Judge William H. Fitzpatrick, dismissing its action against National Screen Service, will be heard on Feb. 1, by the U. S. Circuit Court of Appeals here. . . . Variety Club joined with the Philadelphia Daily News in staging a holiday party for 120 crippled children at the Bellevue-Stratford Hotel, with chief barker Jack Preis in charge. . . . Melvin J. Fox, head of the independent Fox Theatres chain, and pioneer exhibitor Leo Posel, were named co-chairmen of the Motion Picture Division for the annual campaign of the Philadelphia Fellowship Commission starting Jan. 8. . . . The World officially shifted to the Trans-Lux Theatres chain with the new year. . . . Sam Milgram, of the Milgram Theatres chain, announced the marriage of his daughter on Dec. 27.

PITTSBURGH

The three new CinemaScope attractions, all Christmas Day openings, look set for extended runs based on their first day receipts. They are "Knights of the Round Table" at the Penn, "King of the Khyber Rifles" at the Fulton and "Beneath the 12-Mile Reef" at the Harris. . . . The holiday season found the ticket sale for "This Is Cinerama" perking up impressively too. . . . The Stanley gets its first CinemaScope offering, "The Command" in January, following "Miss Sadie Thompson" in 3-D. . . . The Enright theatre, largest neighborhood house in the Stanley Warner chain, re-opened Christmas Day after being shuttered several months. . . . Art Cinema rushed in Anna Magnini's "Bellissima" when the censor seal on the French "Fan Fan the Tulip" failed to arrive. . . . Rave reviews on "The Little Fugitive" at the Squirrel Hill presage a healthy run for that art house film. . . . Henry Burger, Stanley Warner ad head, and Bernie Elinoff, shorts booker, are both vacationing.

PORTLAND

Business at first run theatres has been in the dumps for the past several weeks, but strong product, single billed, should increase the take at the boxoffice this week. . . . Broadway theatre manager Keith Petzold has given his resignation to Mrs. J. J. Parker. . . . The 26-year-old will become manager of the Jesse Jones circuit of five houses. . . . The Broadway installed CinemaScope and stereophonic sound this week and opened "Knights of the Round Table" New Year's Day. . . . The Liberty is scheduled to install a new curved Astrolite screen and stereophonic sound next week. . . . The Orpheum and Oriental both have had equipment for some time now. . . . Oriental manager Oscar Nyberg had a big Xmas party for underprivileged kids. . . . Evergreen's Fox theatre should be completed in March.

PROVIDENCE

The Christmas holiday season opened auspiciously with the New England premiere of "Beneath the 12-Mile Reef" taking place at the Majestic. . . . Loew's State featured Joan Crawford in "Torch Song" on the new panoramic screen. . . . The Boston theatre, where the New England premiere of Cinerama was scheduled for December 30, made a bid for Rhode Island patronage by running the largest newspaper advertising program ever attempted by any out-of-town theatre in the local press. . . . Many leading Rhode Island houses used good sized space in the special Christmas Issue of the Providence Visitor, Diocesan newspaper, extending Season's Greetings to their patrons and friends. . . . "Martin Luther" held for a fifth week at the Avon Cinema. The popular East Side art house, for the first time,

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will present a New Year's Eve midnight show, offering Alec Guinness, local favorite, in "Captain's Paradise."

SAN FRANCISCO

New managers on the street are Walter Chenoweth who went from treasurer of the Curran to manager of Cinerama, and assistant manager Wendell Thurman who returned to United Paramount Theatres and will be stationed at the Paramount. . . . The Paramount has ordered CinemaScope equipment. . . . The State has been renovated and outside of the building steam-cleaned and fitted with permament floodlights. It reopened Christmas Day under UP banner. Manager Eugene Sabo III has taken Cashier Amelia Kittleson and Louisa Toni (upped to cashier) from the Paramount for his box office attendants. . . . Sid Cahen went from the New Fillmore to manage the Vista at Rio Vista. . . . Charles Oliphant is expected back in the shipping department of National Screen Service as soon as he is discharged from the Army in February. . . . Business in San Francisco was generally good on Christmas Day. The Paramount with "Here Come the Girls" and the St. Francis with "Cease Fire" were busy. . . . The Fox in fourth week "How to Marry a Millionaire" reported good business and Cinerama, opening Christmas Day, sold out.

TORONTO

Sam Hebscher has resigned as manager of Odeon's Palace, Hamilton, first run house, to become manager of the Hamilton Forum. He will also act in an advisory capacity for the buying of TV film for Hamilton TV station in which his boss, Ken Soble, has an interest. . . . Harry Hurwitz was re-elected president of the Winnipeg district of the Canadian Picture Pioneers. J. Biggerstaff is back as vice-president and A. Feinstein as secretary-treasurer. . . . Gerry Collins has returned to his post as director of publicity for Loew's theatres here, taking over the spot vacated by Jim McCracken's resignation. Collins' post as manager of the Uptown goes to Gerry Mooney, assistant manager at London Loew's. . . . Charlie Cashman, well-known industryite, returned as deputy reeve in the municipal elections.

VANCOUVER

Groups of teenage vandals are giving theatres plenty of grief over the holidays and go out of the way to make trouble for theatre staffs especially. . . . 10,000 British Columbia loggers from up north are in town for Christmas to spend the festive season with their friends and relatives. . . . Maynard Joiner of Famous Players was elected vice-president of Vancouver Tourist Association. . . . The Capitol and Cinema Christmas parties were held at Love's Supper Club. . . . Theatre Properties (Hamilton) Limited has purchased five Vancouver suburban theatres (the Windsor, Alma, Kerrisdale, Regent and Victoria Road), all under long leases to the Famous Player chain, from General Theatre Investment Company Ltd., headed by Paul Nathanson, son of the founder of Famous Players. Price was $1,100,000. . . . George Annable opened his 500-seat Jewell theatre at Stettler, Alberta. . . . A new suburban theatre built by Rueb and Klan, the Jasper, a 550-seater, was opened in Edmonton, Alberta.

WASHINGTON

"Julius Caesar" has finally been booked in Washington, to open at the Playhouse theatre, February 1. . . . The Variety Club installation ceremonies have been changed to January 4 in the club rooms at the Willard Hotel. International chief barker Jack Beresin will be present. . . . The Colosseum of Motion Picture Salesmen elected Martin Kutner, Columbia, president; Sidney Eckman, MGM, vice-president; Jimmy Whiteside, Columbia, secretary-treasurer. . . . The Ontario theatre will have a premiere of "Cease Fire" January 14, under the sponsorship of General Matthew B. Ridgway. . . . Frank M. Boucher, president of the District United Cerebral Palsy Association, announced that Harry F. Bachman, president of the Circle Amusement Co., will be chairman of the 1954 fund campaign. Bachman will attend a regional meeting of the national association January 9-10 in Miami.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

CHARLES STARRETT in THE STRANGER FROM TEXAS reprint

CHARLES STARRETT in OUTLAWS OF THE PANHANDLE reprint

BILL ELLIOTT · TEX RITTER in BULLETS FOR BANDITS reprint

BILL ELLIOTT · TEX RITTER in THE LONE STAR VIGILANTES reprint

SING ME A SONG OF TEXAS with THE HOOSIER HOTSHOTS HAL McINTYRE and his ORCHESTRA reprint

FCC Cites Obstacles To Pay TV

WASHINGTON: Substantial legal, engineering and public policy questions must be determined before the Government could okay any subscription television system, the Federal Communications Commission said this week.

Issuing its annual report for the fiscal year ending last June 30, the Commission noted that it had pending various proposals to authorize pay-as-you-see television. "In addition to the basic policy question whether the authorization of a subscription TV service would serve the public interest," the report said, "substantial legal questions must be determined, particularly, whether such a specialized service is 'broadcasting' within the meaning of the Communications Act, or common carrier or some other special radio service. Also, there is the engineering problem of where such a service could be squeezed into the crowded radio spectrum."

Other features of the FCC report were these:

As of October 31, there were 545 commercial television stations authorized and 315 actually on the air. There were also 22 educational TV stations authorized, of which four were on the air. As of June 30, there were 601 applications pending for new commercial TV stations. Of 398 new TV stations authorized during the 1953 fiscal year, the first year after the lifting of the freeze, 256 were in the new UHF band and 142 in the VHF band.

The report noted that during the year the Commission had disposed of the film industry's request for special theatre television frequencies, holding that this service should be performed by common carriers using existing common carrier frequencies.

Canada Had 100,000 Seat Gain in 1953

TORONTO: An examination of theatres opened in Canada in the past year seems to indicate there were an additional 100,000 seats provided in 1953 in about 123 new 35mm situations.

The Dominion Bureau of Statistics indicated for the period ending in 1952 that 1,843 "regular" theatres had 1,106,316 seats. The 1952 figure showed an increase of 22,279 over the figure for 1951. Therefore, while 1952 showed a healthy increase in business in Canada, 1953 certainly is better than the 1952 gross of over $100,000,000. It is reported that 45 "regular" theatres and 78 new drive-ins opened in 1953. To these totals may be added the figures for the 16 drive-ins under construction; 14 drive-ins projected; 10 theatres in work and 19 houses planned.

The number of seats is based on the theory by provincial tax departments with a seat tax, that drive-ins may be proportioned at two-and-a-half persons per car, giving the total figures for drive-ins. This is particularly important in the light of the number of drive-ins opened in 1952—100—which brought the total operating to 182. There were 82 in operation at the end of 1951.

To the 954,813 must be added 1,309 "walk-in" seats in the country's 104 drive-ins, and the 150,194 to be found in 657 community enterprises. Community enterprises are made up of 505 with 16mm equipment and 152 with 35mm. A community enterprise is a situation operated in very small centres by local non-profit organizations, such as the Canadian Legion or board of trade branch. Its aim is to keep the local shoppers at home, instead of going to a nearby town, where they combine theatre-going with shopping.

Clarke, Stanzler on Real Estate Board

Albert J. Clarke and Meyer Stanzler, of Clarke and Stanzler, Providence, have been appointed to the city's Real Estate Board. Mr. Clarke till last May and for 13 years was manager of the Majestic Theatre there. Mr. Stanzler also has been in theatres. Both men have been active in charities and civic efforts. Mr. Clarke was a member of the Chamber of Commerce; Mr. Stanzler, a "Jimmy Fund" aide. Less than 300 of some 1,500 realty men have been voted into what city observers say is a select group, the Real Estate Board.

Audrey Hepburn Cover Girl

Audrey Hepburn, Paramount's newest star, is the cover girl of the February issue of "Motion Picture and Television Magazine." In recent months she has been similarly honored by other national periodicals, including "Life" magazine.

People in The News

CHARLES SKOURAS, head of Fox West Coast Theatres, and FRED STEIN, managing director of United States Theatres, have been presented citations by the U. S. Treasury Department for "outstanding service to the Government in presenting the case of United States Defense Bonds."

FELIX GUGGENHEIM has been elected a new member of the board of directors of King Brothers Productions, Inc., at the annual stockholders meeting in Hollywood last week.

LEO V. SEICSHNAYDRE, Republic's New Orleans branch manager, has been awarded the company's "Man of the Month" citation for November.

CECIL B. DEMILLE Tuesday celebrated his 40th anniversary as a producer.

BENJAMIN LORBER, insurance manager of Universal Pictures, will be the first witness before the Congressional Committee on Interstate and Foreign Commerce in Washington January 6, when the committee's health inquiry gets under way.

DAN SCHNEIDER has been appointed Sydney branch manager for RKO Radio, succeeding TOM WALCOTT, resigned.

AL O'KEEFE, distribution vice-president of Pola-Lite Co., has moved his headquarters to the company's office in the Film Center Building, 630 Ninth Ave., New York City.

DAVID J. HOPKINS, son of the late Harry L. Hopkins, has been named director of sales for CBS-Columbia, TV-radio manufacturing division of Columbia Broadcasting Co.

Durwood Wins Circuit After Eight-Year Fight

A Kansas City circuit court last week decided Edward D. Durwood of that city was a victim of "conspiracy to defraud" and is entitled to acquire at cost theatre properties obtained by his brothers, Irwin and H. W. Dubinsky from 1946 through 1949. It had been charged that the two men while in his employ and with other partners achieved control of the Starview, Lincoln, Neb., the River Lane, Rockford, Ill., and the Altwood, Wood River, same state, and managed them from St. Joseph, Mo., headquarters. Court appointed referee Paul Barnett said the Dubinskys violated their employment contract by not giving exclusive time to the business. Mr. Durwood, if he takes the houses, would be entitled to rentals from 1949 to purchase date, estimated by the end of 1954 at $384,000. He also was awarded $121,000 for contract violation.

New Boy Scout Film Is Shown in Three Cities

"Jamboree 1953," a film record of the Third National Jamboree which brought together 50,000 Scouts, Explorers and Leaders last July, was given a premiere this week simultaneously in New York, Washington and Los Angeles for leaders of the motion picture industry and the press. The Jamboree took place in a huge 3,000-acre "tent city" on the Irvine Ranch, near Santa Ana, Calif., with members participating from all over the world. The film was created with the complete cooperation of the Hollywood studios and many stars. Because the democratic way of life is portrayed so well, the State Department has arranged for international distribution. No theatrical distribution has been set as yet.

Scout Drive Co-Chairmen Are Named

Arthur Klein, theatrical producer, has been named third co-chairman to head the amusement division for the Greater New York Councils of Boy Scouts' fund-raising campaign. Mr. Klein joins Charles Boasberg and Spyros S. Skouras who previously were announced as co-chairmen of the industry's part of the drive.

Mr. Klein will appoint field chairmen covering performers, producers, legitimate theatre owners, managers, press representatives, talent agents, play brokers, theatrical costumers, designers and prop suppliers, ticket agencies, music publishers and allied fields.

Ed Gage of the Walter Reade Theatres will be in charge of the music fields, and Ted Husing, sports commentator, will supervise the sports division. Other committees in the amusement division are headed by Leon J. Bamberger, for motion picture producers and distributors; Harold Rinzler, for exhibitors, Richard Walsh, guilds and unions; Phil Harling, theatre equipment and laboratories; John Bergen, film trade papers.

Chairmen in the exhibitor division include Gene Picker, Loew's Theatres; Mr. Gage, Mr. Reade; Charles Hacker, Music Hall; Sid Markley, Paramount; Louis Vorzimer, William Brandt Circuit, and Morris Seider, Prudential Circuit.

All committeemen and their campaigners will gather in the Waldorf Astoria at 8:00 A. M. January 6 for a "Dawn Patrol" breakfast, at which Mayor-elect Robert Wagner and U.N. delegate Henry Cabot Lodge, Jr., will be speakers.

Color TV Claim Starts Controversy

Now that a compatible color television system has been approved by the Federal Communications Commission, there seems to be a falling out, public relations-wise, at least, among the interests.

It all began last week when Commander E. F. MacDonald, president of the Zenith Radio Corporation, wrote a letter to the FCC taking exception to newspaper ads run throughout the country by Radio Corporation of America. In these ads RCA said it was "proud of the leadership its scientists and engineers achieved in developing—the all-electronic black-and-white television system—the all-electronic compatible color television system—and the RCA tri-color tube, which made the latter practicable."

Commander MacDonald said his company was "shocked when we saw the misleading manner" in which RCA sought "to create the impression that this National Television System Committee system of color television which you approved was the sole and entire product of RCA."

"Nothing could be further from the truth," said the Commander. "The system was developed by the joint efforts of many TV manufacturers, of which RCA was only one."

RCA, in turn, issued a statement, saying in part: "We know of no significant contribution of the Zenith Radio Corporation to the creation and development of compatible color television. This is not the first time that Mr. MacDonald has been wrong." The RCA statement then went on to quote remarks made in 1946 by the Zenith head to the effect that TV would fail unless "it finds a box office to pay the huge cost" and also to the effect that Zenith would not manufacture black-and-white sets (in 1946) because such sets would become obsolete within a year or two.

The RCA statement concludes: "Zenith is now in patent litigation with RCA and Mr. MacDonald's last ill-chosen blast is an obvious maneuver on his part related to the action now pending in Federal Court."

In its ads on the color TV situation, the Philco Corporation emphasized that the approved system was "not the work of any one company." It then listed more than 42 "organizations" as "some" of those "whose combined knowledge and strength are responsible for the system that won final FCC approval."

Gregory Forms Company

HOLLYWOOD: Paul Gregory, stage producer, has formed Paul Gregory Productions and has said he will personally produce two pictures annually under that insignia. Charles Laughton, who has been associated with Mr. Gregory in his theatrical enterprises, will be similarly related to his film productions.

Columbia Sets 3-Film Deal with Warwick

Columbia Pictures has concluded a three-picture deal wtih Warwick Productions, headed by Irving Allen and Albert R. Broccoli. The first picture they will make is "Prize of Gold," screenplay by R. C. Sherriff with Mark Robson directing. The second property will be "Cockleshell Hills" and the third is as yet untitled. Warwick already has completed two films for Columbia release, "Paratrooper" and "Hell Below Zero," both starring Alan Ladd. The third, 'The Black Knight," also with Ladd, is currently in production.

Gross Good In Canada

TORONTO: Despite the introduction of television in some areas of Canada during 1953, motion picture theatre attendances throughout the country have held up remarkably well, with better quality films and the introduction of new screen techniques boosting attendances especially in the latter months of the year, according to the year-end message sent to stockholders by John J. Fitzgibbons, president and managing director of Famous Players Canadian Corporation.

Mr. Fitzgibbons said he expected 1954 attendances to hold up as well as those in 1953 and maybe even to better them, since favorable economic conditions and high employment levels are expected to continue during the coming months.

Reporting on the recent Telemeter tests in Palm Springs, Calif., Mr. Fitzgibbons said: "Your company has the Canadian franchise for Telemeter and the time is not far distant when Telemeter experiments will be conducted in Canada."

He reported that the company is interested in two television stations now under construction. One is in Quebec City and the other at Kitchener, Ontario. Mr. Fitzgibbons also pointed out that the final quarter disbursement "brings the total dividend payments per share for 1953 up to the total amount paid per share for the year ending December 31, 1952."

"Eddie Cantor Day' Sparks Premiere

The day having been designated "Eddie Cantor Day" in Beverly Hills, Warners' "The Eddie Cantor Story" opened at the Warners' Beverly Theatre there Tuesday evening, with the comedian and 800 others of prominence attending. Among guests were Governor Goodwin Knight, Lieutenant Governor Harold J. Powers, Mayor Norris Poulson of Los Angeles, Mayor F. E. Fisher of Beverly Hills. David Tannenbaum, Beverly Hills councilman, presented Mr. Cantor with a scroll, noting his charitable activities. Lobby events included an NBC radio network coast-to-coast program, and TV over ABC.

TV Set Total 7,250,000 in Year 1953

WASHINGTON: Production of television sets in 1953 will total about 7,250,000 sets, according to a prediction by Robert C. Sprague, chairman of the board of the Radio-Electronics-Television Manufacturers Association.

This would compare to the 1950 record of about 7,460,000 sets and to a 1952 production of 6,096,279 sets.

Mr. Sprague predicted that 1953 retail sales would set a new record, topping the 1950 record of about 6,500,000 sets. Sales last year totaled 6,144,990.

"With good merchandising," and without any major general economic recession, sales in 1954 should run at least 6,000,000, the RETMA official declared. He said most manufacturers felt that black and white receivers would continue to constitute the bulk of set sales "for years to come."

"All agree," he continued, "that relatively few color receivers will be available in 1954, and that these of necessity will be very high priced and will have screens that are small in comparison with the larger screen black and white sets available at one-third the price or less.

"Certainly, color TV programs will be distinctly in the minority for a long while, despite understandable ballyhoo that will attend color broadcasts in 1954. Sponsors will be slow to spend money for color programs so few persons will be able to see, except in black and white. Color with all its advantages is not likely to displace black and white telecasts for many years, if ever."

Newspaper Strike Cuts Down Grosses in Minneapolis

Minneapolis "Loop" and neighborhood houses suffered an estimated 25 to 40 per cent loss in business in the pre-Christmas week as a result of a strike of "Minneapolis Star Tribune" truck drivers which halted newsstand and home deliveries for six days. Both circuit and independent exhibitors agreed, however, that the strike couldn't have been better timed, coming at a period when business is usually bad in any case. The Minnesota Amusement Company, operator of four Loop and four neighborhood houses, softened the blow somewhat by buying extra radio and TV spots and chartering a sound truck. Other houses did the same.

Buy Half Interest in KOIN

PORTLAND, ORE.: M. J. Frey, publisher of the Portland "Oregonian," has purchased a half interest in the Mt. Hood Radio and Television Broadcasting Corp., operators of KOIN, AM and FM, and television station KOIN-TV. Ted Gamble is president of the corporation.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Nobody Expects to Exploit 150 Films a Year

CHARLIE JONES said it again, but he was talking about all the shortcomings in the pressbooks, when he remarked that you couldn't sell all of the pictures he runs at the Dawn theatre, Elma, Iowa, on any proper exploitation basis. Of course, you can't, and nobody expects the manager of the theatre that uses three changes a week to do so.

Pressbooks are not perfect, but we've said it before, and we say it again—there's not so much wrong with the pressbook makers as with the pressbook users. If any manager expects to find 150 different varieties of selling approach in a year's pressbooks, he is doomed to failure. Nor should he expect any such thing, for his audience couldn't take it, even if he batted his brains out, trying for the impossible.

We've been in small towns enough to know that the loyal public who patronize their own local theatres, don't expect any such display of pure showmanship. It has to be maintained as *salesmanship* for the theatre itself, rather than for an oncoming horde of masterpieces, with strategy to match. Theatres that change three times a week have an opportunity to offer their preferred time on Sundays, Mondays and Tuesdays for top pictures; they can provide the best possible adult entertainment on Wednesday and Thursday, and give the family action and excitement on Friday and Saturday. Most theatres in this class are without competition in their own areas.

With such an opportunity—sell the theatre, first, last and always. Build—and hold—your place in community affairs. Keep that close personal touch with your patrons, and you'll never run dry at the box office. Ideas for special handling are for films that deserve special treatment—and to any one who knows this business, small town theatres can't afford to *oversell* any attraction. Their business consists of hills and valleys—if they drive too hard for one picture, they drop into a decline on the next. If that sounds like heresy to big-town operators, just remember that it's the small towns that have the closest contact with the public, and deserve loyal support.

Some small town operators make the mistake of increasing the number of changes to stimulate business. That is a mistake, for there is no theatre, anywhere in the world, that should offer more than three programs a week and those, preferably single feature bills with the proper short subjects. If they want more, let 'em spend 7½ hours a day looking at television—but you keep your stability and your sanity.

GOOD MANAGEMENT

When RKO Theatres in New York recently sold two of their oldest houses, the RKO Orpheum, Brooklyn, and the RKO Proctor's 125th Street, they made it clear that these theatres were being abandoned—because they were "too old to be economically sound, and their neighborhoods had deteriorated." The buildings are to be converted to non-theatrical purposes, since each has been operated for more than forty years.

Thus, the public is spared another false report of theatres closing, for it is cheerfully admitted that theatrical real estate does wear out, and neighborhoods do change, to make further theatre operation unprofitable. Leaving such a matter in midair as an unanswered question discredits film industry, raises the point that there must be something wrong with motion pictures—instead of proving, as in this instance, that there was something very correct in the management.

All over the country, there are worn-out theatres, and outmoded management that continues to pile up the deficit accumulating in the record of theatre closings. Actually, the management is worn out; the theatres are decrepit. Just because such houses were good three or four decades ago is no sign that motion pictures as entertainment are deteriorating now.

¶ THE ROUND TABLE has always believed in the use of heralds, which some showmen neglect because they think they are old-fashioned. But the opposite is true, for real old-fashioned showmanship often depends on heralds, and small situations literally "key their campaigns" with the use of heralds, which contain all the best selling approach.

Now, we're glad to print a rumor that reaches this desk—that exhibitors showing the independent film, "Martin Luther" have ordered the tremendous total of 9,900,000 heralds! The picture, produced by Louis de Rochemont and distributed by National Screen Service, has set an all-time record. The nearest approach to it was 8,000,000 heralds for "The Greatest Show on Earth"—then six million for "Samson and Delilah" and 4,500,000 for "Battleground."

In 1945, at Metro, we discovered that a previous high in distribution for heralds had been 1,500,000 but that the then-current print-order was only 150,000. Since that time, over and over again, we have urged managers who would be showmen, to rediscover and use heralds.

¶ WE ARE REMINDED of a unique theatre, which has been reported in The HERALD that seems to be ideally situated for a test of the relative merits of different projection techniques, in these changing times. The Wyandotte theatre in Detroit has two auditoriums, and one box office. You pay your way in and pick your program by turning either left or right—or, if you wish, you may move from one to the other at your leisure. The house was originally designed to solve the problem of double-bills—but now it offers a great opportunity to see two versions of the same picture, either in 2-D or 3-D, when the productions are available both ways. They say that seven out of ten prefer to pay an additional dime for special viewers, to see the 3-D variety. —*Walter Brooks*

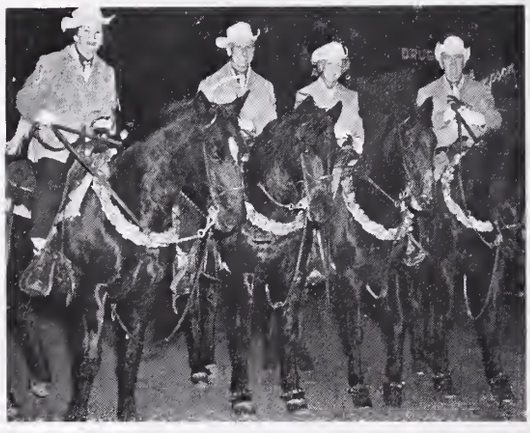




Smart Showing Of Sponsored Street Parade

TOM MUCHMORE, writing from Canoga Park, California, says this is the best Christmas Parade they ever had. With 108 members of his local Chamber of Commerce cooperating with the theatre, they pulled a crowd of 20,000 in a town of half that population, for a grand event, with plenty of popular appeal and sales approach.

Horses, horses, lots of nice horses, including the matched teams, at right—with the prize horses and riders that you may find in many situations, and the High School Bands, to make it a community affair.









British Win World Trips

Two letters in the Round Table mail, from opposite sides of the globe, reveal the world travels of two prize-winning British managers. From Lim Keng Hor, of Associated Theatres, Ltd., manager of the Cathay Cinema, Singapore, comes the interesting news that old friend and Round Table member, F. J. Smidmore, manager of the Odeon cinema, Manchester, England, has just arrived in Singapore, en route to Australia.

Mr. Smidmore was first prize winner in Odeon's International Showmanship competition for the exploitation of "A Queen Is Crowned"—and he won a trip to any country of his choosing in the sterling area. So, he went by Comet jet plane, flying eastward from London, and was guest of honour at a welcoming party given by the Cathay organization in the exclusive Hollywood Room, which is one of the attractive features of the new $4,000,000 super-Odeon theatre, during the one-night stop-over in Singapore on his way to Sydney. Since it's just as far, coming home via Canada and New York, we hope to see him here. The Cathay organization, headed by Mr. Loke Wan Tho, operates three major first run theatres in Singapore, and is well known in cinema circles throughout America and the United Kingdom.

Also, a bulletin from Peter Burnup in London, tells us that Douglas Ewin, whose picture appears below, will take his prize-winning trip to New York in the near future. The report of his award as the Champion Showman of the Associated British Cinemas, appeared in the Round Table recently. And, if he gets across Canada to Vancouver, he will meet more prize-winning showmen and be half way around the world on his way home. We admire the style of the presentation at the classic Royal Pavillion in Brighton, with Mr. D. J. Goodlatte, head of England's largest theatre circuit, presiding. Associated British Cinemas have the largest number of Round Table members of any single circuit in the world.

Earle Holden's Christmas Ad From Staff of His Theatres

Earle M. Holden, city manager for the Lucas, State and Avon theatres in Savannah, sends us a copy of his Christmas Greeting advertisement as published in Savannah papers, which extends the compliments of the seasons to friends and neighbors, with appreciation for their patronage, over the signatures of nine members of the managerial department, seven members of the projection staff, six of the concessions staff, 22 members of the service staff, 16 members of the cleaning department and one member each of the art department and engineering department. It shows the public the size of the local employed force in three theatres, and gives some idea of the dimensions of the job they do, at a time when the public is conscious of dimensions as to pictures.

SHOWMEN IN ACTION

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, used a big publicity mat, six columns wide, as the basis for a special layout in the Bridgeport *Sunday Post,* for "How to Marry a Millionaire."

▼

Lou Cohen and Al Lessow of Loew's Poli theatre, Hartford, worked with Ed Laurie of the United Artists field exploitation staff, on the New England premiere of "Capt. John Smith and Pocahontas."

▼

Col. Bob Cox, of Schine's Kentucky theatre, Lexington, Ky., has a continuing, cooperative ad contest running in the local *Leader,* using full pages, with prizes for those who find clues.

▼

Bob Carney, manager of Loew's Poli theatre, Waterbury, Conn., files some snapshots of his front display and window tieups on "Kiss Me Kate" and "Quo Vadis."

▼

Max Cooper, manager of Skouras' Cove theatre Glen Cove, L. I., got a double play with cooperative advertising for the opening of "Kiss Me Kate" and of the new Bohack super-market.

▼

Murray Spector, manager of Skouras' Plaza theatre, Englewood, N. J., had good newspaper breaks and excellent publicity for his tieup with local schools, as exploitation for "All American."

▼

Jack Foxe repeating that huge CinemaScope poster display in the lobby of Loew's Capitol theatre, Washington, for "Knights of the Round Table"—which he introduced originally for "The Robe." It utilizes 24-sheet poster cut-outs, with 'Scope.

Geo. J. Forhan, manager of the Belle theatre, Belleville, Ontario, used a sponsored herald on "Gilbert and Sullivan"—and had 4000 of them printed and distributed by a cooperative advertiser.

▼

George Pugh, manager of Schine's Rialto theatre, Glens Falls, N. Y., has made an arrangement with St. Mary's Academy to present their senior play in the theatre, on Feb. 24th.

▼

And Stanley Rowland, manager of Schine's Ritz theatre, Granville, N. Y., has a benefit set for the senior class of the Granville High School, with the attraction to be the film, "All American"—and the students selling the tickets, door to door.

▼

John Balmer, manager of Walter Reade's theatres in Plainfield, N. J., provided a neat and effective newspaper ad for "Little Boy Lost" at the Strand theatre. The 4-column space also has room for reference to other Reade theatre attractions, and Reade theatre ticket books for Christmas.

▼

Pearce Parkhurst's campaign books, covering the last weeks of his 1953 season at the Lansing Drive-In, Lansing, Mich., entered for the Quigley Awards in the fourth quarter. Pearce and family, meanwhile, are en route to the East Coast of Florida.

▼

John Burke, manager of Fabian Fox Brooklyn theatre is another whose final campaigns for the year are in hand, to be entered for the Quigley Awards in the last quarter. Closing date is just around the corner—right after New Year's.



D. J. Goodlatte, managing director of Associated British Cinemas, Ltd., congratulates Mr. Douglas Alfred Claude Ewin, who is declared "Champion Manager of the Circuit"—high honors for a highly personable and capable young man from the largest chain of theatres in England, for the six points of good management—good showmanship, good housekeeping, public relations, salesmanship, staff relations and administration. We're expecting Doug in New York, on his prize-winning trip.

COMMUNITY SPIRIT MUST BE CREATED

You'll find Tom Muchmore's Christmas Parade on the picture page in this week's Round Table, but it takes discussion of an affair like this to bring out the salient facts. We have been listening for the inevitable question from those who can't believe that this is of importance to themselves.

In the first place, Tom Muchmore is an accomplished publicist and promotion man, and a member of the Round Table since 1936. He stepped out, three years ago, to take the Sonja Henie show, but now he's back in our business. A year ago he bought the Canoga Park theatre in a suburban town of 10,000, outside of Los Angeles. Perhaps it was one of those desirable theatres that had to be divested, and it gives him a chance to demonstrate what he so firmly believes, that the theatre in a local trading area must be the center of community events, if it is to survive and prosper.

His Idea Was to Build Community Service

His first move in public relations was to run a co-op campaign for the Catholic Youth Foundation, which returned $600 for their benefit and was profitable to the house in dollars as well as in diplomacy. Then, he did the same thing, in a variation, for the Boy Scouts, which netted them $195 for their own purposes. Then, he donated the use of the theatre on Sunday mornings to the Baptist Church, until they were able to build a new church. So, in a year, he got around over the community and managed to make friends in all quarters, and for all and sundry of the groups involved.

Then, came up this matter of the Christmas Parade, to stimulate business for Canoga Park merchants, and to inaugurate the Christmas season. There were 108 merchants who belonged to the local Chamber of Commerce. They were all "willing"—but they weren't pulling together, and there was no leadership, nor showmanship. That's where the theatre manager fits in. It required his personal effort, and an obligation on his part to see it through, to get things going. Now, these same merchants can gloat over the fact that the parade was the best ever, but when the idea was born, they were dragging their feet. The pictures show how excellently he has used horses as a theme, in much the same way that Willis Shaffer has done it in Kansas.

There are other Round Table members who have overcome the lethargy of moribund Chambers of Commerce and Business Associations—for their own profit. One is Harry Wiener, who staged a great Christmas event when he was located at the Smalley theatre in Johnstown, N. Y. Those merchants had nothing to start with—they wound up with a "Santa Claus Workshop" that was a huge success, and they raised $4,000 by their inspired efforts, to trim and decorate in a town that was languishing after 18 months of strikes and depression. It was all in the personal energy and enthusiasm of the theatre manager.

Dan Dandrea, one of the very best who ever tackled a community job, did it at the Stanley theatre, in Bridgeton, N. J. His Chamber of Commerce was dead on its feet. It was hard to get more than four members out for a meeting, although they had a large membership of ostensible members, waiting for somebody else to move. Dan created the idea of breakfast meetings—and the Business Men's Association picked up the check for each man's breakfast, at a cost of eighty-five cents each. It was remarkable what a free breakfast did for the turnout! Soon they were having capacity meetings, on the way to work in the morning, and the treasuary was running over with funds for things they planned and executed, under the leadership of a natural showman and a manager.

Tom Muchmore enters his campaign book on the Christmas Parade in Canoga Park as an entry for the Quigley Awards, which is welcomed. He says, "The theatre is a part of the community, it belongs to them, to be looked up to. It must be part of all charities, all club and organization activities." He has no teen-age problem, because they respect the theatre. He has a substantial Saturday morning show, and on Friday nights the teen-agers get special concessions for their good conduct. He suggests that his fellow theatre managers go into their own houses "as a customer"—and they may be surprised, and scared, to find how many things are wrong, from the patron's point of view. Running a theatre is a responsibility to the community which pays off in sustained business at the box office. Neglect the community angle, and you fight every kind and sort of competition.

80 Disc Jockeys In Iowa Salute "Glenn Miller"

Eighty disc-jockeys in the sovereign state of Iowa have formed a special network to exploit "The Glenn Miller Story" in the state's radio stations. Ray Starr, of station KWWL, Waterloo, is the chairman of the statewide committee. More than forty of them are scheduled to attend the "Glenn Miller Day" ceremonies at Clarinda, Iowa on Wednesday, January 13th, and to see a special preview of the Universal picture at the Clarinda theatre. State and civic leaders, headed by Governor Beardsley, will participate in a special network hookup. Must be Glenn Miller was an Iowa boy, and we've been told that Jimmie Stewart looks like him.

Duane Marks Tells Managers How He Sells Shows

Duane Marks, manager of Schine's Strand theatre, at Senaca Falls, N. Y., tells how he provided the sponsorship for his two Christmas shows, on December 21 and 22. He sold 44 merchants on the idea of subscribing $7.50 each, for the cooperative advertising value that would accrue to them. Each show was to consist of either Roy Rogers or a western, plus eight cartoons. The total underwriting gave him $330, which he applied as being his receipts of $150 for each show, with $30 overage for advertising materials. What makes this a better story is that he had already sold two previous shows, for December 19 and 24, one to the Souhan Dairy and the other to Sylvania Products, both outright, and for similar revenue.

Schine showmen have set a new record for sponsored Christmas shows. Charles Tamme, manager of the Kent theatre, Kent, Ohio, has just signed the first one for Christmas, 1954. Can anyone beat that?

▼

W. S. Samuels, from his new location at the Rita theatre, Longview, Texas, submits bigger and better examples of his distinctive roto-process heralds.

More "Lucky 7" Winners



We are happy to introduce, at left above, Ted Irwin, manager of the Electric theatre, Larned, Kansas, receiving his $100 check as the winner in small situations for Metro's "All the Brothers Were Valiant" contest; next, Jesse B. White, good Round Table member, gets $250 as the winner in the middle category, towns of 10,000 to 100,000 population. Jesse is city manager for Martin theatres in Columbus, Ga., and he has the congratulations of Judson Moses, MGM field man in the Atlanta territory. And at right, Matt Saunders, manager of Loew's Poli theatre, Bridgeport, is handed a $500 check by Phil Gravitz, MGM manager in New Haven, for his prize campaign in large situations.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

HIAWATHA: Vincent Edwards, Yvette Dugay—Not exactly an inspired effort, but good entertainment all the same. Played with the Bowery Boys' "Jalopy" (AA) to business which definitely helped us out on the week. Played Thursday, Friday, Saturday, November 5, 6, 7.—W. R. Shepherd, Regent Cinema, South Shields, England.

LOOSE IN LONDON: Bowery Boys—Double billed this one with an old Rogers' and played them on Beggar's night and Hallowe'en night, expecting "nothing." Had a big carnival on Hallowe'en night which everybody in the county attends annually, but the box office receipts held up regardless. From now on I'll hold to the belief that this combination can't be beat! Played Friday, Saturday, October 30, 31.—Mareella Smith, Vinton Theatre, McArthur, Ohio.

Columbia

CHINA VENTURE: Edmond O'Brien, Barry Sullivan—A very good war operations picture and O.K. for small town exhibitors. Did fairly well on Saturday, but down on Friday. Played Friday, Saturday, December 4, 5.—Diek Smith, Albany Theatre, Albany, Ind.

PARIS MODEL: Marilyn Maxwell, Paulette Goddard—We were able to get this hot and thought we might be getting something, but it turned out to be lower half double feature material. Running time was first given as 90 minutes; the print we received ran 81 minutes. Now I see by the latest Herald that it has been cut to 59 minutes. If you are a small town and depending on a single feature, my advice would be to skip it. Did poor business. Played Tuesday, Wednesday, Thursday, December 15, 16, 17.—Dick Smith, Albany Theatre, Albany, Ind.

Metro-Goldwyn-Mayer

BRIGHT ROAD: Robert Horton, Dorothy Dandridge—Teamed this with the reissue of "Challenge to Lassie" (MGM) and the audience was most enthusiastic. We had three ministers, who usually are very critical, return to see "Bright Road" a second time. Although an all-Negro cast, you forget all that as you become so engrossed in the picture. Wonderful for kids' matinee and adults also. Did above usual weekend business. Small town and rural patronage. Played Friday, Saturday, December 11, 12.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

LILI: Leslie Caron, Mel Ferrer—Don't pass this pieture up. It has everything your eustomers will like. Also do not bill it as a kids' picture. The adults will rave more than the juveniles. MGM can go along any time on pictures like this. It's great. Small town and rural patronage. Played Wednesday, Thursday, Friday, December 2, 3, 4.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada..

LILI: Leslie Caron, Mel Ferrer—A picture with a different angle. All who saw it liked it. Lots of appeal for children in the puppet show. Didn't do very well at the box office, but it's a good picture just the same. Played Sunday, Monday, December 6, 7.—Dick Smith, Albany Theatre, Albany, Ind.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel—Good picture with good colcr. Favorable remarks from customers.—W. P. Brown, Nifty Theatre, Waterville, Wash.

SMALL TOWN GIRL: Jane Powell, Farley Granger—Good picture with good color and good stars, but I made a mistake in showing this picture during local "County Fair" week. Played Wednesday, September 16.—W. P. Brown, Nifty Theatre, Waterville, Wash.

PLYMOUTH ADVENTURE: Spencer Tracy, Gene Tierney—Not so good for my town. Picture scenes good, but my patrons just did not care for it. Receipts below average. Played Saturday, Sunday, September 12, 13.—W .P. Brown, Nifty Theatre, Waterville, Wash.

Paramount

BLAZING FOREST: John Payne, Susan Morrow—Good forest fire type of pieture that my patrons like. Good color. Had many favorable remarks. Best logging picture in four years with good forest scenes. Tough eompetition by local benefit firemen's danee kept receipts down.—W. P. Brown, Nifty Theatre, Waterville, Wash.

CADDY, THE: Martin & Lewis, Donna Reed—Silly as ever, but they seem to have a following. The first show to have any extra drawing power in several weeks. Played Sunday, Monday, December 13, 14.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

CARRIE: Jennifer Jones, Laurence Olivier—Good acting but very poor show for small towns. Very much over-rated—my customers came out holding their noses. Lost my shirt on this one.—W. P. Brown, Nifty Theatre, Waterville, Wash.

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—This is a natural for any situation. Wonderful aeting. Did above average at the box office. Very small town, rural patronage. Played Saturday, Sunday, November 28, 29.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

DARLING, HOW COULD YOU: Joan Fontaine, John Lund—No competition on this one and no complaints. Good picture, receipts average.—W. P. Brown, Nifty Theatre, Waterville, Wash.

JUST FOR YOU: Bing Crosby, Jane Wyman—Good entertaining picture which was well received by my audienee. Above average reeeipts.—W. P. Brown, Nifty Theatre, Waterville, Wash.

ROMAN HOLIDAY: Gregory Peek, Audrey Hepburn—An excellent film, generally enjoyed. However, it did not have any drawing power and did a poor gross. Played Sunday, Monday, December 6, 7.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

Republic

QUIET MAN, THE: Maureen O'Hara, John Wayne—Played this one too late but did better business than I expected. This is a very beautiful picture with beautiful color. Comments good from all who saw it. Played Sunday, Monday, November 15, 16.—James Hardy, Shoals Theatre, Shoals, Ind.

Twentieth Century-Fox

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell—There is growing resistance in smaller communities to increased prices, and patrons did not think this picture worth the advance. Had more complaints on this than any for some time. Film good but maybe too subtle for rural communities. Played Monday, Tuesday, Wednesday, Thursday, December 7, 8, 9, 10.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

Universal

ABBOTT & COSTELLO GO TO MARS: Bud Abbott, Lou Costello—All I can say for this picture is that it did above average business both nights. Just a fair comedy. These two are beginning to get old and they don't do so well any more. Played Thursday, Friday, November 12, 13.—James Hardy, Shoals Theatre, Shoals, Ind.

CITY BENEATH THE SEA: Robert Ryan, Mala Powers—If your patrons like water pictures with a little suspense, this will please them. Did just average at the box offiee here. Good color and novel plot. Very small town and rural patronage. Played Saturday, Sunday, December 5, 6.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

CRUEL SEA, THE: Jack Hawkins, Donald Sinden—An excellent picture which will make you feel proud of the industry. You won't have any gripes on this one. Don't miss playing it. Small town and rural patronage. Played Wednesday, Thursday, Friday, December 2, 3, 4.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

EAST OF SUMATRA: Jeff Chandler, Marilyn Maxwell—Another good Universal production in color. Plenty of action and eomedy relief. Well liked and did a fairly good business. Played Sunday, Monday, November 29, 30.—Dick Smith, Albany Theatre, Albany, Ind.

FRANCIS COVERS THE BIG TOWN: Donald O'Connor, Yvette Dugay—This series always brings extra business herc. Same routine of acting, but still brings them in. Played to above average business both nights. Played Sunday, Monday, November 22, 23.—James Hardy, Shoals Theatre, Shoals, Ind.

IT CAME FROM OUTER SPACE: Richard Carlson, Barbara Rush—Good enough science fiction type of picture, but did only a fair business. Played Friday, Saturday, December 11, 12.—Diek Smith, Albany Theatre, Albany, Ind.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—Good color, and that is all—the lowest grosser we've had in a long time. It certainly doesn't deserve the pereentage Universal is charging for it. Small towns should leave this one alone. Very small town, rural patronage. Played Saturday and Sunday, November 21, 22.—J. R. Snavely, Leith Opera House, Leith, N. Dak.

REDHEAD FROM WYOMING: Maureen O'Hara, Alex Nicol—Another good western from Universal with excellent color. Good for any small town; play it, you can't go wrong. Universal westerns are all good and the price is also right. Had average business both nights. Played Wedneday, Thursday, Novemher 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

BY THE LIGHT OF THE SILVERY MOON: Doris Day, Gordon MacRae—Here is a picture that should go well in any situation. This one is full of lively entertainment with lots of cowboys—just what my patrons like. Play it—you can't go wrong—it will please young and old. Just made to order for small towns. Play it by all means. Played Thursday, Friday, November 26, 27.—James Hardy, Shoals Theatre, Shoals, Ind.

LION IS IN THE STREETS: James Cagney, Barbara Hale—Another "Kingfish" story which was not liked much here. Did very poor business. Played Sunday, Monday, November 22, 23.—Dick Smith, Albany Theatre, Albany, Ind.

SO BIG: Jane Wyman, Sterling Hayden—This is the third make of this picture, and it's good. Perfect for small town exhibitors. Anyone who doesn't like this picture wouldn't like any picture. The producers should dig up some more of this kind. Did fair business. Played Tuesday, Wednesday, Thursday, November 17, 18, 19.—Dick Smith, Albany Theatre, Albany, Ind.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 5,697 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Mr. Jekyll and Mr. Hyde (Univ.)	–	11	40	15	1
Actress, The (MGM)	–	–	1	17	27
Affairs of Dobie Gillis, The (MGM)	–	2	9	17	2
Affair With a Stranger (RKO)	–	–	4	5	3
All-American (Univ.)	–	5	23	15	7
All the Brothers Were Valiant (MGM)	–	6	6	3	–
All I Desire (Univ.)	–	20	28	29	5
Appointment in Honduras (RKO)	–	2	2	5	–
Arena (MGM)	2	6	6	16	7
Arrowhead (Para.)	–	13	33	12	–
Back to God's Country (Univ.)	–	2	11	2	1
Band Wagon, The (MGM)	4	12	35	46	21
Big Heat (Col.)	–	9	10	4	–
Big Leaguer, The (MGM)	–	–	12	24	8
Blowing Wild (WB)	8	10	18	23	5
Blueprint for Murder, A (20th-Fox)	–	–	8	6	–
Botany Bay (Para.)	–	1	7	6	–
Caddy, The (Para.)	8	48	25	3	1
Calamity Jane (WB)	1	13	10	3	1
Charge at Feather River, The (WB)	8	10	8	9	7
City of Bad Men (20th-Fox)	–	8	51	28	4
City That Never Sleeps (Rep.)	–	–	4	10	2
Clipped Wings (AA)	–	8	6	1	–
Conquest of Cochise (Col.)	–	–	6	9	4
Cruel Sea, The (Univ.)	1	6	10	–	1
Cruisin' Down the River (Col.)	1	4	15	27	9
Dangerous Crossing (20th-Fox)	–	–	9	10	5
Dangerous When Wet (MGM)	5	44	65	17	–
Devil's Canyon (RKO)	–	6	11	6	7
Dream Wife (MGM)	–	10	22	55	12
East of Sumatra (Univ.)	–	6	11	7	2
Escape from Fort Bravo (MGM)	–	–	4	3	–
Farmer Takes a Wife (20-Fox)	–	21	30	28	17
5,000 Fingers of Dr. T., The (Col.)	–	–	–	–	6
Flame of Calcutta (Col.)	–	–	1	–	5
Flight Nurse (Rep.)	–	1	2	3	1
Flight to Tangier (Para.)	–	–	1	5	4
49th Man, The (Col.)	–	7	3	2	–
Francis Covers the Big Town (Univ.)	7	39	27	11	–
From Here to Eternity (Col.)	30	23	4	–	5
Gentlemen Prefer Blondes (20th-Fox)	44	43	13	14	1
Girl Next Door, The (20th-Fox)	11	14	30	11	4
Glory Brigade, The (20th-Fox)	–	6	17	12	2
Golden Blade, The (Univ.)	–	4	9	12	3
Great Sioux Uprising, The (Univ.)	1	5	25	37	7
Gun Belt (UA)	–	6	16	6	–
Half a Hero (MGM)	–	1	13	16	16
Hondo (WB)	36	–	–	–	–
Houdini (Para.)	7	29	30	9	–
How to Marry a Millionaire (20th-Fox)	14	–	–	–	–
I, the Jury (UA)	1	5	10	12	2
Inferno (20th-Fox)	1	4	17	2	19
Island in the Sky (WB)	–	28	33	36	15
It Came from Outer Space (Univ.)	2	4	13	10	5
Jamaica Run (Para.)	–	8	17	24	6
Kid from Left Field, The (20th-Fox)	–	–	18	28	7
Kiss Me Kate (MGM)	3	5	3	8	–
Last Posse, The (Col.)	–	1	2	12	12
Latin Lovers (MGM)	3	1	11	39	37
Let's Do It Again (Col.)	–	8	27	34	34
Lili (MGM)	8	26	20	25	11
Lion Is in the Streets, A (WB)	–	1	12	20	24
Little Boy Lost (Para.)	17	28	10	1	1
Main Street to Broadway (MGM)	–	2	–	17	11
Man from the Alamo (Univ.)	–	11	8	19	10
Marry Me Again (RKO)	–	1	1	3	3
Marshal's Daughter, The (UA)	–	2	13	2	–
Martin Luther (de Rochemont)	7	10	2	–	–
Master of Ballantrae, The (WB)	1	1	16	33	11
Maze, The (AA)	1	2	8	12	4
Melba (UA)	–	–	–	10	2
Mission Over Korea (Col.)	–	4	2	2	6
Mister Scoutmaster (20th-Fox)	3	13	52	28	10
Mogambo (MGM)	28	17	8	–	–
Moon Is Blue, The (UA)	35	29	19	9	3
Moonlighter, The (WB)	–	1	1	3	15
Nebraskan, The (Col.)	–	2	3	3	–
99 River Street (UA)	–	–	2	4	–
Pickup on South Street (20th-Fox)	13	48	21	12	5
Plunder of the Sun (WB)	–	2	9	28	6
Return to Paradise (UA)	–	12	34	50	2
Ride Vaquero (MGM)	3	16	50	32	8
Robe, The (20th-Fox)	17	3	2	–	–
Roman Holiday (Para.)	–	8	33	28	6
Sabre Jet (UA)	–	4	11	1	2
Sailor of the King (20th-Fox)	–	–	1	5	4
Salome (Col.)	11	61	27	12	1
Scandal at Scourie (MGM)	–	7	18	30	9
Scared Stiff (Para.)	25	45	12	5	–
Sea Around Us, The (RKO)	1	1	13	–	–
Sea Devils (RKO)	–	3	7	13	4
Second Chance (RKO)	2	7	15	8	2
Shane (Para.)	51	43	5	2	–
Shark River (UA)	–	5	–	1	1
Sins of Jezebel (Lippert)	–	2	4	1	–
Siren of Bagdad (Col.)	–	–	6	8	10
†Sky Commando (Col.)	–	2	2	–	1
Slight Case of Larceny, A (MGM)	–	1	6	16	2
So Big (WB)	1	11	36	5	1
So This Is Love (WB)	–	11	19	27	19
Son of Belle Starr (AA)	–	5	9	2	5
South Sea Woman (WB)	–	13	34	38	5
Split Second (RKO)	–	1	21	19	14
Stalag 17 (Para.)	8	43	29	10	–
Stand at Apache River (Univ.)	–	2	10	9	2
Story of Three Loves, The (MGM)	–	10	19	19	12
Stranger Wore a Gun, The (Col.)	4	16	8	1	4
Sweethearts on Parade (Rep.)	–	–	2	3	3
Sword and the Rose, The (RKO)	–	8	13	17	7
Take the High Ground (MGM)	5	30	9	4	1
Take Me to Town (Univ.)	–	10	28	14	1
Tarzan and the She-Devil (RKO)	–	13	16	18	1
Those Redheads from Seattle (Para.)	–	3	5	6	2
Thunder Bay (Univ.)	3	13	45	33	10
Thunder Over the Plains (WB)	–	1	4	2	–
Torch Song (MGM)	–	7	8	8	15
†Tumbleweed (Univ.)	–	–	4	1	–
Valley of Headhunters (Col.)	–	–	5	5	2
Vanquished, The (Para.)	–	1	19	20	6
Veils of Bagdad (Univ.)	–	–	–	2	3
Vice Squad (UA)	–	1	14	13	3
Vicki (20th-Fox)	–	1	2	13	8
War Paint (UA)	–	5	8	8	3
War of the Worlds (Para.)	2	6	13	30	18
White Witch Doctor (20th-Fox)	14	48	26	10	–
Wings of the Hawk (Univ.)	–	4	9	10	16

Boesel Again A Contender

H. G. Boesel, manager of the Palace theatre, Milwaukee, Wisconsin, and a Quigley Grand Award winner, is a contender in the fourth quarter with several campaign books, representing his showmanship. He gets superior publicity pictures in the Milwaukee *Journal* on "Sabre Jet" and an excellent lobby display of materials supplied by the Air Force. On "The Big Heat" he shows ads that we have never seen in any press-book, mostly appearing in tall single column sizes.

For "Pal Joey" the Palace theatre changed a policy of twenty years' standing. For that length of time, the theatre had a straight picture policy; for "Pal Joey" they returned to the use of their stage—because "Pal Joey" was the stage version, the touring company, from Broadway, the Rodgers and Hart production. Knowing Milwaukee as we do, we think it's about time there was another legit stage opportunity in that town, where stage plays have been under wraps for twenty years for lack of reasonable *legit* showmanship. If we are to have the opposition of the League of New York Theatres to any reduction in admission taxes for film theatres, it's time for us to book their attractions on our terms, in available theatres.

For "Crazylegs" he had a tieup with Miller Brewing Company, to provide a "High Life" treatment—it's good beer and certainly a good picture, with plenty of football stunts to gag up the proceedings.

R. E. Agle, district manager for Statesville Theatre Corporation at Boone, N. C., sends a throwaway which tells the kids that children are free, at the Car View (in case they didn't know!).



Bob Helm, manager of the United Artists theatre, San Jose, Calif., introduces Duncan Renaldo to his audience and says he is one of Hollywood's most cooperative stars. Duncan appeared as Grand Marshal in the community's annual "Balloon Parade" with sponsorship of the Junior Chamber of Commerce.

Campaign Catalog

There's More Than Meets The Eye—in CinemaScope

Shareholders in 20th Century-Fox Film Corporation have received copies of the company's new issue of "Dynamo"—available to every theatre owner, anywhere in the world, telling the extraordinary story of CinemaScope, and how it has been sold and is being sold, as "the most forward step in the 59 years' history of motion pictures. The common stock of the company has hit a new high, and coupled with the split-up whereby stockholders received a share of National Theatres for every share of the parent company, the total represents a new value in terms of appreciation.

Our reason for this introduction is to convey the fact that CinemaScope is a really valuable contribution to film industry—to its stockholders and to theatre owners down the line who partake of the benefits of this new device. We review the substantial book which is offered to prove that the company is ahead of schedule in providing this benefit, and keeping up with its obligations to exhibitors in a sincere attempt to hold both quality and quantity to the proper level. We predict that the world revolution in motion picture practice will reach down to the smallest situations, because this is our protection against and fortification for the inevitible changes that will follow.

Biggest in Film History

Al Lichtman calls it "a design for prosperity." Darryl Zannuck says it is "an unparalleled new vista of entertainment potentialities." A majority of exhibitor leaders have hailed it, and as this is written. 83 theatres in New York City alone, are playing "The Robe" simultaneously, in CinemaScope. The company's letter to shareholders cites the fact that 260 theatres in the United States and Canada have been equipped for the first-run of "The Robe" and that the picture has grossed more than $15,000,000 in these preliminary engagements. "The Robe" is expected to be seen by more people than ever witnessed any motion picture, and also to outgross any other picture in film history. In November and December alone, "The Robe" has opened in scores of cities abroad, on every continent, across the seven seas. A phenominal job has been done of reaching the world market with a new device, in the face of insurmountable obstacles, and making the result secure.

There has been criticism of Spyros Skouras for his firmness is demanding uniform quality, and to that policy we subscribe, for all the benefit of CinemaScope in smaller houses could be lost, and the whole objective imperiled by permitting very small theatres to roll their own. The foretaste of 3-D was hurt as much by errors in projection as in production. We are faced with a crisis in our industry which must be met with a firm stand for quality ,and if anything so new is to run the risk of mediocre presentation, home-made and generally inferior equipment, then we will all face the loss of the benefits obtained.

You may consider the present and future status of the equally new process, Cinerama, controlled by the Stanley-Warner Corp. This is one of the country's largest circuits, operating more than 300 houses, but they move slowly in making absolutely perfect installations, thus far limited to less than ten, anywhere in the world. Cinerama must be handled on a "legitimate theatre" basis, it requires a large staff and it cuts down on seating capacity in large theatres. But it has grossed $6,500,000 in its first year of operation, with only one attraction playing at advanced prices. There is no hurry to push it into situations where it cannot be maintained as pure Cinerama.

We Can't Afford to Miss

We don't believe that small theatres need or want too much stereophonic sound, which, after all, was a development of Walt Disney's "Fantasia" a dozen years ago. But the CinemaScope screen can be installed in houses that seat 300 and be quite as effective as in a house seating 3,000. The public is highly sensitive of what the recording fans call "Hi-Fi"—for high fidelity, so sound is in the public mind. But wide-screen, properly handled is our true and most effective answer to television. We can lick 'em, our business adversaries, on these grounds, and we suggest that every Round Table member read up on CinemaScope, and be well grounded in a new art as it applies in their particular situations. The book, "Dynamo" is a textbook and forecast of things to come, in this industry.

—W. B.



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DEVRYS' BEAUTIFULLY REBUILT LIKE NEW $895.00; Holmes $495.00. All dual outfits with amplifier and speaker. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THE RATIO IS RIGHT AT STAR! BIG SCREEN—small cost! Lowest prices on screens and lenses! Write us! Ashcraft lamphouses, 14″ reflectors, rebuilt, $489.50 pair; E-7 mechanisms, 6 month guarantee, $475.00 pair; pair Simplex-Acme projectors, 50 ampere Suprex lamphouses RCA rotary stabilizer sound, heavy bases rebuilt, $1,450.00; Merry Christmas and Happy New Year! STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

POSITIONS WANTED

MANAGER 10 YEARS EXPERIENCE IN ALL phases of theatre operation. Now managing 2 houses, both downtown, first run, one is second largest in the state. Proven ability with advertising and exploitation. Excellent references. Available after first of year. Reason: desire change. Minimum salary $100 per week. BOX 2752, MOTION PICTURE HERALD.

THEATRE EXECUTIVE AVAILABLE. PARTIAL investment possibility. Handle complete chain operation. BOX 2753, MOTION PICTURE HERALD.

THEATRES

FOR SALE: MONTANA THEATRES, ROUND-UP and Martin City. Moneymakers. No television. Wire McADAM, Livingston.

VERY PROFITABLE MODERN THEATRE RElucantly offered for lease or sale by absentee owner because of military service. Has 600 seats, air-conditioned, 3-D equipped, off-street parking. Serves growing community of 20,000 near midwest metropolis. Exclusive, early run, non-competitive film booking. Huge candy sales volume. 1953 gross $75,000. Can net over $10,000 annually. Only serious, experienced, ambitious, personable individuals need inquire. References and equity required. BOX 2755, MOTION PICTURE HERALD.

NORTHERN ILLINOIS, NEW 500 CAR DRIVEin, modern high power equipment. Modern apartment on premises. Reasonably priced. BOX 2757, MOTION PICTURE HERALD.

Legion Reviews 17 Films And Condemns One

The National Legion of Decency has condemned "Three Forbidden Stories" because of "gross suggestiveness in situations and costuming." It also deems morally objectionable in part for all "The Captain's Paradise," "Lure of the Sila" and "Man in the Attic." Morally unobjectionable for adults are "Both Sides of the Law," and "Captain John Smith and Pocahontas." Unobjectionable for all are "Annapurna," "Beneath the Twelve-Mile Reef", "Fighter Attack", "The Fighting Pimpernel", "Geraldine", "The Great Diamond Robbery", "Heidi", "Red River Shore", "Texas Bad Man", "Two Gun Marshall" and "War Arrow."

Felix D. Snow, an IATSE Vice-President, Dies

Felix D. Snow, third vice-president of the International Alliance of Theatrical Stage Employees of the United States and Canada, died December 25 in a hospital in Kansas City following a recent heart attack. He had been business agent of Stage Employees Local 31, Kansas City, since 1925, and a member of the general executive board of the International since 1940. He had helped organize many unions throughout the middle west and traveled widely as an IATSE field man until his recent illness.

James Sharum

MEMPHIS: James J. Sharum, 57, former Lieutenant Governor of Arkansas and owner of the Sharum theatre at Walnut Ridge, died December 23 of a heart ailment.

Federation Will Honor 4 At January 14 Luncheon

Eddie Fisher, Deborah Kerr, Edwin R. Murrow and Bishop Fulton J. Sheen will be honored at the annual luncheon of the Federation of Jewish Philanthropies of New York, at the Hotel Astor January 14. The four, according to Leonard Lyons, columnist who will preside at the luncheon, were chosen "because of their outstanding achievements in the media of radio, TV, recording, motion pictures and the legitimate theatre." Harry Brandt is chairman of the amusement industry drive. On the dais at the luncheon, from the film industry, will be Barney Balaban, S. H. Fabian, Robert S. Benjamin, Harry Kalmine, William German, Fred J. Schwartz, Spyros Skouras and Harry Mandel.

Party at Brooklyn Hospital

Harry Garfman, Brooklyn and Queens business representative of the Moving Picture Operators Local 306, New York City, and the Movie Social Club of Kings County, December 21 entertained underprivileged children of St. Giles Hospital, Brooklyn, at an annual Christmas party.

Short Gets Syndicate Play

"Wild Birds Winging," RKO-Pathe Sportscope, has been accorded an unusual publicity break with the release by King Features Syndicate of a full page of photos and text based on the film.

A GUARANTEE OF QUALITY FROM LONDON

Romulus FILMS

HAVE BEEN RESPONSIBLE FOR THE FOLLOWING
OUTSTANDING ANGLO-AMERICAN PRODUCTIONS

★ 1951

JAMES MASON · AVA GARDNER

"PANDORA and the FLYING DUTCHMAN"

★ 1952

HUMPHREY BOGART · KATHARINE HEPBURN

"The AFRICAN QUEEN"

★ 1953

JOSE FERRER

"MOULIN ROUGE"

•

HUMPHREY BOGART
JENNIFER JONES · GINA LOLLOBRIGIDA

"BEAT the DEVIL"

also starring ROBERT MORLEY

AND NOW ★ 1954

THIS SAME BRITISH COMPANY IS PROUD TO PRESENT AN ALL-STAR CAST IN YET ANOTHER GREAT ANGLO-AMERICAN PRODUCTION

LAURENCE HARVEY · GLORIA GRAHAME
RICHARD BASEHART · JOAN COLLINS
JOHN IRELAND · STANLEY BAKER
and
MARGARET LEIGHTON · ROBERT MORLEY

"The GOOD DIE YOUNG"

★ FILMED FOR WIDE SCREEN

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The good ~~old~~ *new* days!



Buck up, brother . . . and look at the *bright side* . . . of the "good *new* days" just ahead! . . . There's a whole new era in motion pictures on the horizon ...with CINEMASCOPE, 3D, WIDESCREENS and STEREOPHONIC SOUND setting the pace! . . . And some new HIT PICTURES, too . . . that have been *setting* some *new* records . . . and *breaking* some *old* ones! . . . And the PRIZE BABY's keeping right in step, too, brother . . . with the TRAILERS, ACCESSORIES and special display items . . . that herald the coming of this *new era* in motion picture history!

Look ahead, brother . . . and start *selling* what you've got *coming* . . . some BIGGER and BETTER Movies . . . in a BIGGER and BETTER way!

Sell the *Bigger* SHOWBUSINESS with *Bigger* SHOWMANSHIP!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

JANUARY 9, 1954

MOTION PICTURE HERALD

Keeping The Faith

◆ If, through all his days, a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry for its own sake along with his, he gets what is known as a good reputation.

◆ It is like that, too, with journals of business. Publications that matter have the attributes of personality.

◆ Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.

Better Theatres for JANUARY

THE PROGRESS AND PROSPECT OF 3D

•

ASSURING 3D EFFECTIVE PROJECTION

•

A FUNCTIONAL WIDE-SCREEN SETTING

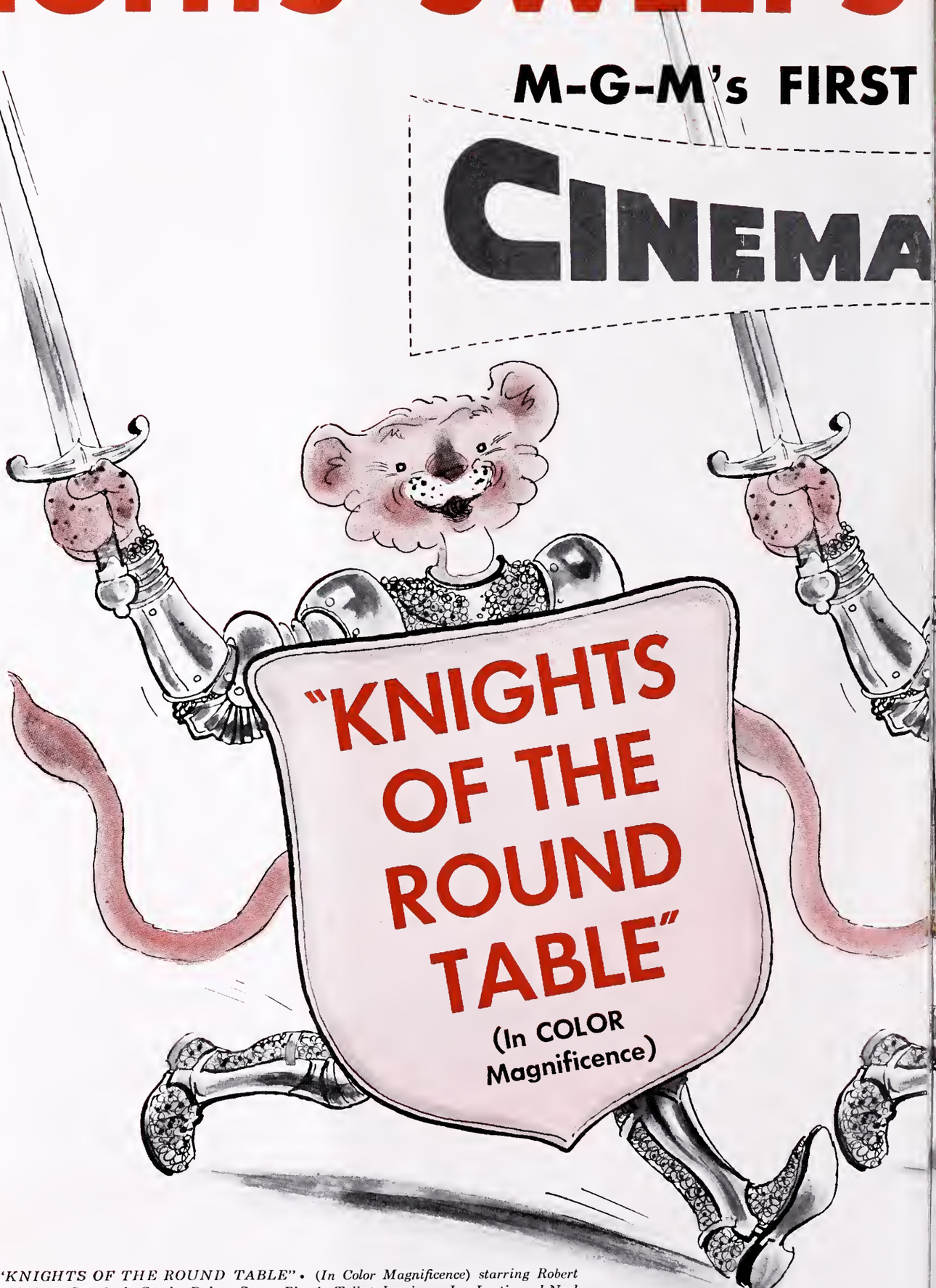
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In Two Sections, Section One

JOYOUS START TO
"KNIGHTS" SWEEPS

M-G-M's FIRST

CINEMA



TRADE PAPER RAVES!

"King size all the way."
—*Variety*

★

"Masterwork of movie making."
—*Film Daily*

★

"Tremendous. To make box-office history."
—*M. P. Daily*

★

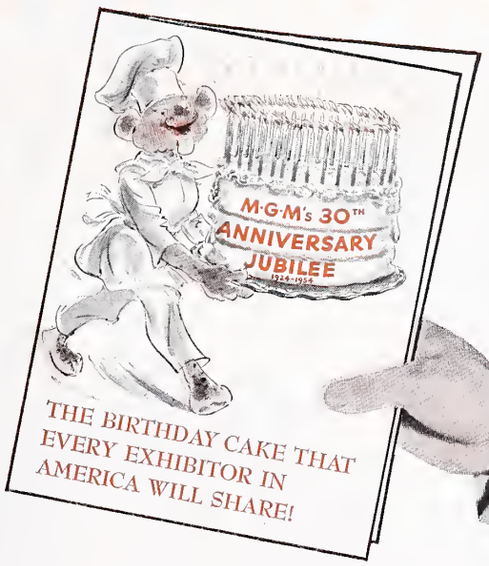
"A true record smasher."
—*M. P. Herald*

★

"Long runs! Capacity! Profits!"
—*Boxoffice*

M-G-M presents in CinemaScope "KNIGHTS OF THE ROUND TABLE" • (In Color Magnificence) starring Robert Taylor • Ava Gardner • Mel Ferrer • with Anne Crawford • Stanley Baker • Screen Play by Talbot Jennings, Jan Lustig and Noel Langley • Based on Sir Thomas Malory's "Le Morte D'Arthur" • Directed by Richard Thorpe • Produced by Pandro S. Berman

M-G-M's JUBILEE! AMERICA!



See Insert on Page 15

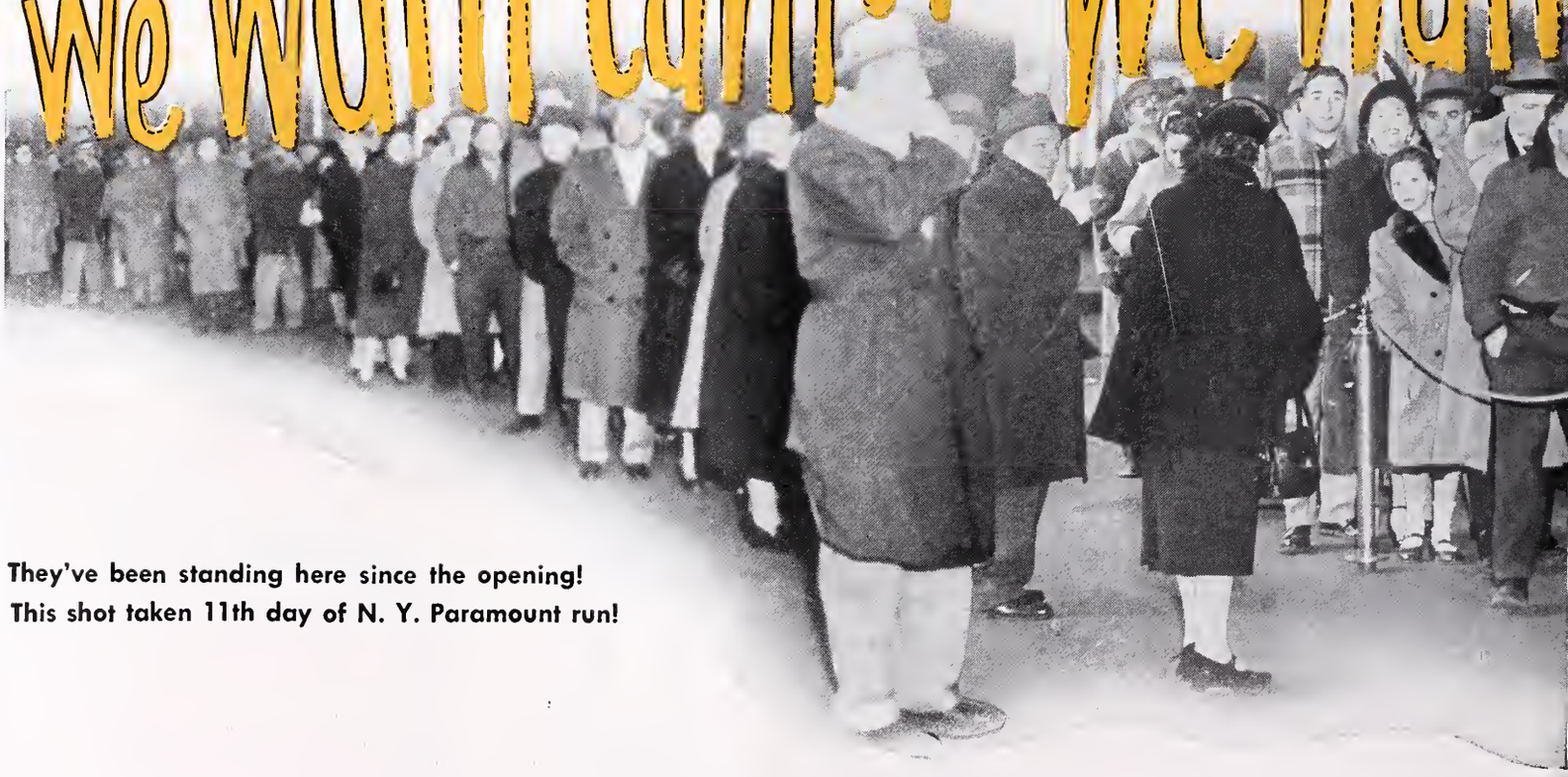
BIG HIT IN

SCOPE

TOPS
ORIGINAL RELEASE OF
"IVANHOE"
by
32%

TOPS
ORIGINAL RELEASE OF
"QUO VADIS"
by
22%

we want Cantor we wan



They've been standing here since the opening!
This shot taken 11th day of N. Y. Paramount run!

THE FIGURES HAVE EXHIBITORS WIDE-EYED! OPEN
TO THE TOP GROSS OF ANY WARNER PICTURE IN
PRE-RELEASED IN PHILLY, NEW YORK, BEVERLY HI

FROM **WARNER BROS.** COLOR BY **TECHNICOLOR**

STARRING KEEFE BRASSELLE — He becomes a star of stars – as Eddie Cantor! ★ MARILYN ERSKINE WITH ALINE MacMAHON and **WILL ROGERS, Jr.** AS HIS DAD

SCREEN PLAY BY JEROME WEIDMAN,

Musical Numbers Staged and Directed by LeRoy Prinz • Musical Direction by Ray Heindorf • PRODUCED BY SIDNEY SKOLSKY • DIRECTED BY ALFRED E. GREEN



ED 3 MIAMI THEATRES
HISTORY! ALSO
LLS--GIGANTIC!

CAN BE EXHIBITED ON WIDE SCREENS

ED SHERDEMAN AND SIDNEY SKOLSKY

NEVER IN HISTORY HAVE

NEIGHBORHOOD THEATRES

DONE THE BUSINESS THAT RKO, SKOURAS, CENTURY, RANDFORCE, BRANDT, PRUDENTIAL, FABIAN CIRCUITS ARE DOING WITH

CINEMASCOPE

Are you equipped with Anamorphic Lens, Stereophonic Sound, proper screen and showmanship know-how... to make it your most prosperous year!



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 2

January 9, 1954

The Pendulum Swings

THERE are a number of signs on the anti-trust front indicating that the pendulum has started to swing back towards a central position. The time seems to be coming when the attractions of the motion picture exhibition field for lawyers will wane. The courts seem to be less interested in pursuing pet theories regardless of the realities of industry. Perhaps soon the courts will revert entirely to deciding breaches of the law and punishing wrongdoing. This would mean that the occupied judges would have to withdraw from constant supervision of motion picture affairs.

A significant example of the trend is that the master provision of the Jackson Park decree—which ruled that downtown theatres could play pictures only for two weeks—is being suspended. The two week restriction was unworkable. On many occasions it was necessary for the lawyers of the distributors to seek court approval of longer downtown runs. This put a federal judge in the position of a film critic called upon to decide which pictures—through investment, artistic work or other considerations—deserved special treatment. It is to be hoped that the Jackson Park two week first run time limit will never be reimposed. The laws are to be obeyed but distributors and exhibitors—not federal judges—should work out matters of playing time.

This week in the Crest case the Supreme Court has decided perhaps for all time that a parallel business behavior was not enough to establish a violation of the anti-trust laws. In that case the distributors all refused first run pictures to the Crest, a neighborhood house in Baltimore. The plaintiff asserted that the parallel action implied a conspiracy and violation of the law.

While chances of the organization of a formal arbitration system in the motion picture industry during 1954 seem dim, all reasonable efforts should be made to settle by negotiation, conciliation or special arbitration grievances between exhibitors and distributors. From an overall industry point of view there is no doubt that settlement of differences in the past by such methods would have been better than that obtained by litigation.

■ ■ ■

What the Public Wants

SOME understanding of the wonderful job Hollywood is doing in the difficult task of supplying popular entertainment may be gained by speculating on what the effect would be if prints of the eight top grossing pictures of 1953 were wafted to some other world inhabited by intelligent beings curious about the people of the earth.

At first thought it might be assumed that the most popular attractions of a single year might fall into a definite pattern. If this were the case, the fabricating of film entertainment would be a much easier occupation. Reflection about the diversity of the hit attractions of 1953, or any other year, can bring amazement not only to "space men" but to critics at home who decry Hollywood for allegedly falling into the rut of sameness.

As recorded in The HERALD last week the eight outstanding attractions during the year of 1953 are of an almost unbelievable variety in character and treatment. It would be difficult to conceive of more diverse films than these:

"From Here to Eternity", an intense drama, filmed in black and white;

"Gentlemen Prefer Blondes", a gay musical comedy;

"Hans Christian Andersen", a delightful fairy tale with music;

"House of Wax", a thriller melodrama in 3-D;

"Moulin Rouge", a biography of an artist unheard of by most movie patrons;

"Peter Pan", a fairy tale cartoon;

"The Robe", a religious spectacle in rich color by Technicolor and, most especially, in the sweeping majesty of CinemaScope;

"Shane", a great Western.

The only attribute the films on that list have in common is that each is a well-made production. The group is also a splendid refutation of the assertion that Hollywood makes pictures for the adolescent mentality. Most of the pictures—but not all of them—are suitable for the family. Yet even those of particular appeal to the young, the fairy tales, also have broad appeal to the mature.

It is certain that audiences at home, abroad—or even in other worlds—exposed to the most popular attractions of 1953 are ready to give a warm welcome in 1954 and the years ahead to equally fine entertainment. Neither the stage nor book publishers—and certainly not television—can point to a comparable collection of quality products in relation to its annual production.

■ ■ ■

FCC Views on Fee TV

BEFORE any form of subscription television such as Phonevision, Telemeter or SubscriberVision may be approved, the Federal Communications Commission wants the answers to these questions: 1) Is it in the public interest to charge viewers for programs sent over the air? 2) Is there room for such a service in the crowded spectrum? and, 3) Does a "pay-as-you-see" service meet the legal definition of "broadcasting"? Exhibitors and others interested in the subject eventually will have an opportunity to express their viewpoints on these questions.

—Martin Quigley, Jr.

Letters to the Herald

PROGRAM FOR THE FUTURE

To the Editor:

1954 can be a banner year in the history of motion pictures if both distribution and exhibition take inventory of their deficiencies and resolve to correct them without delay. Both sides have tremendous investments at stake and they must correct their shortcomings if the industry as a unit will survive and prosper.

I suggest the following 10-point program for both distribution and exhibition to insure the prosperity that lies on the immediate horizon.

1. Every exhibitor must train personnel on the "lost art" of service. From the smallest town to the largest key runs, our managers, cashiers, doormen and ushers should receive a training course on how to make our patrons feel at home in a friendly atmosphere.

2. Every exhibitor must eliminate "rowdyism" and noise from their auditoriums. We are allowing a few undesirables to keep good family groups and potential steady patrons from our theatres.

3. Every exhibitor should freshen up the theatres. Soap, water and paint can produce miracles in some run-down theatres.

4. Every exhibitor must apply "showmanship" and exploitation. The day of putting a trailer on our screen and running a newspaper ad expecting people to rush to our box office is long gone.

5. There should be one exhibitor organization. We cannot gain common objectives if we don't agree among ourselves.

6. Every exhibitor should make up his mind that he will have uniform admission prices if he wants to retain his regular patronage. We must cater to the masses. When an occasional road show comes along, increase your price but let them know what the admission will be and be sure it is within the average patron's means.

7. Every exhibitor should plan an "all out campaign" to improve public relations in his local community.

8. Every exhibitor should plan a youth movement for his theatre. Our manpower pool is weak because we haven't interested enough young people to become indoctrinated and exposed to the romance and excitement of theatre business.

9. All exhibitors should profit from their sad experience with 3-D. We practically put a new-born baby in its grave by showing inferior 3-D pictures at increased prices, with inferior glasses and poor projection. Let's not make the same mistake with CinemaScope or any new process.

10. All exhibitors should do everything possible to get more children into our theatres today. Once they acquire the habit they will be our adult admissions of tomorrow.

I firmly believe in the above-mentioned 10 points and will try to apply same in all theatres in our circuit. I sincerely hope that other exhibitors share my views and try to apply them to their business for our common good.

The following 10-point program is suggested for distribution for bigger and better business in 1954:

1. More advertising at the local level. If the advertising dollar is allocated more to the local exchange areas better results can be achieved. Saturation bookings have swelled box office receipts in many instances.

2. The drastic reduction of print quotas is false economy. When key runs are forced to play 30 and 60 days after the territorial release they can't possibly deliver their full gross potential.

3. Distributors should have more conferences with exhibitor leaders to get their views on what type of pictures their patrons want.

4. All distributors should agree on a single system of wide screen presentation to eliminate confusion and save on equipment costs.

5. Some say the "star system" is dead. It's far from dead. A vigorous effort should be made to build up new personalities.

6. Should use established TV personalities in motion pictures. They have a following of millions. Personalities such as Martha Raye, Imogene Coca and many others could be a big asset.

7. Exhibitors should be treated as "allies." Production problems should be presented to them and an open mind should listen to the exhibitors' views. By understanding each other's problems, more harmony can be achieved.

8. Hollywood will always have its glamour but they must assume responsibility for their public relations. It is a community of fine citizens instead of a group with loose morals, as some gossip columnists try to make the public believe.

9. Drive-in theatres are a vital factor today. They have succeeded in capturing part of a lost audience. Therefore, just as a producer considers the foreign market potential of a production, they must likewise consider its gross potential in drive-in theatres.

10. Last, but not least, the production end of our business should try to deliver top pictures in the new mediums. They should not make the mistake they did with 3-D, when a few distributors, crabbing for the fast dollar, delivered inferior product.—*S. J. GREGORY, Alliance Theatre Corporation, Chicago, Ill.*

MOTION PICTURE HERALD

January 9, 1954

GROSSES prove strong over New Year holiday weekend Page 12

20TH-FOX plans to release six films soon, all Technicolor Page 12

DISTRIBUTORS win vital decision in Supreme Court test Page 13

MYERS of Allied sees Crest decision bar to excuse for bidding Page 13

INDUSTRY submits briefs to high court in two censor tests Page 14

SCHWALBERG indicates Paramount has a new film technique Page 14

BOX OFFICE Champions for the month of December Page 19

TRUST law liability questioned with regard to film companies Page 19

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 22

RKO plans to release eleven features early in 1954 Page 22

O'CONNOR voted best on TV in year, with Benny top in radio Page 23

INDUSTRY watching closely as Congress reconvenes; tax first Page 30

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 33

SERVICE DEPARTMENTS

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 28

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People in the News Page 32

What the Picture Did for Me Page 31

IN PRODUCT DIGEST SECTION

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Short Subjects Page 2135

The Release Chart Page 2136

On the Horizon

LOOKS as if there'll be another Mason Bill. Noah Mason of Illinois still is an industry friend. He said Monday in Washington he intended to submit another measure to the House of Representatives to lift the 20 per cent Federal admissions tax. His colleagues in the House and the Senate passed his bill last year. President Eisenhower vetoed it.

▶ In spite of production lulls and studio shutdowns caused by the executive uncertainty brought on periodically during 1954 by the general indecision regarding dimensions, the members of the Academy of Motion Picture Arts and Sciences will have to make their annual "best picture" selection from a total of 425 features that were exhibited commercially in Los Angeles during the calendar year. For anybody fearing a day when the industry won't have pictures enough to go around, without reissuing old ones, that stacks up as a decidedly reassuring statistic.

▶ More persons than ever will see industrially sponsored 16mm films during 1954. So says J. R. Bingham, president of Association Films, Inc., national film distributors. He added there are now 90,000 non-theatrical exhibitors. In 1946, there were 36,000. Also, he said, television takes not a few of such films. Of 140 sponsored film his firm is distributing, 69 are cleared for television. Most of these, he asserted, have been used a minimum of 100 times.

▶ This time it's the landlord, who not only wants his rent, but wants the theatre back in operation. Warner Theatres last week in Chicago Superior Court faced not an ordinary anti-trust suit, but one filed by Mrs. Blanche Sarasin, operating the property housing the Grove Theatre in that city. She seeks damages of $2,500,000 for violation of lease, and an injunction forcing the company to reopen, and also forcing it to book pictures of "a high calibre." She charges the circuit played inferior pictures in the 1,847-seat house which it closed in 1951. She also charged it booked "better" pictures into the nearby Capitol and Rhodes theatres. Thus, she continued, receipts dropped below $8,500 per week, enabling the circuit to use a clause cancelling the lease. The latter was to be in force till 1960, and called for a base rent of $2,000 per month, plus percentage of annual gross over $140,000.

▶ Mervyn LeRoy, who severed his connections with MGM two weeks ago, will return to the Warner Brothers studio, where he directed many successes extending as far back as 1928, it was announced Wednesday by Jack L. Warner. The announcement was made in a statement which "welcomed Mr. LeRoy home" and cited his brilliant record as a director and producer.

▶ The Bureau of Labor Statistics this week said motion picture admission prices rose again in the month ending in mid-November. Issuing its monthly cost of living index, the Bureau said a three tenths of one per cent rise in the index for reading and recreation was due to "an increase in the number of theatres showing special attractions at increased rates."

SEVEN STUDIOS REAFFIRM ADHERENCE TO CODE RULES

HOLLYWOOD: Seven studios have reaffirmed their adherence to the Production Code and said they "deplored violation by any producer." Eric Johnston, president of the MPAA, said at a news conference Wednesday:

"I have been requested to make a statement on behalf of the following studios that are members of the Association of Motion Picture Producers: Columbia, MGM, Paramount, Republic, 20th-Fox, Universal and Warner Brothers. These studios reaffirmed their complete faith and confidence in the principles of the Production Code and in its Administration. They deplore violation of the Code by any producer."

Mr. Johnston forestalled questioning on RKO's action in opening "The French Line" in St. Louis without a PCA certificate, explaining that anything he might say could be construed as a pre-judging of a matter on which he will sit as presiding officer in any MPAA board meeting before which it may come. However, he pointed out that an MPAA resolution adopted in 1942 provides that any member company releasing a picture which has not been approved by the PCA shall be fined $25,000 automatically. Such a member company may appeal to the board, Mr. Johnston said, and the board may take whatever action is deemed appropriate up to a request that the member withdraw from the Association.

On the recent exchange of communications with Samuel Goldwyn concerning the latter's assertion that the Production Code is due for modification, Mr. Johnston said that his reply to Mr. Goldwyn had already been published and that the producer had not submitted to him any specific recommendations for changes. He reiterated an earlier statement to the general effect that he considers the Code "a living document" and he called attention to its having been amended upon various occasions heretofore.

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This week in pictures



SLOGAN FOR 1954. In Boston, Martin J. Mullin, left, New England Theatres, Inc., president, and Harry Browning, right, district manager, unveil the banner announcing the new patronage drive. They are assisted by (left to right) Raymond T. McNamara, Allyn Theatre, Hartford; James E. Darby, Paramount Theatre, New Haven; John Patno, Jr., Paramount, Springfield, Mass.; and Leo A. Lajoie, Capitol, Worcester.



ON THE SET of Paramount's "Living It Up," comedian Jerry Lewis, left, is a friendly host to visitor Bene Stein, co-owner and operator of the Rockne Theatre, Chicago.



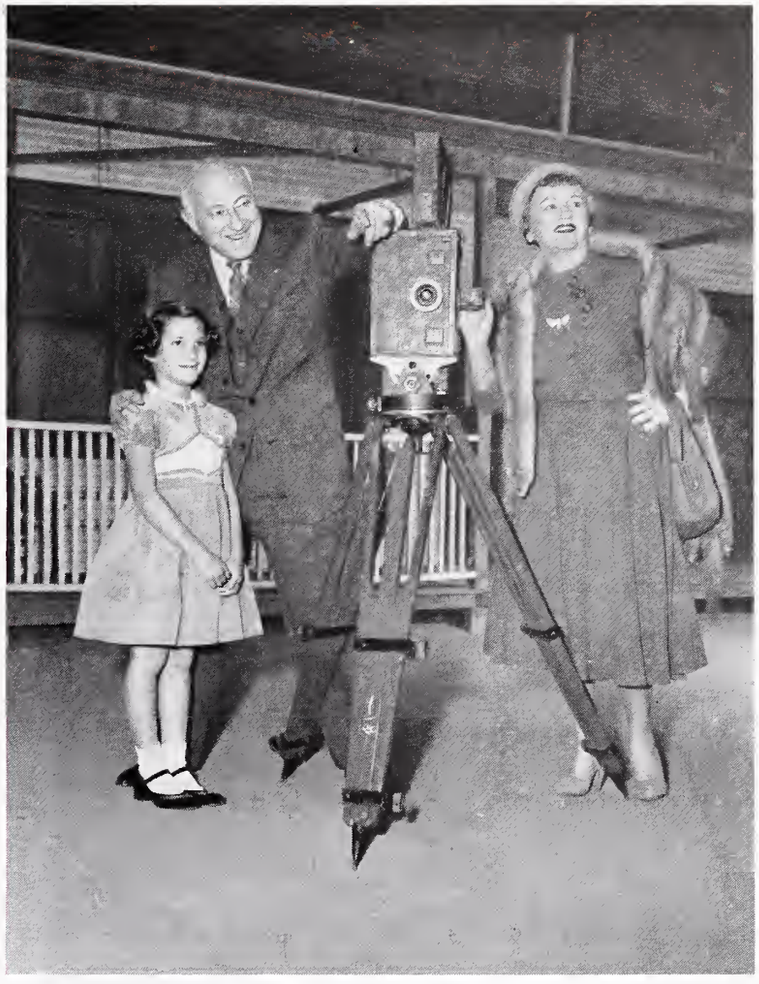
ACCEPTANCE, left, by Silas F. Seadler, right, MGM advertising manager, New York, of a plaque from Henry Roberts, Nostradamus Society president. MGM is releasing three Carey Wilson shorts based upon Nostradamus prophecies.



CINERAMA COMES TO BOSTON, filling the 1,354 seats of the Boston Theatre the evening of December 30 for the benefit of the Variety Club sponsored "Jimmy Fund." Above, at the premiere: S. H. Fabian, Stanley Warner president; New Hampshire Governor Hugh Gregg; Lester Isaac, Cinerama exhibition director; and Samuel Rosen, Stanley Warner vice-president. The Jimmy Fund benefits the Children's Cancer Research Foundation.



PRESENTATION, in New York, by Cash Box magazine music department general manager Bob Austin, left, of a citation for "The Song from Moulin Rouge" as the best song of 1953, to Max E. Youngstein, vice-president of United Artists, distributors of "Moulin Rouge."

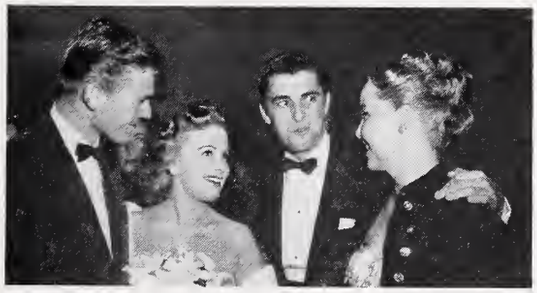




MEETING THE NEW STAR. Pat Crowley, about whom the public and exhibitors will be hearing much in 1954, is greeted at Paramount's home office in New York by Adolph Zukor, left, board chairman, and Barney Balaban, president. Miss Crowley, whose debut is in "Forever Female," is now on a 35-city tour, part of her "build-up."

CELEBRATING 40 years as producer-director, Cecil B. DeMille poses in Hollywood with granddaughter Diane, veteran actress Julia Faye, and the camera he used in his first, "The Squaw Man."







OPENING "The Eddie Cantor Story" at the Warners' Beverly Hills Theatre, Beverly Hills, Cal. At the left, top picture, at the lobby ceremonies attendant to the premiere, Tab Hunter, Marilyn Erskine; Keefe Brasselle, who plays Mr. Cantor in the film; and Mrs. Brasselle. Below, Mr. Cantor himself in a bit of promotion. He appeared on TV's "Strike It Rich." He is seen with Warren Hull, center; and Walt Cramer, right, producer of the show.

'Twas Very Happy Grossing New Year

Grosses on Broadway and in Other Spots Strong for Holiday Weekend

A merry box office jingle ushered in the New Year as lively business on Broadway and representative circuit houses throughout the country added to the good grosses enjoyed during the Christmas weekend.

In New York a spokesman for Loew's said that theatres in the Metropolitan area had one of the best New Year's weekends in years. Playing Loew's Metropolitan circuit was "From Here to Eternity" and "The Caddy," both opening for the New Year holiday. Good business was also enjoyed by American Broadcasting-Paramount Theatres, a spokesman said, adding that the New Year weekend compared favorably with grosses of last year.

Times Square at Capacity

In the Times Square area capacity business was chalked up during weekend by Radio City Music Hall, featuring "Easy to Love" on the screen and the traditional Christmas show on the stage. For the fifth and final week of the Hall's holiday show a tremendous $170,000 was estimated. Despite excellent business the picture and stage show was changed to make way for CinemaScope at the Hall, where "Knights of the Round Table" opened Thursday.

"Beneath the 12-Mile Reef" at the Roxy did strong business with $100,000 estimated for the CinemaScope film in its third week. Other CinemaScope productions also did very well, with $60,000 seen for the third week of "King of the Khyber Rifles," at the Rivoli. A big $50,000 for "How to Marry a Millionaire" at the Globe was estimated. The film climbed to $50,000 in its eighth week at the Globe, following the end of its engagement at Loew's State, where it also had been playing.

"Sadie" and "Eddie" High

"Miss Sadie Thompson," the 3-D representative on Broadway at the Capitol, also proved itself a grosser with $70,000 indicated for the second week. "The Eddie Cantor Story" gave an excellent account of itself with $70,000 forecast for the second week at the Paramount. For the 30th week of "This Is Cinerama" at Warners a tremendous $65,000 was registered.

A fine $35,000 was estimated for the first week of "Paratrooper" at the Criterion while only a fair $35,000 was predicted for the first week of "All the Brothers Were Valliant" at Loew's State. At the Astor a good $23,000 was expected for the second week of the "The Bigamist," while a nice $15,000 was expected for the seventh week of "The Man Between" at the Victoria. "Here Come the Girls" at the Mayfair in its second week was due to hit a good $33,500.

In Chicago grosses also were healthy. "The Robe" went over $35,000 in its 15th week at the B & K State Lake; "How to Marry a Millionaire" drew better than $40,000 in its seventh week at the Oriental; "This Is Cinerama" wound up the holiday week with $47,000; "Julius Caesar" climbed to $18,000 in the second week of its two-a-day policy at the Selwyn.

"Living Desert" Strong

"The Living Desert" was up to $23,000 in its second week at the Loop, after an inital session at $22,000; and "Mogambo" bounced back to $20,000 in the final week of a long run at the Essaness Woods, where it was followed by "Beneath the 12-Mile Reef."

"The Captain's Paradise" hit a rousing $4,500 in its 11th week at the Ziegfeld; "Annapurna" clicked off a great $6,500 at the Surf, in its second week; "Easy to Love" held well at $15,000 in the RKO Grand also for the second week, and "Here Come the Girls" and "Those Redheads from Seattle" gave the McVickers a pleasing $25,000 in the second week of the run.

In St. Louis "The French Line" in six days at the Fox theatre grossed $57,000. Commenting on the gross, Charles Boasberg, RKO Pictures general sales manager, stated the figure was the largest six-day gross in the history of the theatre. Another sturdy grosser was Walt Disney's "The Living Desert," which at the Playhouse in Washington, D. C., racked up $2,175 December 29, the biggest opening day in the theatre's history.

AMPA Launches 2nd Term of 1953-54 Showman School

Jack Williams, Gerald Tasker and Anthony Shevins, of the Cunningham & Walsh advertising agency, Thursday addressed the first session of the 1954 Showmanship School conducted by Associated Motion Picture Advertisers at the United Artists home office in New York. Mr. Williams, vice-president of the agency, discussed the importance of the advertising agency to the film industry. Mr. Tasker spoke on research in conjunction with film advertising, and Mr. Shevins on creative advertising. The meeting launched the second part of the 1953-54 term, comprising six sessions. Maurice Bergman is chairman of the school.

Universal Preferred Dividend

The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of $1.0625 per share on the 4¼ per cent cumulative preferred stock of the company. The dividend is payable March 1, 1954 to stock of record February 15.

Fox's 6 for 3 Months in Technicolor

All 20th Century-Fox releases during the first quarter of 1954, both CinemaScope and standard films, will be in color by Technicolor, it was announced this week.

The product slate will include three CinemaScope productions and three regular features produced for 20th-Fox release by Panoramic Productions to be offered during the January-February-March period.

January releases are "King of the Khyber Rifles" in CinemaScope starring Tyrone Power, Terry Moore and Michael Rennie, produced by Frank P. Rosenberg and directed by Henry King; and "Three Young Texans," a Panoramic Production starring Mitzi Gaynor, Keefe Brasselle and Jeffrey Hunter, produced by Leonard Goldstein and directed by Henry Levin.

February releases are "Hell and High Water" in CinemaScope, starring Richard Widmark and Bella Darvi, produced by Raymond A. Klune and directed by Samuel Fuller; and "The Siege at Red River," starring Van Johnson and Joanne Dru, produced by Leonard Goldstein and directed by Rudolph Mate.

March releases are "Night People" in CinemaScope, starring Gregory Peck, Broderick Crawford, Anita Bjork and Rita Gam, produced and directed by Nunnally Johnson; and "Gorilla At Large," to be made available both in 3-D and 2-D, starring Cameron Mitchell, Ann Bancroft and Lee J. Cobb, executive producer Leonard Goldstein produced by Robert L. Jacks and directed by Harmon Jones.

"Glenn Miller Day" Is Set in Clarinda, Ia.

"Glenn Miller Day" will be observed next Wednesday at Clarinda, Iowa, where the late band leader was born. The day, marked by numerous and well covered civic events, is part of a statewide Glenn Miller Week. Its feature will be an invitational showing of the Universal-International picture, "The Glenn Miller Story" at the Clarinda Theatre. National coverage is assured through a Mutual Broadcasting System special events broadcast and attendance of national syndicate and wire service representatives.

Pope Warns on TV

Pope Pius XII on the occasion last week of the inauguration of network television broadcasting in Italy called on the bishops of Italy to organize a committee of ecclesiastics and members of the laity to advise on programming. In an apostolic letter proposing the committee the Pope called TV a "wonderful medium offered by science and techniques to humanity" but nonetheless warned that necessary safeguards must be taken.

DISTRIBUTORS WIN VITAL TEST IN SUPREME COURT

Denying Crest Plea, Court Finds Parallel Act Not Anti-Trust Violation

by J. A. OTTEN

WASHINGTON: The U. S. Supreme Court ruled Monday that the major distributors had not violated the anti-trust laws when they refused to license first run films to the neighborhood Crest theatre in Baltimore.

The Court's decision was a major victory for the distributors and should have important effects on other private anti-trust suits still pending in lower courts in which neighborhood theatres are trying to obtain first run films.

By a seven to one vote, the Supreme Court denied Crest's appeal from a similar adverse decision by the Fourth Circuit Court of Appeals. The high court ruled that proof of parallel business behavior was not enough to establish an anti-trust law violation, and that theatres suing the majors must establish that the parallel activity was positively the result of a conspiracy and not merely of independent but similar business judgment.

Moreover, the Justices said it was not enough for a plaintiff to cite the conspiracy established by the Goverment in the Paramount case and expect that to win the plaintiff's case, too. Rather, the court ruled, a plantiff must prove that the Paramount case conspiracy was still operating in the plaintiff's case.

Clark Gives Decision; Douglas Withdraws

Justice Clark delivered the seven-page court opinion Monday. Justice Douglas withdrew from the case after it was argued and took no part in the final decision. Justice Black noted briefly that he would have ruled in favor of Crest on the ground that the District Court Judge should have given more weight to the Paramount case evidence.

The Crest suit, brought by Theatre Enterprises, Inc., owner of the Crest, charged that the eight major distributors had violated the anti-trust laws by conspiring to restrict first-run pictures to downtown Baltimore theatres. A District Court jury found against Crest, the Fourth Circuit Court sustained this decision, and Crest appealed to the Supreme Court.

Justice Clark's opinion said all the distributors advanced much the same reasons for denying Crest first-run films. He said they argued that Crest, even though a neighborhood theatre, was in substantial competition with downtown theatres, thus ruling out any day and date first-runs. Moreover, he said, no downtown theatre would have waived its own exclusive license to permit the Crest to get day and date showings, even if the distributors had wanted to license it. Thus the Crest would have had to receive an exclusive license of its own, Justice Clark observed.

However, he continued, "an exclusive license would be economically unsound" because the Crest is a suburban theatre, located in a small shopping center serviced by limited public transportation facilities. The distributors all said, Justice Clark noted, that the downtown theatres offered much greater opportunities for the exploitation of newly-released films and therefore much greater return on subsequent runs as well as on first-runs.

"The crucial question," the opinion then declared, "is whether respondents' conduct toward petitioner stemmed from independent decision or from an agreement, tacit or express. To be sure, business behavior is admissible circumstantial evidence from which the fact finder may infer agreement. But this court has never held that proof of parallel business behavior conclusively establishes agreement, or, phrased differently, that such behavior itself constitutes a Sherman Act offense. Circumstantial evidence of conciously parallel behavior may have made heavy inroads into the traditional judicial attitude toward conspiracy, but 'conscious parallelism' has not yet read conspiracy out of the Sherman Act entirely."

Justice Clark said Crest realized this and therefore sought to bolster its case by bringing in the Paramount case and suggesting that since a uniform system of runs and clearances had been used there, use of the same device in the Crest situation should be "legally equated to conspiracy."

"But the Paramount decrees, even if admissible, were only *prima facie* evidence of a conspiracy covering the area and existing during the period there involved," the decision said. "Alone or in conjunction with the other proof of the petitioner, they would form no basis for a directed verdict. Here each of the respondents had denied the existence of any collaboration and in addition had introduced evidence of the local conditions surrounding the Crest operation which, they contended, precluded it from being a successful first-run house. They also attacked the good faith of the guaranteed offers of the petitioner for first-run pictures and attributed uniform action to individual business judgment motivated by the desire for maximum revenue."

Justice Clark said the District Court judge had instructed the jury that the Paramount decrees alone could not support a verdict for Crest, and that additional evidence was required to relate the presumed Paramount conspiracy to Baltimore and to the claimed damage period.

MYERS SEES DECISION BAR TO EXCUSE FOR BIDDING

WASHINGTON: The decision in the Crest theatre case should clear the court dockets of "flimsy cases" and in addition it emphasizes the point that distributors need not resort to bidding for their protection, Abram Myers, Allied general counsel, said Tuesday.

The statement, issued from National Allied headquarters here, said:

"The decision upholds the position outlined in my speech at Allied's Pittsburgh convention, October 3, 1950 and thereafter unsuccessfully urged upon the film companies by an Allied committee that in the absence of collusion or conspiracy film companies may safely select their customers for sound business reasons and it is not necessary for them to institute bidding for their protection.

"While the Court did not expressly so state I think the rest of Allied's contention follows as a corollary that bidding is essential only when an independent exhibitor demands pictures on a run formerly monopolized by a circuit theatre and the refusal to sell is a hangover of conditions condemned by the Supreme Court in the Paramount case.

"However, our distributor friends should not get the idea that the way has been cleared for a resumption of discriminatory practices against independent exhibitors and in favor of presently or formerly affiliated theatres such as were condemned in the Paramount case because, if they do, the decrees in that case will supply the necessary proof of conspiracy. The Crest decision should have the effect of clearing the court dockets of flimsy cases involving only parallel action but cases involving overt acts of conspiracy or which button on to the Paramount case will not be affected."

CENSOR BRIEFS TO HIGH COURT

Industry Files Argument in Crucial Action Aimed to Outlaw State Bodies

WASHINGTON: "Motion pictures, as a part of the press, cannot remain half slave and half free," the Motion Picture Association of America and the Independent Theatre Owners of Ohio have declared in a joint *amici curiae* brief filed with the United States Supreme Court on the "M" case.

The brief, filed last week, called on the Supreme Court to reverse a decision of the Ohio Supreme Court which upheld the banning of the film "M" by Ohio censors. Arguments challenging the constitutionality of both Ohio and New York state film censorship laws were to be heard by the high court here Wednesday and Thursday.

Censors Emphasize Impact

Following the MPAA-ITOO statement, the Ohio censors submitted a brief to the Supreme Court wherein it was argued that the tremendous impact of the motion picture as a medium of communications requires some state censorship to protect citizens against some dangerous films.

"The vividness of the medium," stated the Ohio brief, "and its extraordinary capacity for conveyance of thought and emotional stimulus make it the most effective of all expressions, with the concomitant dangers involved in its abuse."

Arguing that Ohio regulates only obscene and immoral films or those tending to incite crime or license, the state added that "the impact of the motion picture, the unrestricted audience and the subject matter of those films which may be rejected, considered in combination, present an area of danger which Ohio as a state has constitutionally regulated."

The Ohio brief added that the Supreme Court's "Miracle" decision permitted some prior film censorship. It declared that this was justified by a long-standing principle that the protection of the 14th Amendment was not absolute, but rather "varies as the expression, the place, the time, the manner of regulation and the impact of the medium varies."

Argue No Exceptions

The brief of the Motion Picture Association, on the other hand, cited evidence to "refute the notion that the framers of the original state constitutions and First Amendment contemplated exceptions to the principle of absolute immunity from censorship. . . . The immunities which the Constitution provides for the protection of the press extends to such improvements of communication as motion pictures to the same extent as earlier forms of the press."

The brief emphasized that Ohio theatre owners oppose state censorship "not only because they consider censorship a violation of their constitutional rights, but because they feel it imposes an inordinate economic burden upon the usual and customary pursuits of their business."

The MPAA brief pointed out that Ohio's censorship fee ($3 per thousand feet of each print) has an adverse effect right down the line on the distribution and exhibition of motion pictures in the state. As example, the brief said that the censorship fees "are such a penalty on the distributor that he often finds it economically prohibitive" to supply an adequate number of prints to Ohio exchanges.

Cite Excessive Costs

"And were censorship not the stumbling block in transporting prints from one state to another, trucking charges could be drastically reduced," the brief continued. It also pointed out that many motion pictures banned or cut by the Ohio censors are shown on television in the state with full constitutional freedom from censorship.

"From 1948 to 1952," said the MPAA, "1,836 motion pictures were shown over television in Ohio. Of these, 546 had never been submitted to censors; 484 had been submitted and cut when originally shown (in theatres), but were shown in unexpurgated versions in the home; five films were totally rejected by the Board of Censors for theatre showing, but were shown in homes by the television broadcasts."

The joint brief was signed by Sidney A. Schreiber, general attorney of the Motion Picture Association, and Philip J. O'Brien, Jr., formerly on the legal staff of the MPAA.

Two Justices Take Issue

Two Supreme Court justices Wednesday took sharp issue with a plea that the Court declare unconstitutional all censorship of motion pictures prior to showing. During oral argument on the banning of "M," Justices Frankfurter and Jackson flung questions and comment at John C. Harlor, attorney for Superior Films, Inc., distributors of the picture. Justice Frankfurter asked why it would be necessary to rule the Ohio censor statute unconstitutional. Justice Jackson indicated that he did not think an absolute rule that nothing could be barred would be possible.

Arthur, New SCTOA Chairman, Urges Lower Admissions

Harry C. Arthur, Jr., Tuesday assumed the board chairmanship of the Southern California Theatre Owners Associations, succeeding Gus A. Metzger, chairman since the organization's formation in 1944.

Schwalberg Hints at New Technique

HOLLYWOOD: Paramount Pictures has "developed a filming method which provides more camera angles, size and scope and the greatest picture definition and clarity of any method yet provided in the history of the industry," A. W. Schwalberg, president of Paramount Film Distributing Corporation, announced this week at the end of a two-week stay at the studio.

The distribution executive predicted that "this new method will be a revelation when disclosed," and added "we will be ready to show it to the trade some time this year." While here he conferred with Y. Frank Freeman, Paramount vice-president and studio head, and Don Hartman, executive producer, and looked at new product.

"I have never in my career been more enthusiastic or optimistic for the future of Paramount," he said. "What I have seen at the studio has gone far beyond my fondest expectations." He said he had also been assured "by the studio that our new attractions can be shown on any size screen and in any aspect ratio up to 1.85 to 1."

Among the new releases on which Mr. Schwalberg commented were "Red Garters," a western musical comedy in color by Technicolor starring Jack Carson and Rosemary Clooney; "Elephant Walk," a Technicolor drama filmed partly in Ceylon, starring Elizabeth Taylor and Dana Andrews; "White Christmas," which Mr. Schwalberg called "the biggest musical Paramount has ever made," Technicolor and starring Bing Crosby, Danny Kaye, Rosemary Clooney; "Sabrina Fair," a comedy starring Audrey Hepburn and Humphrey Bogart, and "Knock on Wood," Technicolor and starring Danny Kaye.

Also coming up are "The Naked Jungle," Technicolor, with Eleanor Parker and Charlton Heston; "Bridges at Toko-Ri," with William Holden and Grace Kelly, Technicolor; "Jivaro," Technicolor, with Fernando Lamas; Alfred Hitchcock's "Rear Window," Technicolor, starring James Stewart, and George Pal's "Conquest of Space," also Technicolor.

Los Angeles Communion Breakfast February 14

HOLLYWOOD: The Third Annual Communion Breakfast for members of the motion picture industry in the Los Angeles area will be held February 14 at 10 A.M. at the Hollywood Palladium, following 9 A.M. Mass conducted by Cardinal James F. McIntyre at Blessed Sacrament Church, 8661 Sunset Blvd. A record attendance of 2,000 is expected. Tickets for the breakfast are available at all studios and film exchanges. George A. Smith, Paramount western division sales manager, is chairman for the third year.



THE BIRTHDAY CAKE THAT EVERY EXHIBITOR IN AMERICA WILL SHARE!

"LET'S GET THE CASH AND LET THE CREDIT GO!"

As our 30th Anniversary commences, we want to thank our exhibitor friends whose mutal confidence and cooperation has made it all possible. We've got countless medals, awards, statuettes. The annals of film business glow with the achievements of M-G-M attractions, M-G-M stars, M-G-M Showmanship. But our celebration is planned with only one thing in mind —your box-office! Let's get the *cash* and let the credit go! We invite theatre men to join with us in what will be one of the biggest promotions of its kind ever held in the industry, to launch a cavalcade of top entertainments, to stimulate *your* business!

"Come up and see my trophies sometime!"



TIE-IN YOUR THEATRE WITH THE M-G-M PARADE OF GREAT "JUBILEE" HITS!

M-G-M provides the fireworks nationally and locally! It's going to be the most publicized event of the Year. Get your slice of the Birthday Cake. It's an unparalleled opportunity to give your Box-office a LIFT! Here is a partial list of available M-G-M attractions for your local "JUBILEE." Showmanship accessories available FREE!

"KNIGHTS" LEADS THE LINE-UP OF "JUBILEE" RELEASES!



JANUARY

"KNIGHTS OF THE ROUND TABLE" (*CinemaScope*)
(*In Color Magnificence*) • Robert Taylor, Ava Gardner, Mel Ferrer



JANUARY

"EASY TO LOVE" (*Technicolor*)
Esther Williams, Van Johnson, Tony Martin



JANUARY

"QUO VADIS"
Greater In WIDE SCREEN • (*Technicolor*)
Robert Taylor, Deborah Kerr, Leo Genn



JANUARY

"GIVE A GIRL A BREAK"
(*Technicolor*) • Marge and Gower Champion, Debbie Reynolds



JANUARY

"THE GREAT DIAMOND ROBBERY"
Red Skelton



FEBRUARY

"SAADIA" (*Technicolor*)
Cornel Wilde, Mel Ferrer, Rita Gam



FEBRUARY

"THE LONG, LONG TRAILER" (*Ansco Color*)
Lucille Ball, Desi Arnaz



MARCH

"TENNESSEE CHAMP"
(*Ansco Color*) • Shelley Winters



MARCH

"ROSE MARIE" (*CinemaScope*)
(*In Color Glory*) • Ann Blyth, Howard Keel, Fernando Lamas



APRIL

"GYPSY COLT" (*Ansco Color*)
Donna Corcoran, Ward Bond, Frances Dee, and Gypsy



APRIL

"RHAPSODY" (*Technicolor*)
Elizabeth Taylor, Vittorio Gassman



APRIL

"FLAME AND THE FLESH" (*Technicolor*)
Lana Turner, Pier Angeli

AND THESE CURRENT PRODUCTIONS!

"MOGAMBO" (*Technicolor*)
Clark Gable, Ava Gardner

"TAKE THE HIGH GROUND!"
(*Ansco Color*) • Richard Widmark, Karl Malden, Elaine Stewart

"THE ACTRESS"
Spencer Tracy, Jean Simmons, Teresa Wright

"KISS ME KATE" (*Ansco Color*)
Kathryn Grayson, Howard Keel, Ann Miller

"ESCAPE FROM FORT BRAVO"
(*Ansco Color*) • William Holden, Eleanor Parker, John Forsythe

"HALF A HERO"
Red Skelton

"ALL THE BROTHERS WERE VALIANT" (*Technicolor*)
Robert Taylor, Stewart Granger, Ann Blyth

"TORCH SONG" (*Technicolor*)
Joan Crawford, Michael Wilding

"TERROR ON A TRAIN"
Glenn Ford, Anne Vernon

AND MANY MORE OUTSTANDING M-G-M ATTRACTIONS!

(Including The Industry's Greatest Line-up of Short Subjects)

A GREAT EVENT TO LAUNCH M-G-M's "JUBILEE"!



M-G-M's FIRST GREAT PRODUCTION IN CINEMASCOPE!

M-G-M's presents in CinemaScope "KNIGHTS OF THE ROUND TABLE" • (In Color Magnificence) starring Robert Taylor • Ava Gardner • Mel Ferrer with Anne Crawford • Stanley Baker • Screen Play by Talbot Jennings, Jan Lustig and Noel Langley • Based on Sir Thomas Malory's "Le Morte D'Arthur" • Directed by Richard Thorpe • Produced by Pandro S. Berman

NEXT FROM M-G-M IN CINEMASCOPE

"ROSE MARIE" *(Color)*
Ann Blyth, Howard Keel, Fernando Lamas

"THE STUDENT PRINCE" *(Ansco Color)*
Ann Blyth, Edmund Purdom, John Ericson, Louis Calhern, and the singing voice of Mario Lanza

"BRIGADOON" *(Ansco Color)*
Gene Kelly, Van Johnson, Cyd Charisse, Elaine Stewart

"BRIDE FOR SEVEN BROTHERS" *(Ansco Color)*
Jane Powell, Howard Keel, Jeff Richards

AND THESE BIG FUTURE M-G-M ATTRACTIONS!

"EXECUTIVE SUITE"
William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern

"BETRAYED" *(Color)*
Clark Gable, Lana Turner, Victor Mature

"JULIUS CAESAR"
Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr

"HER TWELVE MEN" *(Color)*
Greer Garson, Robert Ryan

"BEAU BRUMMELL" *(Color)*
Stewart Granger, Elizabeth Taylor, Peter Ustinov

"CREST OF THE WAVE"
Gene Kelly, Jeff Richards

"INVITATION TO THE DANCE"
(Technicolor) • Gene Kelly, and All-Star Cast

"VALLEY OF THE KINGS" *(Color)*
Robert Taylor, Eleanor Parker

"PANTHER SQUADRON 8" *(Ansco Color)*
Van Johnson, Walter Pidgeon



"We're Saying it with Pictures!"

PRINTED IN U.S.A.

Trust Laws Liability Is Questioned

WASHINGTON: Rep. Emanuel Celler (D., N.Y.), ranking Democrat on the House Judiciary Committee, is of the opinion that a recent Federal court decision raises the question of whether the motion picture industry and other entertainment businesses are subject to the Federal anti-trust laws.

He was sharply critical of a decision handed down last week in New York by Federal Judge John C. Knox. Judge Knox dismissed the Justice Department's anti-trust suit against the Shubert theatre booking interests on the grounds that like baseball, theatre bookings are not a business and therefore not subject to anti-trust laws.

Rep. Celler said this decision may be followed by the dismissal of other anti-trust suits involving "all manner of activities both in and out of the entertainment world." Pointing out that motion picture companies, the medical associations and press wire services have in the past all been held subject to the anti-trust laws, he said that Judge Knox's decision will "raise many eyebrows" and require a complete examination of the question of what constitutes "business" under the anti-trust statutes.

"When Congress reconvenes," Representative Celler said, "I shall insist that the House Judiciary Committee take a new look at the definition of 'business.' We must nail down a number of activities that now seem to be immune from our Federal anti-trust laws."

Box Office Champions For December, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

ALL THE BROTHERS WERE VALIANT
(Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Richard Thorpe. Written by Harry Brown (based on a story by Ben Ames Williams). Technicolor. Cast: Robert Taylor, Stewart Granger, Ann Blyth, Betta St. John, Keenan Wynn, James Whitmore, Kurt Kasznar, Lewis Stone, Robert Burton, Peter Whitney.

CALAMITY JANE
(Warner Bros.)

Produced by William Jacobs. Directed by David Butler. Written by James O'Hanlon. Technicolor. Cast: Doris Day, Howard Keel, Allyn McLerie, Philip Carey, Dick Wesson, Paul Harvey, Chubby Johnson, Gale Robbins.

HOW TO MARRY A MILLIONAIRE
(20th Century-Fox) (CinemaScope)

Produced by Nunnally Johnson. Directed by Jean Negulesco. Written by Nunnally Johnson (based on plays by Zoe Akins, Dale Euson and Katherine Albert). Technicolor. Cast: Marilyn Monroe, Betty Grable, Lauren Bacall, David Wayne, Rory Calhoun, Cameron Mitchell, Alex D'Arcy, Fred Clark, William Powell, George Dunn, Percy Helton, Robert Adler, Harry Carter, Tudor Owen.

HONDO
(Warner Bros.) (3-D)

Produced by Robert Fellows. Directed by John Farrow. Written by James Edward Grant (based on a story by Louis L'Amour). WarnerColor. Cast: John Wayne, Geraldine Page, Ward Bond, Michael Pate, James Arness, Rodolfo Acosta, Leo Gordon, Tom Irish, Lee Aaker, Paul Fix, Rayford Barnes.

KISS ME KATE
(Metro-Goldwyn-Mayer)

Produced by Jack Cummins. Directed by George Sidney. Written by Dorothy Kingsley (based on the play by Samuel and Bella Spewack). Technicolor. Cast: Kathryn Grayson, Howard Keel, Ann Miller, Keenan Wynn, Bobby Van, Tommy Rall, James Whitmore, Kurt Kasznar, Bob Fosse, Ron Randell.

THE ROBE
(20th Century-Fox) (CinemaScope)

Produced by Frank Ross. Directed by Henry Koster. Written by Philip Dunne. Adapted by Gina Kaus from the novel by Lloyd C. Douglas. Technicolor. Cast: Richard Burton, Jean Simmons, Victor Mature, Michael Rennie, Jay Robinson, Dean Jagger, Torin Thatcher, Richard Boone, Betta St. John, Jeff Morrow, Ernest Thesiger, Dawn Addams, Leon Askin. ***(Champion for the third month.)***

TOA May Ask Code Revision

The possibility that exhibition, through the Theatre Owners of America, might ask for a voice in any reexamination of the Production Code as called for recently by Samuel Goldwyn, was indicated this week by Walter Reade, Jr., president of the TOA.

In a statement issued Tuesday Mr. Reade said the matter would be discussed at the exhibitor organization's next board meeting. The statement said:

"At its annual meeting in Chicago in November of last year TOA's board of directors reaffirmed its position that the highest moral standards should be the guide in the production and distribution of all motion pictures. It also reaffirmed its support to the principals and purposes of the motion picture Production Code.

"However, as with all credos, codes and statements of principal it becomes necessary from time to time to reanalyze, revaluate and perhaps revise. It may well be that the time has now arrived in the industry to do just that with the existing Production Code. If that is so, I feel that TOA will be in favor of such action. And if that is the decision of the producers and distributors, and if the board of directors, at its meeting later this month, votes that exhibition should have a voice in the process of reanalysing, revaluating, and possible revision, then the board will undoubtedly do what ever may be necessary to pursue its decision."

Columbia Signs Warwick For 3 More Pictures

A three-picture releasing and financing program this week was agreed to by Columbia Pictures and Warwick Productions. The latter's latest three, all made in England with Alan Ladd the star, are being released by Columbia. Of the new series, the first will be "Cockleshell Heroes," to be made in England and France; the second will be "Prize of Gold," to be made in England and Germany. Both will be in CinemaScope. The three completed films are "Paratrooper," "Hell Below Zero" and "The Black Knight."

Screen Directors' Guild To Present 14 Awards

HOLLYWOOD: A record of 14 awards will be made by the Screen Directors' Guild of America at its third annual awards dinner-dance to be held January 24 in the Biltmore Bowl of the Biltmore Hotel, according to George Sidney, Guild president.

Heading the list will be the critic's award to be made to the outstanding critic in the United States whose reviews have been both constructive and beneficial to the industry.

For the first time, an award will be made to the best TV director and assistant director.

Also to be given this year will be the D. W. Griffith award for long and distinguished achievement in motion picture direction.

One award will be given for the most outstanding directional achievement of 1953. A similar award to the assistant director will be presented.

Four awards for outstanding directorial achievements during 1953 and similar awards to assistant directors will also be given.

The best loved picture of our time!



The Hollywood Reporter

Trade Views by W. R. Wilkerson

• IT'S GOING to be interesting to watch the results of Sam Goldwyn's reissue of "The Best Years of Our Lives."

Previously the reissue of a good picture has just been a reissue prompted either by a void in a company's releasing schedule or a jump for ticket sales because of the timeliness of the showing of an old subject.

With Goldwyn, it will be on a different plane. Goldwyn will do it as Goldwyn does most things, with all stops out. He'll advertise and exploit this great picture of 1947 with even more advertising and exploitation than he draped around the show when it was first shown, AND RKO will go after exhibitor deals comparable with its '47 sales. Accordingly, this becomes more than just a reissue. It will bring back one of the great money pictures of six years ago at the same time as the stalled war and the probable return of U.S. GI's to their home diggings and their look at a new life.

Because of the great shortage of new pictures and because of the fact that Goldwyn is going to spend a lot of money giving "Best Years" a new start, the picture's reissue should become something of a boxoffice event; that is, provided the theatremen take the picture in the same stride that inspires Goldwyn in its new run.

We saw the picture the other night in its new screen form — on the big screen — and liked it even better than when we first saw it. The great story of the returning three GI's from the Japanese war fits currently like a glove. The story is not worn, to any extent, and the show could have been made today and released tomorrow.

The return of "Best Years" should be welcomed by the theatre operators as, we are certain, it will be greeted by the ticket buyers. It's a wonderful picture, and there are a lot of wonderful pictures of other years that could, with proper handling, go out and attract top patronage IF the distributors and the exhibitors will give them the proper support.

The Film Daily

Along the Rialto with PHIL M. DALY

"Best Years" Is Still Best

• • • SOME SEVEN YEARS and o few days aga "The Best Years of Our Lives" first appeored on the screen. . . . Immediately it was recagnized as o monumental productian achievement by Samuel Galdwyn. . . . William Wyler's striking direction of the Mackinlay Kantor stary, scripted by Rabert E. Sherwood, wos o natewarthy effort. . . . The cast wos just obaut the best selectian ever. . . . The picture went on to baw thraughout the world and everywhere it created profaund impress. . . . Now Goldwyn is agoin about to issue the noted Academy Award winner. . . . Viewed the other night in an RKO neighborhood spot, the 172-minute film is still a prafoundly affecting experience with pointed realism, tremendous emotional impact and high dramatic register. . . . The effect upon the oudience was great—as great, Phil M. ventures to say, as it was upon audiences in 1946. . . . The varied messages cantained in "The Best Yeors" ore os timely ond os potent seven yeors later as they were the first time oraund, and maybe more so. . . . So, it must be said and said emphaticolly, that if ever a film rated o comeback it is "The Best Years." . . . From this preview demonstrotion, said combock is going to be quite something to wotch ond report.

Variety

'Best Years' Stands Test of Time

Hollywod, Dec. 8.

"Best Years of Our Lives," Samuel Goldwyn's 1946 Academy Award winner, is being reissued in 1.65 to 1 widescreen ratio late in January. New $250,000 advertising campaign will back dates in firstrun situations.

Shown in Hollywood to special press group last night (Monday) it's surprising how well this William Wyler-directed and Robert E. Sherwood-written film stands up in light of current events and atmosphere.

With Goldwyn giving film brand new ad campaign as though it's a fresh release, "Best Years," which runs two hours and 55 minutes, should again prove a boxoffice winner for exhibitors. Since there's whole new generation of veterans once again returning from war, picture is same provocative subject it was seven years ago.

Then there's added exploitation asset of film having won seven major Oscars, not counting Thalberg award to Goldwyn and special award to Harold Russell for bringing "hope and courage to his fellow veterans."

Scho.

"THE BEST YEAR

The most honored picture of all time!

BOXOFFICE

Good Timing

An important factor in the success of motion pictures often is timing of release. A fine production, such as "The Best Years of Our Lives," was sensationally successful, doubtless because it was initially released at a time when its story was given added impact by its timeliness and appeal to virtually every family in America. That factor should add in good measure to the drawing power of this production which Samuel Goldwyn has wisely timed for re-release around the first of the year. Conditions today, after the Korean war, are much the same as they were seven years ago, after World War II. Returning GIs, many with newly-acquired families, are experiencing the same problems attendant to their return to civilian life. The realistic aspects of the "Best Years" story made it one of the great motion pictures of our time. It should, again, prove to be a great attraction.

Ben Shlyen

* *Because of its great entertainment, "The Best Years of Our Lives" is the only picture ever to receive nine Academy Awards and an avalanche of honors and prizes from all over the world.*

MOTION PICTURE DAILY

'Best Years' Still a Very Timely Motion Picture

By JAMES CUNNINGHAM

The still vivid memories instilled by Samuel Goldwyn's "The Best Years of Our Lives" 'way back in Nov., 1946, were not dimmed one iota Tuesday evening when distributor RKO Radio brought back this great production to the screen of RKO's 58th Street Theatre here, to show it to the press prior to its re-release in February. Rather, those memories of the unusually human tale about the homecoming of a trio of World War II veterans gained added lustre from the knowledge that here is one of the few great screen masterpieces about contemporary life that is as timely today as it was on the day it made its debut, seven years ago. For there are now "GI's" everywhere returning from Korea whose lives, home-life and problems are pretty much the counterparts of those of the returnees from World War II, as depicted in "Best Years."

Unlike most other top re-releases, "The Best Years" will be handled in the same manner as a new production is merchandised and promoted, with complete campaigns and showmanship treatment. Justifiably, much will be made of the fact in the contemplated $250,000 promotional campaign that this Samuel Goldwyn-produced and William Wyler-directed production is the "most honored picture of all time," with nine Academy awards and "virtually every other prize available to a motion picture."

A new approach will be made to all advertising, accessories and trailers. Co-operative advertising will give the production strong support and field men will operate much in the same manner as they do country-wide in behalf of a brand new top production.

We left the theatre particularly impressed with the picture's timeliness and significance, made so by the long-drawn-out participation of the armistice negotiators in Korea while our G.I.'s stood by tediously awaiting the start of their trip home. They have been trekking back to these shores for months; home, too, are the paraplegics, like Harold Russell in "Best Years"—all needing the sympathetic understanding that the sterling performances of GI's Russell, Fredric March and Dana Andrews inspire in "The Best Years."

We are told that a mounting succession of demands for the re-release have been voiced by spokesmen from organizations like the General Federation of Women's Clubs, from veterans' organizations and from newspapers and writers, especially those speaking for the generation that has grown up since the production was withdrawn from circulation some five years ago.

'Familiar Goldwyn Manner'

On Nov. 22, 1946, MOTION PICTURE DAILY's review of "The Best Years" said: "The modern motion picture audience . . . will like its humor, its love-making, its glimpses of family life, its small-city scenes and social life. It is quite likely they will swarm to it for many months. . . . The entire production is in the familiar Goldwyn manner of excellence and completeness. . . . The acting is excellent throughout." Not a word need be changed for any review of "The Best Years" today.

Many names of the cast are highly saleable—besides March, Andrews and Russell, there are Myrna Loy, Teresa Wright, Virginia Mayo, Cathy O'Donnell, Hoagy Carmichael, Gladys George, Steve Cochran, Ray Collins and Victor Cutler, to mention some.

The production runs two hours and 50 minutes; we enjoyed every one of them, on this, our third time around. This time, RKO projected it on wide-screen; it enhances some, but it does not need it. Robert Sherwood wrote the screenplay.

S OF OUR LIVES"

Terry Ramsaye Says

THESE lines fall on paper in the afterglow of a New Year's fireside in a mood of retrospect across vistas including four decades of the motion picture. And now it appears we have come, as one of the details of a mad world scene, into a period of confusions and ordeal far beyond any precedent in the strenuous years that have gone across the screen.

Largely external developments in the Electronic Revolution for a half a dozen years have forced upon the industry an amazing complex of technological adventures. They in turn have created disturbing problems for both the art and the merchandising thereof. This maelstrom of frenetic efforts at readjustment in the nature of things has had to be as public as the screen itself.

But now atop all that has come a most disturbing thrust at the status of the Production Code, the principal public relations instrument of the motion picture. Putting aside for the moment the stated issues, this addition to the confusions of the day and impairment of relations with a public already far from sure that the screen knows what it is about, appears to have been most unnecessarily superimposed on the scene at this time. This has come from inside, initiated with an explosion of publicity in the lay press. No necessity for this eruption has been apparent. It can do the sweating, striving motion picture no good. Further, there is no crisis involved.

There can be no defense that this has been inescapable.

The organized industry has often demonstrated its capacity of taking action on important matters in camera. For instance, there was a secret settlement of a suit by an independent who in the early period menaced the Code application. There was that hushed decision to remove the penalty of a $25,000 fine on an affiliated theatre which should venture to run a picture without the Code seal. When a year later that fact became known the stated reason was that such a ruling by the organized industry could be, it was feared, interpreted as a violation of anti-trust laws. Then there was that star chamber decision to let down the Code prohibition of screen presentation of subjects pertaining to the drug habit or its traffic. A picture was made, no hit. Almost as quietly the indulgent ruling was rescinded.

It now appears to be the contention of the current movement that the public and the audiences have in the last twenty years arrived at a "far greater maturity," on all age levels. That obviously is not correct.

Much depends on what one considers "maturity." Also much depends on where one takes the audience samples. There is considerable scientific and expert opinion that research indicates that the traits of adolescence, undisciplined adolescence, persist for the many for a lifetime.

In sequel utterances much is made of the contention that there is of course no intent of impairing the basic moral order implied by the Code, just a matter of interpretation and application, one is given to understand.

It may be pointed out that it has been obvious in the administration of the Code these many years that there has been a rule of reason and elasticity.

Also it is the opinion of this observer that there has indeed been, despite all Code precautions, an increase in the daring innuendo and leering of the screen. This has appeared in imposing, pretentious productions amid a flying flurry of color, glamour and music. One familiar with the camera and the art of film montage and cutting inevitably discerns it. In the main it has been unimportant, but represents the continuous edging-up.

The industry adopted and finally instrumented the Code as a course of refuge from the consequences of a flow of undiscipled production, resented by its public. That resentment can be incurred again—unless the public should cease to care very much about the pictures.

DEFENSE ECONOMY—Sensationally, we discover that in its motion picture laboratory operations each year: "The United States Navy recovers 10,000 dollars in silver and 15,000 dollars in reusable fixer." The process takes out the silver by an electrolytic or plating process on cathodes, and then the fixing solution, mainly hyposulphite of sodium, is slightly refortified. Twenty-five thousand dollars saving a year is not to be scorned by the taxpayers who daily read of billions spent and spending. That darkroom policy might be expanded. The item comes from that amazing monthly abstract bulletitn issued by Kodak Research Laboratories which seems to record the essence of most everything that it printed about photography, a service little known in this industry.

11 Films Due From RKO in Early 1954

RKO Radio announced this week that it will release 11 major productions, three of which are in 3-D and all but two of which are in color, during the first part of 1954. James R. Grainger, president, said Monday the schedule will be supplemented by nine reissues and that of the 11 new films, three are now before the cameras and the others are completed or in the editing stage.

First to go into release will be "Killers from Space," science-fiction drama, January 23. This will be followed by "The French Line," 3-D and Technicolor, starring Jane Russell, February 8; "She Couldn't Say No," with Robert Mitchum and Jean Simmons, February 15; and "Rob Roy," Walt Disney live action drama in color by Technicolor, February 27.

"Dangerous Mission," in 3-D and Technicolor, starring Piper Laurie and Victor Mature, goes into release March 6; "Carnival Story," in color with Anne Baxter and Steve Cochran, March 27; "Son of Sinbad," 3-D and Technicolor, with Dale Robertson and Sally Forrest, April 3; "The Saint's Girl Friday," with Louis Hayward, April 17, and "Susan Slept Here," Technicolor, with Dick Powell and Debbie Reynolds, May 8. The latter is now before the cameras.

Also currently shooting are "Desperate Men," Technicolor, starring John Payne, set for mid-May release, and "The Big Rainbow," Technicolor, with Jane Russell, set as the company's big June release.

February reissues include "Rachel and the Stranger" and "Valley of the Sun." These will be followed in March by "Tall in the Saddle" and "The Enchanted Cottage"; April, "Mr. Blandings Builds His Dream House" and "They Won't Believe Me"; May, "Spanish Main" and "Badman's Territory"; June, "The Thing"; July, "Gunga Din" and "The Lost Patrol."

Republic Regional Meetings For Its Jubilee Year

Regional sales meetings are being held by Republic Pictures in connection with its high budget product to be released during the first months of its Jubilee Year. Tuesday and Wednesday, metropolitan division manager James V. O'Gara met in Washington with managers and salesmen. Tuesday, eastern division sales manager John P. Curtin held a meeting in Boston, and Thursday another in Detroit. This week also, midwest division sales manager Paul Webster met with his staffs in St. Louis and Chicago. C. Bruce Newbery, director of sales, is visiting with staffs in Charlotte, Atlanta, and Dallas. He is to join Herbert J. Yates, company president, in New Orleans January 14 for the premiere of "Jubilee Trail" and then join western division manager Francis Bateman for coast meetings.

O'CONNOR 1953 TV BEST BENNY RADIO TOP AGAIN

TELEVISION EDITORS, critics and columnists on American publications, voting in the fifth annual "Motion Picture Daily"-"Fame" poll on the best of 1953, picked CBS's "Omnibus" as the Best Network Television Program, thereby putting in second place NBC's "Your Show of Shows," the previous winner for three years in a row.

The new Champion of Champions, a Sunday afternoon omnibus of all kinds of drama and entertainment, is presided over by master of ceremonies Alistair Cooke and is presented by the Television Radio Workshop of the Ford Foundation.

Donald O'Connor, featured on NBC-TV's "Colgate Comedy Hour," was named Best Television Performer of the year.

Meanwhile, the corresponding 18th annual radio poll finds Jack Benny continuing to reign as radio's Champion of Champions. The "Jack Benny Show" (CBS) was voted the Best Network Radio Program and Benny himself named Radio's Best Performer of the year.



DONALD O'CONNOR



JACK BENNY

Following are the "Motion Picture Daily"—"Fame" television poll winners.

BEST NETWORK PROGRAM
1. Omnibus (CBS)
2. Your Show of Shows (NBC)
3. Dragnet (NBC)

BEST TELEVISION PEFORMER
1. Donald O'Connor (NBC)
2. Jack Webb (NBC)
3. Jackie Gleason (CBS)

MOST PROMISING STAR
Male
1. Julius La Rosa (CBS)
2. George Gobels (NBC)
3. Brandon DeWilde (ABC)

Female
1. Audrey Meadows (CBS)
2. Jill Corey (NBC)
3. Maria Riva (Guest)

BEST COMEDIAN
1. Jackie Gleason (CBS)
2. Jimmy Durante (NBC)
3. Sid Caesar (NBC)

BEST COMEDIENNE
1. Imogene Coca (NBC)
2. Martha Raye (NBC)
3. Lucille Ball (CBS)

BEST COMEDY TEAM
1. Sid Caesar & Imogene Coca (NBC)
2. Dean Martin & Jerry Lewis (NBC)
3. Lucille Ball & Desi Arnaz (CBS)

BEST COMEDY SHOW
1. Colgate Comedy Hour (NBC)
2. The Jackie Gleason Show (CBS)
3. I Love Lucy (CBS)

BEST VARIETY PROGRAM
1. Toast of the Town (CBS)
2. Your Show of Shows (NBC)
3. Colgate Comedy Hour (NBC)

BEST PANEL DISCUSSION
1. Meet the Press (NBC)
2. American Forum of the Air (NBC)
3. Author Meets Critics (DuMont)

BEST NEW DRAMATIC PROGRAM
1. United States Steel Hour (ABC)
2. Medallion Theatre (CBS)

BEST DRAMATIC PROGRAM
1. Studio One (CBS)
2. Robert Montgomery Presents (NBC)
3. Television Playhouse (NBC)

BEST MYSTERY PROGRAM
1. Dragnet (NBC)
2. Suspense (CBS)
3. The Web (CBS)

BEST VOCALIST (Male)
1. Perry Como (CBS)
2. Eddie Fisher (NBC)
3. Julius La Rosa (CBS)

BEST VOCALIST (Female)
1. Dinah Shore (NBC)
2. Jane Froman (CBS)
3. Gisele MacKenzie (NBC)

BEST MUSICAL SHOW
Classical
1. Voice of Firestone (NBC)
2. NBC Opera (NBC)
3. Chicago Symphony (DuMont)

Popular
1. Your Hit Parade (NBC)
2. The Fred Waring Show (CBS)
3. The Dinah Shore Show (NBC)

BEST QUIZ SHOW
Audience Participation
1. Groucho Marx Show (NBC)
2. Dollar a Second (DuMont)
3. Break the Bank (NBC)

Panel
1. What's My Line (CBS)
2. 20 Questions (DuMont)
3. I've Got a Secret (CBS)

BEST MASTER OF CEREMONIES
1. Ed Sullivan (CBS)
2. John Daly (CBS)
3. Alastair Cooke (CBS)

BEST ANNOUNCER
1. George Fenneman (NBC)
2. Tony Marvin (CBS)
3. Dennis James (ABC)

BEST NEWS COMMENTATOR
1. John Cameron Swayze (NBC)
2. Edward R. Murrow (CBS)
3. Douglas Edwards (CBS)

BEST SPORTSCASTER
1. Mel Allen (CBS)
2. Red Barber (CBS) } tie
   Rus Hodges (all networks) }
3. Bill Stern (ABC)

BEST DAYTIME PROGRAM
1. Garry Moore Show (CBS)
2. The Kate Smith Show (NBC)
3. Today (NBC)

BEST CHILDREN'S PROGRAM
1. Ding-Dong School (NBC)
2. Kukla, Fran & Ollie (NBC)
3. Howdy Doody (NBC)

BEST COMMERCIAL (Audience Viewpoint)
1. Ford Theatre (NBC)
2. Kraft Theatre (NBC-ABC)
3. Lucky Strike (NBC-CBS-ABC)

BEST NETWORK PUBLICITY
1. NBC
2. CBS
3. ABC

BEST INDIVIDUAL PUBLICITY
1. Young & Rubicam's Bureau of Industrial Service
2. Batten, Barton, Durstine & Osborn, Inc.
3. J. Walter Thompson, Inc.

Following are the "Motion Picture Daily"—"Fame" radio poll winners.

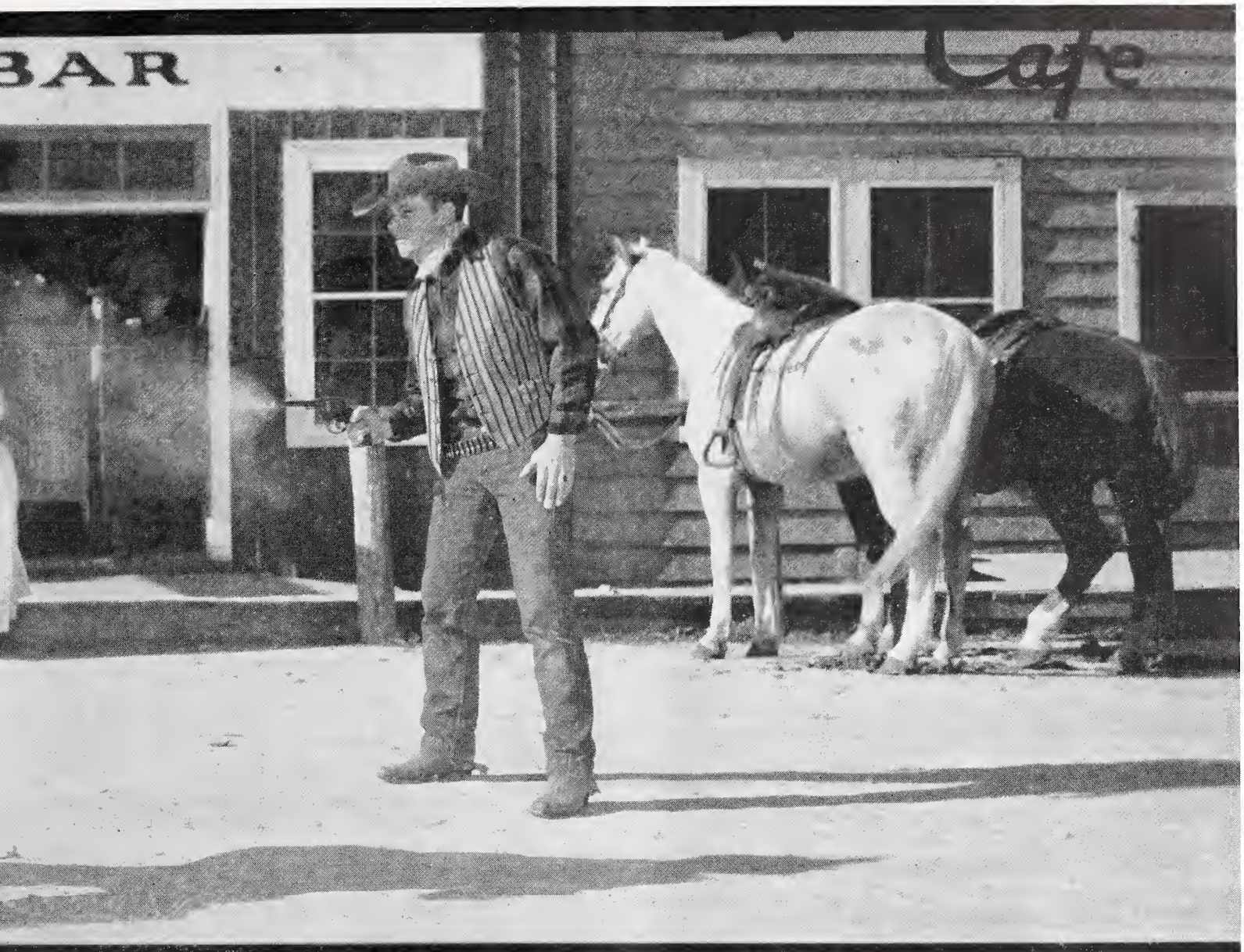
BEST PROGRAM
1. Jack Benny Show (CBS)
2. Lux Radio Theatre (CBS)
3. Dragnet (NBC)

(*Continued on page 26*)



Old style shooting...

new style showing



"Law and lawless meet on the street and shoot it out." Time-honored script . . . new style, wide-angle handling—giant figures, cause-and-effect in action, sense of depth—all in one. Made for today's projection—sound and picture—on today's wider screens. Technical problems, there are . . . problems of film selection, processing and projection . . . problems which Kodak is helping the industry solve through the facilities of the Eastman Technical Service for Motion Picture Film.

Branches are located at strategic centers, inquiries invited.

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New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

TV, RADIO POLLS

(*Continued from page 23*)

BEST PERFORMER
1. Jack Benny (CBS)
2. Jack Webb (NBC)
3. Arthur Godfrey (CBS)

MOST PROMISING STAR
Male
1. Julius La Rosa (CBS)
2. Eddie Fisher (NBC)
3. Bill Cullen (ABC)

Female
1. Gale Storm (CBS)
2. Rosemary Clooney (CBS)
3. Lou Ann Simms (CBS)

BEST COMEDIAN
1. Jack Benny (CBS)
2. Bob Hope (NBC)
3. Groucho Marx (NBC)

BEST COMEDIENNE
1. Eve Arden (CBS)
2. Marie Wilson (CBS)
3. Mary Livingston (CBS)

BEST COMEDY TEAM
1. Fibber McGee & Molly (NBC)
2. Amos "n" Andy (CBS)
3. Dean Martin & Jerry Lewis (NBC)

BEST VARIETY PROGRAM
1. Arthur Godfrey Time (CBS)
2. Jack Benny Show (CBS)
3. The Breakfast Club (ABC)

BEST POPULAR VOCALIST
Male
1. Eddie Fisher (NBC)
2. Perry Como (CBS)
3. Bing Crosby (CBS)

Female
1. Dinah Shore (NBC)
2. Rosemary Clooney (CBS)
3. Peggy Lee (CBS)

BEST CLASSICAL VOCALIST
Male
1. Thomas L. Thomas (NBC)
2. Ezio Pinza (NBC)
3. Gordon MacRae (NBC)

Female
1. Rise Stevens (NBC)
2. Patrice Munsel (NBC)
3. Dorothy Kirsten (NBC)

BEST DRAMATIC PROGRAM
1. Lux Radio Theatre (CBS)
2. Dragnet (NBC)
3. NBC Star Playhouse (NBC)

BEST MYSTERY SHOW
1. Dragnet (NBC)
2. Suspense (CBS)
3. Crime Classics (CBS)

BEST MASTER OF CEREMONIES
1. Art Linkletter (CBS)
2. Groucho Marx (NBC)
3. Arthur Godfrey (CBS)

BEST NEWS COMMENTATOR
1. Edward R. Murrow (CBS)
2. Fulton Lewis, Jr. (MBS)
3. Morgan Beatty (NBC)

BEST ANNOUNCER
1. Don Wilson (CBS)
2. George Fenneman (NBC)
3. Ken Carpenter (all networks)

BEST SPORTSCASTER
1. Bill Stern (ABC)
2. Red Barber (CBS)
3. Mel Allen (CBS)

BEST ORCHESTRA
Classical
1. NBC Symphony (NBC)
2. N. Y. Philharmonic (CBS)
3. Voice of Firestone (NBC)

Popular
1. Sauter-Finegan (CBS)
2. Les Brown (all networks)
3. Ray Anthony (all networks)

BEST MUSICAL SHOW
Classical
1. N. Y. Philharmonic (CBS)
2. Firestone Hour (NBC)
3. Telephone Hour (NBC)

Popular
1. The Railroad Hour (NBC)
2. The Vaughn Monroe Show (CBS)
3. The Bing Crosby Show (CBS)

BEST COUNTRY MUSIC SHOW
1. Grand Ole Opry (NBC)
2. Saturday Night Country Style (CBS)
3. Midwestern Hayride (NBC)

BEST QUIZ SHOW
1. Groucho Marx Show (NBC)
2. 20 Questions (MBS)
3. Two for the Money (ABC)

BEST CHILDREN'S PROGRAMS
1. Let's Pretend (CBS)
2. Big John and Sparky (ABC)
3. The Lone Ranger (ABC)

BEST DAYTIME PROGRAM
1. Arthur Godfrey Time (CBS)
2. The Breakfast Club (ABC)
3. Dial Dave Garroway (NBC)

BEST EDUCATIONAL PROGRAM
1. Meet the Press (NBC)
2. Invitation to Learning (CBS)
3. The American Forum of the Air (NBC)

BEST PUBLIC SERVICE
1. Meet the Press (NBC)
2. CBS Special Events (CBS)
3. Town Meeting of the Air (ABC)

BEST NETWORK PUBLICITY
1. CBS
2. NBC
3. ABC

BEST INDIVIDUAL PUBLICITY
1. Young & Rubicam's Bureau of Industrial Service
2. David O. Alber Associates

Australian Circuit Meet

Murray Silverstone, president of 20th Century-Fox's International Corporation, and Ernest Turnbull, head of Hoyts Theatres, will preside at the annual sales convention of the Australian circuit, January 14-15.

Seek Pacts In East for IA Locals

The Motion Picture Council of New York, composed of east coast studio locals of IATSE, has swung into operation, and according to members of the various crafts, the organization will get a drive under way this year for basic agreements with independent producers of both theatrical and television films there. In many respects the Council is patterned on the lines of the Motion Picture Industry Council of Hollywood.

The 13 east coast locals are: Motion Picture Cameramen, Local 644; Motion Picture studio Mechanics, Locals 52, 59 and 366; Film Editors and Cutters, Local 771; Motion Picture Projectionists, Locals 306, 650 and 640; Studio Technicians and Mechanics, Local 340; Motion Picture Assistant Directors, Local 161; Motion Picture Wardrobe Attendants, Local 764; Makeup Artists and Hair Stylists, Local 798, and Motion Picture Laboratory Technicians, Local 702.

Under the basic pact, the producer agrees that an employee associated in the production of a picture in the east shall be or become a member of one of the east coast locals on or after the 30th day of employment and that he will be selected from experienced personnel among the crafts in the New York area.

Preference of employment will be given to those with experience in production in the east and with seniority, the definitions of which will be incorporated in new contracts which currently are being drafted.

United Artists Begins With Five In January

United Artists is starting off the new year by releasing five new film productions —"Gilbert and Sullivan," "Wicked Woman," "Go, Man, Go!", "Riders to the Stars" and "The Conquest of Everest"—and reissuing the Charles Boyer-Hedy Lamarr hit, "Algiers," during the month of January, according to William J. Heineman, vice president in charge of distribution. "Gilbert and Sullivan" will go into release January 5; "Wicked Woman" January 8; "Algiers" January 15; "Go, Man, Go!" January 22; both "Riders to the Stars" and "The Conquest of Everest" January 29. "Wicked Woman" and "Riders to the Stars" have been moved up from the December schedule.

UPA Safety Short Screening

United Productions of America, Academy Award cartoon producers, whose theatrical product is released through Columbia, has made a safety short, "Look Who's Driving," for Aetna Casualty & Surety Company, which will screen it for news writers Tuesday, in New York. Cartoon animation is used. Aetna states the eight-minute subject will be loaned gratis.

322 HAPPY EXHIBITORS REPORT BIGGEST NEW YEAR'S EVE BUSINESS EVER!



MARTIN AND LEWIS + 3D + TECHNICOLOR = "MONEY FROM HOME"

ALL-TIME RECORDS!

Paramount Presents
DEAN MARTIN and JERRY LEWIS
in DAMON RUNYON'S
MONEY FROM HOME
IN 3-DIMENSION
A HAL WALLIS production
co-starring
MARJIE MILLAR · PAT CROWLEY · RICHARD HAYDN
with Robert Strauss · Gerald Mohr · Sheldon Leonard · Romo Vincent
COLOR BY TECHNICOLOR
Directed by George Marshall · Screenplay by Hal Kanter
Adaptation by James Allardice and Hal Kanter

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THERE IS good reason to watch closely the exhibition career of a comedy entitled "The Long, Long Trailer," which was previewed here last week to an unexpectant audience which laughed itself into happy hysteria. For if its reception across country is as indicative of customer-satisfaction as was the case in this instance—an unanimous outburst of wholesome appreciation—the picture very well might mark a turning point in production policy.

May Turn Studios Again To Making Series Comedies

It might turn the major studios back to the making of series comedies, and that might be a very good thing for the motion picture theatre business at this point in the road.

"The Long, Long Trailer" is not a series comedy. It is a production in color of a book of the same name by Clinton Twiss. But it has in full plenty the characteristics of a series comedy, and it is related directly to that kind of picture in two important respects. It co-stars Lucille Ball and Desi Arnaz, two of the most successful performers in series comedy ever offered the public, and it is a joint creation of Pandro S. Berman, Vincente Minnelli, Albert Hackett and Frances Goodrich, the amiable and congenial creators (as producer, director and co-writers) of that great two-picture series, "Father of the Bride" and "Father's Little Dividend."

Thus favored, it fits perfectly the purposes of a possible reconsideration of studio policy with respect to (1) series comedies and (2) television talent.

No Similar Comedies Since Days of "Hardy" Family

With the exception of the Ma and Pa Kettle comedies that came from the Universal-International in the wake of "The Egg and I," Hollywood hasn't done a straight-out job of producing and presenting series comedies since the Hardy Family was whisked away from the trade and public for whatever reasons at that time were deemed sufficient.

Yet the Kettle pictures, which were budgeted at a fraction of the Hardy Family costs, piled up abundant proof of the unslaked public thirst for homespun humor, as well as prodigious profits, monetary and public relations-wise.

It was not so many long years ago that the major studios were putting out series pictures in steady supply—Dr. Kildare, Charlie Chan, the Jones Family, the forever unforgettable Harry Sherman Hoppies, and so on—and the theatres of the land could count, sure as sunshine, on a firmly fixed amount of revenue on the day it ran the current release in a contracted series. They have had no such rent-paying certainties since.

Several Reasons Named, Including High Costs

Three or four general reasons are mentioned around town, if one presses for explanation, for the termination of series-picture production. Possibly the most tangible among them is the rise in production costs, indubitably tremendous over the past decade, which is cited as placing the print-delivery price at a figure impossible to retrieve. (Offset against that is, naturally, the singularly fixed nature of the series-picture return, one of the few fixed figures in a typically fluctuant business, and mighty useful to have around when talking a banker or an angel into a state of mind to foot a production bill.)

Another explanation is that players—Mickey Rooney is the chief exhibit in support of this contention—grew up, grew out of character, or tired of it, and in one way or another (death took a couple of Chans; certain other series-picture players hiked their stipend requirements) made going ahead too difficult to be undertaken. It is maintained by some, also, that the format, the story line, the characters, or all three, wear out, but the Bowery Boys (nee Dead End Kids) have blown that theory to smithereens long since.

The other side of this fascinating coin may be seen by turning on television set, or running a casual eye over the television log in your local newspaper, at any given time and place. In a word, the series type of comedies that the theatrical motion picture producers are not making any more, for whatever reasons, are flourishing lustily in the video field—more lustily than any other type of entertainment. TV can't begin to do them as well as cinema used to do them—and could again—but the television medium, with a considerable degree of success is *doing* them.

May Lure Back Some Now Hugging TV Receivers

How many of the millions who used to love the Hardy families and their kind in the theatre are staying home from the theatre to see them on television nowadays is a figure nobody can name with complete accuracy, up to now, but a more interesting and valuable figure would be the number of those former theatregoers who might resume that happy habit if the theatres resumed production of series-comedies.

Idle speculation? For the moment—yes. But watch "The Long, Long Trailer." Its box office record may take this whole matter out of the realm of speculation into the sunlight of plain dollar-and-cents arithmetic. And it may shed valuable light, also, on the question of the usefulness of TV stars in motion pictures.

THIS WEEK IN PRODUCTION:

STARTED (2)

COLUMBIA
Human Beast

INDEPENDENT
Desperate Men (Bogeaus; Eastman; ScenicScope)

COMPLETED (1)

MGM
Prisoner of War Story (Ansco color)

SHOOTING (20)

COLUMBIA
Waterfront

INDEPENDENT
Bullet Is Waiting (Welsch; Technicolor)

MGM
Brigadoon (CinemaScope; Ansco color)
Student Prince (CinemaScope; Ansco color)
Bride for Seven Brothers (CinemaScope; Eastman color)
Beau Brummell (Eastman color)
Valley of the Kings (Technicolor)

PARAMOUNT
Conquest of Space (Technicolor)
Rear Window (Technicolor)

RKO
Big Rainbow (Technicolor)
Susan Slept Here (Technicolor)

20TH-FOX
Garden of Evil (CinemaScope; Technicolor)

Universal
Black Shield of Falworth (CinemaScope; Technicolor)
Sign of the Pagan (CinemaScope; Technicolor)
Playgirl

WARNER
Talisman (CinemaScope; WarnerColor)
Ring of Fear (Wayne-Fellows; CinemaScope; WarnerColor)
Lucky Me (CinemaScope; WarnerColor)
Star Is Born (CinemaScope; WarnerColor)
High and Mighty (Wayne-Fellows; CinemaScope; WarnerColor)

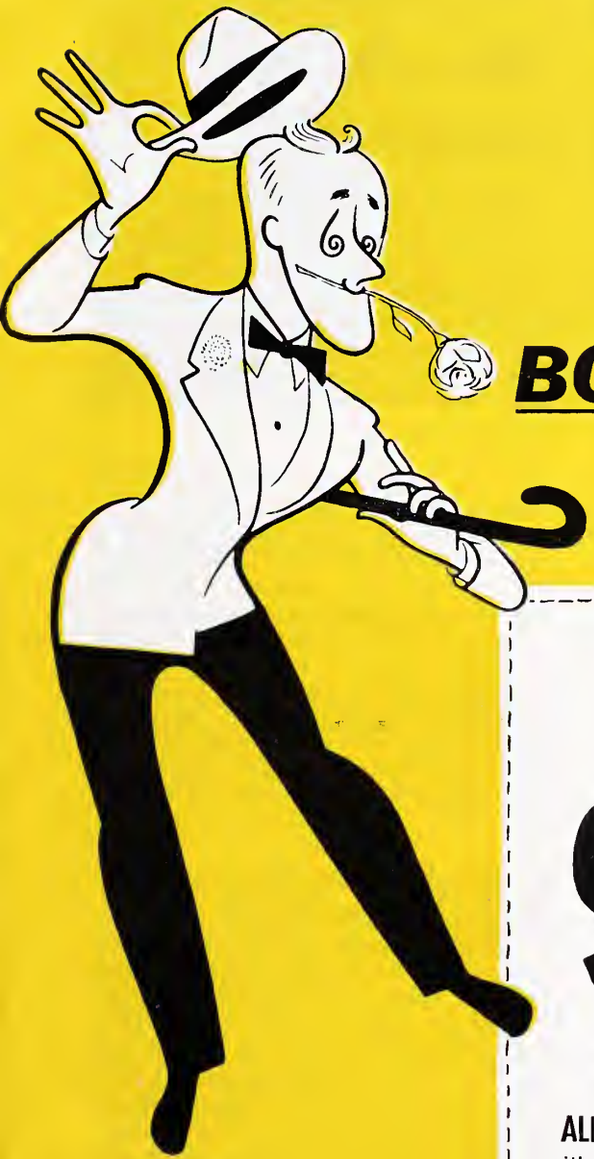
Two pictures were started during the last week of 1953.

Lewis J. Rachmil started "The Human Beast," Columbia, directed by Fritz Lang, and with Glenn Ford, Gloria Grahame, Broderick Crawford and Edgar Buchanan in the cast.

Benedict Bogeaus launched "Desperate Men," for RKO release, in Eastman color and in what he calls ScenicScope, a process concerning which there will be a story in these columns at a later date, and with Allan Dwan directing John Payne, Lizabeth Scott and others.

in big cities-small cities...big theatres-small theatres

THE TWO-TIMING CAPTAIN IS MAKING BOXOFFICE TIME EVERYWHERE!







LONDON FILMS present

The Captain's Paradise

starring

ALEC GUINNESS • YVONNE DE CARLO • CELIA JOHNSON

with Charles Goldner • Miles Malleson • Bill Fraser • Nicholas Phipps
AN ANTHONY KIMMINS PRODUCTION • Screenplay by ALEC COPPEL and NICHOLAS PHIPPS • PRODUCED AND DIRECTED BY ANTHONY KIMMINS
A Lopert Films Release • Distributed thru United Artists

"Should do hefty gross!" —*Variety*

"Wonderfully funny!" —*Time*

"The tills should jingle merrily!" —*Ind. Film Journal*

"Sure to be one of Guinness' biggest money-makers!" —*M. P. Herald*

"Bright, frisky, pungent fare!" —*Film Daily*

"One of the merriest of the mischievous Guinness films!" —*N.Y. Times*

"Great fun on all counts!" —*Cue*

"A natural for long runs!" —*Boxoffice*

Doing smash business in all first engagements!

SYRACUSE—Eckel; BOSTON—Astor; DAYTON—Art; NEW HAVEN—Lincoln; CHICAGO—Ziegfeld; STAMFORD—Plaza; LOS ANGELES—Ritz; HARTFORD—Art; MEMPHIS—Warner; NEW YORK—Paris; CLEVELAND—Stillman; DENVER—Esquire; BUFFALO—Cinema; SALT LAKE—Tower; RICHMOND, VA.—Lee; MILWAUKEE—Strand; SAN DIEGO—Mission; ROCHESTER—Cinema; SEATTLE—Blue Mouse; SAN FRANCISCO—United Artists; KANSAS CITY—Vogue; PHILADELPHIA—Studio; CINCINNATI—Guild; HOUSTON—River Oaks; DALLAS—Esquire; FT. WORTH—Bowie; PORTLAND, ORE.—Guild; DETROIT—Madison; ST. LOUIS—Shady Oak, Pageant; SPRINGFIELD—Art.

NOW watch for hundreds more ***general-audience*** *situations coming up!*

35TH ANNIVERSARY 1919 UA 1954

INDUSTRY EYES NEW CONGRESS

Tax Repeal Plea the Chief Interest; Chance Seen for Part Exemption

WASHINGTON: The film industry will be directly or indirectly affected by a dozen major pieces of legislation likely to be acted on in the session of Congress which got under way Wednesday, but the tax field will again take top billing.

Most important in this field will be another industry fight to eliminate the 20 per cent Federal admissions tax. The President, in his veto message of the Mason tax repeal bill last year, promised to recommend at least a reduction in the tax, but the industry will fight for its complete elimination. Chances are considered promising for elimination of the tax at least on the lower-priced tickets.

It is not clear whether the theatre tax will be handled in a separate bill, as it was last year, or wrapped into a general excise measure, covering the theatre tax and other excises, too. There will be many more bills introduced to repeal the admissions tax, and all those not acted on carry over from last year, but the final decision as to procedure will be up to the House Ways and Means Committee. The timetable indicates late February or early March for consideration.

Film industry firms will also be affected by what Congress does about the corporate tax rate. This rate is scheduled to fall, under present law, from 52 per cent to 47 per cent on April 1, 1954. However, the Treasury Department is almost certain to ask that the 52 per cent rate be continued, and it is considered likely that Congress will go along with either a 50 per cent rate or the full 52 per cent.

A sweeping technical tax revision bill will also have many provisions of interest to the industry. This bill has been prepared by the staff of the Congressional joint committee on Internal Revenue Taxation and by the Treasury staff, and will be the first order of business for the Ways and Means Committee, with voting scheduled to start next week.

Provisions Diversified

Some of its provisions likely will liberalize depreciation policies, ease double taxation of corporate dividends, give some relief on the tax treatment of overseas income, overhaul the present rules for corporate reorganizations, liberalize the provisions for averaging income over several years, and make other changes affecting industry firms and workers.

Social Security legislation also will come up before the Ways and Means and Senate Finance Committees. There'll likely be a fight as to whether to put the social security tax rate, which went up to two per cent on January 1, back to 1½ per cent. There may also be attempts to make the tax apply to more than the $3,600 a year it now applies to, and to broaden coverage of the social security system.

Another item of major interest will be in the anti-trust field, where a House Judiciary sub-committee plans to have early hearings on whether Federal judges should be given discretion to award less than treble damages in private anti-trust cases. Distributors favor this change, while exhibitors generally oppose it. There are also pending proposals to set up a uniform Federal statute of limitations on private anti-trust actions and also to increase the fines for violating the anti-trust laws.

Other Items Scheduled

Other items which may come up for action during the coming months include these:

Small Business: The Senate Small Business Committee may continue to follow up on its earlier report on film industry trade practices.

Television: Hearings may be held on the status of pay-as-you-see television, to determine whether it should be considered a common carrier, with all rates subject to Federal control.

Minimum Wage: The Administration may ask Congress to extend provisions of the Federal minimum wage law to theatres and other service groups not now covered.

Taft-Hartley: Any attempt to revise the Taft-Hartley law likely will include several provisions affecting film industry labor relations.

Unemployment Compensation: The Administration is reported considering asking Congress to make the unemployment compensation program cover all establishments with three or more employees, rather than eight or more, as at present.

Reciprocal Trade: The reciprocal trade program, strongly supported by the producers, expires again in June, and there'll be another fight over extending it.

16mm Suit Defendants Receive Court Delays

The Government's anti-trust suit against the major companies and 16mm subsidiaries drags on in Washington, in the interrogatories stage. Monday, Columbia, and Screen Gems, its 16mm subsidiary, were given until January 15 to file their replies to interrogatories. The replies had been due Monday. At the same time, Republic Pictures Corporation and Republic Productions, Inc., were given until February 2.

Networks Ready for Color TV

Equipping of television channels to carry national color programs is being undertaken by the American Telephone and Telegraph Company long lines department.

Ralph L. Helmreich, director of that department's operations division, said the transcontinental radio relay route had been equipped just in time so it could carry the Tournament of Roses New Year's Day Parade at Pasadena, Cal., to some 18 eastern cities.

The new color signal on several previous occasions has been carried by the Bell System. On October 15, a test program was carried from New York to Washington and back, on both radio relay and the coaxial cable. A color program was carried experimentally November 3 from New York to California.

Mr. Helmreich remarked that more than added equipment was necessary. Personnel must be trained in new techniques. The long lines department has 50,000 miles of television channels. They service 261 stations in 159 cities.

Bernhard Rejoins New Stanley Warner Circuit

S. H. Fabian, president of Stanley Warner Corp., announced Tuesday the appointment of Joseph Bernhard as consultant on management relations for the company. Mr. Bernhard joined Warner Bros. in 1930 and two years later was made general manager of Warner Bros. Theatres. He later became vice-president and director of Warner Bros. Pictures, Inc., and took leave of absence in 1942-43 to serve as a civilian expert with the U. S. Navy. In 1945 he switched to production, becoming the president, treasurer and co-founder with Milton Sperling of U. S. Pictures, Inc. Resigning from this company in 1947 he became president of Film Classics and the next year also was elected president of Cinecolor Corp. He gave up the direction of Cinecolor in 1949 to devote his whole time to Film Classics. Since 1951 he has been in independent production, having launched such productions as "Journey Into Light," "Japanese War Bride" and "Ruby Gentry."

Florida Exhibitors File $600,000 Trust Suit

JACKSONVILLE: A $600,000 anti-trust damage suit has been filed in Federal Court here by John R. Sutton, Jr. and L. K. Kasa, partners in the Vogue theatre, Orlando, claiming they were denied first run pictures. Triple damages are asked. Defendants are Florida State Theatre, Florida Costal Theatres, 20th Century-Fox, Paramount, RKO Pictures, Columbia, United Film Exchange, Warner Brothers, Loew's and United Artists.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20. product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS

Columbia

CRUISING DOWN THE RIVER: Dick Haymes, Audrey Totter—Pretty good little picture, but not good enough to single on good time like I did!—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

BAND WAGON, THE: Fred Astaire, Cyd Charisse—In our small town this is considered a "stinker." It is another in a series of unprofitable shows, and at top rental. Played Sunday, Monday, December 27, 28.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

MOGAMBO: Clark Gable, Ava Gardner—Played to above average business which did not justify the high film rental. Looked wonderful on our wide screen. Played on Sunday and Tuesday.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Paramount

AARON SLICK FROM PUNKIN CREEK: Alan Young, Dinah Shore—Gave this baby the go-by a dozen trips until one day Tom Poulos told me how wonderful corn looks when they tint it with Technicolor. So, since there's a scarcity of seat-filling corn coming off the assembly lines this year, I let the salesman sell it to me last trip. All it needs is selling—it's got everything else. We didn't set the world on fire, but it pleased enough customers to make Bank Night stay in the black on a rough date. Played Wednesday, Thursday, December 16, 17.—Bob Walker, Uintah Theatre, Fruita, Colo.

SHANE: Alan Ladd, Jean Arthur—A very good outdoor picture with plenty of beautiful scenery, especially with Technicolor. Alan Ladd was at his best in the part that he played. Did average business for a three day run in this neighborhood house. Played Sunday, Monday, Tuesday, December 13, 14, 15.—O. P. Tucci, Victory Theatre, Spring Hill, W. Va.

STOOGE, THE: Dean Martin, Jerry Lewis—I read where everyone else cleans up with these guys. Now I've tried them on every change and holidays, with the same old results—they're just mediocre. Seem to give me strong midweek, but poor business any place else. This is a terrific comedy and those who came seemed to love every second of it, but I'd have enjoyed the laughs more if there had been more folks to enjoy them with me. Played Friday, Saturday, December 11, 12.—Bob Walker, Uintah Theatre, Fruita, Col.

RKO-Radio

I WALKED WITH A ZOMBIE: James Ellison, Frances Dee—Pretty fair program reissue. Played Friday, December 11.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SECOND CHANCE: Robert Mitchum, Linda Darnell—Double billed this with "Devil's Canyon" (RKO) in 2-D to below average business. Played on Sunday and Tuesday.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Twentieth Century-Fox

MY PAL GUS: Richard Widmark, Joanne Dru—Very good picture, but failed to do average Sunday business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TONIGHT WE SING: David Wayne, Ezio Pinza—I love you, George Jessel, I love you Fox for making such a wonderful, wonderful movie. We played it for a week to capacity houses, and how proud can an exhibitor get when you walk the streets, play golf, play poker, etc., and all the congratulations and bouquets are simply heaped on one! I have played good and excellent movies here. Have been complimented and congratulated left and right after "The Quiet man" (Rep.), With a Song in My Heart (Fox), but I have never been so embarrassed as with all the fine things said to me about "Tonight We Sing"! This is a wonderful motion picture. Raw miners who have never seen ballet before—who perhaps don't even know how to spell the word—were held completely spellbound by Toumanova's "Dying Swan" sequence. At every single performance you could hear a pin drop. They even forgot to smoke—which is saying plenty! The color by Technicolor was beautiful, the music well chosen, the acting and humor first rate—what else could one wish for? I say play it—play it in any situation. Fox has brought ballet and opera to the millions who have been starving for it, and they have brought it in a near perfect manner. More from you, Fox, more from you, Georgie, and even I'll give you a job! Small town exhibitors, don't let trailer or concert names upset you. We are a small town and have miners, government officials and a little of everybody. They lapped this up, so why not your audience? Play it!!! Played Sunday through Saturday, November 15, 16, 17, 18, 19, 20, 21.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Universal

DUEL AT SILVER CREEK: Audie Murphy, Faith Domergue—It takes a real champion to buck Christmas spirit, a basketball game on Friday and a wrestling match on Saturday, with dances in town both nights and kids dancing at school after the game. While this picture lacks a lot of being a real "biggy," the popularity of Murphy handled the "pull" department—and miracle of miracles, we ended up this rough weekend with this in the black. The guy who knocks out the Dick Tracy strip must have put the "handles" on this cast—well anyway, folks got a chuckle out of the names. Played Friday, Saturday, December 18, 19.—Bob Walker, Uintah Theatre, Fruita, Colo.

JUST ACROSS THE STREET: Ann Sheridan, John Lund—This is a little sweetheart that anyone will enjoy—unless he's being kicked around as I was. Wednesday night at six a blinding snowstorm set in. By show time, streets were glazed and snow was piling up. Had my annual Christmas party for the volunteer fire department and city employees and their wives, so they braved the storm and enjoyed the show, with $6.30 worth of hardy paying customers. Thursday it was very cold, but a fair crowd turned out to make up a little for the night before—but a little kid had to win the Bank Night pot for the second week in a row, so I took it in the neck, but good. Played Wednesday, Thursday, December 9, 10.—Bob Walker, Uintah Theatre, Fruita, Colo.

LAW AND ORDER: Ronald Reagan, Dorothy Malone—Ronald Reagan well liked here.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MA AND PA KETTLE ON VACATION: Majorie Main, Percy Kilbride—I think a laugh meter would have labeled this a shade better than the one before it in the series, but using one each year for the past three years in the corresponding week shows either the series is slipping or reflects the general business trend. This just barely earned its rental—but anyway, it made its own way during the rough days of December, so it gave us something to be thankful for even if we didn't make up for some of the "dogs" on the contract, as this series once had to do. We are thankful the "dogs" have just about disappeared in Universal's line-up. Played Sunday, Monday, Tuesday, December 13, 14, 15.—Bob Walker, Uintah Theatre, Fruita, Colo.

Shorts

Columbia

CAPTAIN'S OUTRAGEOUS: Mr. Magoo in Technicolor—Beautifully drawn, as most of the Mr. Magoo series are, but the humor seems to go with the art direction.—W. R. Shepherd, Regent Cinema, South Shields, England.

LITTLE BOY WITH BIG HORN: Jolly Frolics in Color—Me, I think all of these are precious. The kids, to put it in their own words, say, "They're too unfunny." My audiences (adult) generally say nothing about them, a few, though, go into raptures over them, but they're too few. I thought this was wonderful—but I didn't buy a ticket.—Bob Walker, Unitah Theatre, Fruita, Colo.

Paramount

GREEN MOUNTAIN SPEEDSTERS: Grantland Rice Sportlights—Good short with very good skiing by men and women. Thrilling speed and spills by women skiers. Scenes clear and visible.—W. P. Brown, Nifty Theatre, Waterville, Wash.

LITTLE BOO PEEP: Casper—This has extra good color. The children screamed with glee at it.—W. P. Brown, Nifty Theatre, Waterville, Wash.

NO PLACE LIKE ROME: Kartune—Good color and comedy in this one, good bouncing ball music also.—W. P. Brown, Nifty Theatre, Waterville, Wash.

PHILHARMANIACS: Kartune—Very good short in color. Some wonderful musical scenes. Paramount color cartoons getting better every month. You can't go wrong on this.—W. P. Brown, Nifty Theatre, Waterville, Wash.

Twentieth Century-Fox

CARMEN'S VERANDA: Terrytoon—Poor as most of the cartoons which Fox sends me in with a program.—W. R. Shepherd, Regent Cinema, South Shields, England.

Warner Bros.

BRAVE LITTLE BAT: Merrie Melody Color Cartoon—Small fry and teen-agers have been imitating the little bat all week. This, plus the way they laughed, is a sign it was worth more than usual mention.—Bob Walker, Unitah Theatre, Fruita, Colo.

STREET CAT NAMED SYLVESTER: Merrie Melodies and Looney Tunes—The people start laughing just as soon as they see the title, and the laughs keep on until the end. Tweety and Sylvester are at it again, with the help of the bulldog, and the situations are hilarious. Book this one and have a good laugh yourself.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

People in The News

EDDIE CANTOR has been appointed lifetime chairman of the "March of Dimes of the Air" by BASIL O'CONNOR, president of the National Foundation for Infantile Paralysis.

CHARLES L. CASANAVE, SR., long a member of the industry as exhibitor, producer and distributor, has been elected president of Fred Astaire Dance Studios, Inc., replacing FRED ASTAIRE, who moves up to chairman of the board.

ALFRED STARR, former president of the Theatre Owners of America, was in New York from Nashville this week.

GEORGE ROBEY, widely known vaudeville comedian and film actor in England and G. DARNLEY SMITH, managing director of J. Arthur Rank's Cinema Television Ltd., were among those honored in London last weekend in the annual New Year's honor list. The former received a knighthood and the latter was made a commander of the Order of the British Empire in recognition of his pioneering achievements in the development of television in England.

THE REV. S. FRANKLIN MACK of Bound Brook, N. J., has been elected executive director of the broadcasting and film commission of the National Council of Churches of Christ in the U. S. A., succeeding DR. RONALD BRIDGES, who will retire February 1.

GEORGE J. SCHAEFER has signed an agreement with the newly organized Stanley Kramer Pictures Corp., to represent the firm as general sales representative.

LEON J. BAMBERGER, sales promotion manager, and RUTGERS NEILSON, foreign publicity manager, both of RKO Radio Pictures, will be honored by the American Legion as two members holding continuous membership for the longest time. Scrolls will be presented January 20.

Telenews to Metrotone

An expansion program under which Telenews news film services for television will be owned and produced henceforth by Hearst Metrotone News, Inc., has been announced jointly by Hearst, International News Service and Telenews Productions, Inc. Metrotone News is owned jointly by the Hearst Corporation and Loew's, Inc.

In accordance with the terms of an outright purchase agreement concluded by the companies, ownership and production of the Telenews daily TV news film, Telenews Weekly News Digest and the Telenews Sports Weekly, will be transferred to Metrotone News.

They will continue to bear the Telenews label and will be distributed exclusively through the television sales department of INS, as they have been for the last six years, ever since the debut of the first Telenews syndicated TV news films.

Telenews Productions, Inc., will continue in existence as an independent company and will concentrate on the development of its other TV activities such as the production of special TV film programs of a non-newsreel character and commercial films.

"Killers" Opens Feb. 10

RKO Radio's "Killers from Space," science-fiction story about an invasion of earth by supermen from another planet, will have its world premiere February 10 at the Golden Gate theatre, San Francisco, Charles Boasberg, general sales manager, announced this week.

Two Promotions and an Appointment for UA Abroad

United Artists' foreign sales department this week disclosed two promotions and an appointment. Terry M. Lindner has been named India, Singapore, and Thailand district manager. He had been special representative in India. Tony Chok, former acting manager in Singapore, now is manager. Charles Moses, publicist, has been appointed Continental publicity manager. He will have Paris headquarters. His work will be in cooperation with Pierre Weill, publicity manager in France, and with Richard Condon, home office liaison in Continental Europe with producers making films for UA release.

OF BRITISH TOP 12, SIX ENGLISH-MADE

LONDON: **Newspapermen and commentators here are happily impressed with the results turned up by this Bureau's survey of the 12 top money-making pictures in Great Britain last year. The survey revealed that no fewer than six of the top 12 had been made in Britain and that, indeed, of the first five, four were British. The Golden Group is as follows: "A Queen Is Crowned" (British), "The Cruel Sea" (British), "Road to Bali," "Genevieve" (British), "The Red Beret" (British), "Because You're Mine," "Shane," "Quo Vadis," "Moulin Rouge" (British), "Malta Story" (British), "Hans Christian Andersen" and "Snows of Kilimanjaro."**

British Film Tax Cut Plea Next Month

by PETER BURNUP

LONDON: Arrangements have been made for J. Boyd Carpenter, Financial Secretary to the British Treasury, to discuss the industry's claim for entertainment tax remission with representatives of the four trade associations early in February, it was announced here this week.

Meanwhile, the Associations' memorandum to the Chancellor of the Exchequer on the subject has been issued. It reminds the Chancellor of his promise, during the debate on the 1953 Finance Bill, to watch the trend in declining attendances and states, "the adverse trend in admissions has continued and competition has increased from other forms of entertainment which are either exempt or bear a much lower rate of taxation."

Statistics are cited in support of the claim for remission on three counts and the memorandum runs: (1) If the fall in the net earnings of cinemas is to be stopped, entertainment tax must be reduced by approximately £8.9 million; (2) If the annual increase in cinema wages and overhead alone is to be recovered, entertainment tax must be reduced by £8 million; (3) If the figures originally aimed at when seat prices, tax and Eady levy were all increased in 1951 are only to be achieved, entertainment tax must be reduced by approximately £6.8 million.

▽

Adolph Zukor has sent a donation of £1,000 to the Trade Benevolent Fund here to endow a bed at Glebelands, the rest home for the Fund's beneficiaries.

The gift is made in a letter to Reginald Bromhead, chairman of the Fund, in which Mr. Zukor says: "Mr. Barney Balaban (Paramount president) and I have known for a long time the very fine work being done by the Benevolent Fund under your guidance, and we are particularly pleased to make this contribution on the occasion of your thirtieth anniversary as chairman."

Screen Extras Get Wage Increase in New Pact

Screen extras on January 2 began receiving five per cent more in daily wages, as a result of a new agreement between the Screen Extras and the Association of Motion Picture Producers. They also were given an increase in their automobile allowance from $7.50 to $10, and granted a special "business adjustment" from $6.75 to $7.08. Thus, under the new scale, extras now will be receiving $19.43 a day for general work. Dress extras, riders, and dancers will be getting $26.25; and stand-ins, $18.85. The understanding runs to January 2, 1958. Either party may reopen negotiations January 2, 1956. The SEG membership is still to ratify, by mail.

The National Spotlight

ALBANY

The box office effect of layoffs in defense centers such as Schenectady and Watervliet, plus the possibility of further business contraction there or elsewhere, have caused some deep thinking in industry circles. Belief is that Albany, a capital city and a distribution rather than a manufacturing point, will feel any general shrinkage less, proportionately, than other exchange area cities. . . . With "Hondo" booked as top feature in the Strand, the Warner musical, "3 Sailors and a Girl," was spotted at the Ritz. . . . Variety Club, through Chief Barker Jules Perlmutter, accepted a $900 check contributed by Automobile Auction Pavilion, Albany-Schenectady Rd., from a sale of used cars, to Camp Thacher Fund. . . . Sam Shain visited this city and Gloversville. . . . J. Myer and Louis W. Schine gave a holiday party for 200 home office employees and guests in Gloversville.

ATLANTA

John R. Sutton, Jr., and L. K. Kasa, owner of the Vogue theatre, Orlando, Fla., have filed a $600,000 anti-trust suit in Federal Court, Jacksonville, Fla., against the following exchanges and theatres: Florida State, Costal Theatres, 20th Century-Fox, Paramount Florida Distributing Corp., RKO Radio Pictures, Columbia Pictures, United Film Exchange, Warner Bros. and United Artists. . . . Ray McCullough has been appointed manager of the Lyric and Roxy theatres in Russellville, Ala. . . . The Atlanta Variety Club held its annual New Year's party at the club room in the Hotel Atlanta. . . . The Town Hall theatre, Baldwin, Fla., has been reopened by Babe Bushinell. . . . The 81 theatre here has installed a new wide screen. . . . The Strand theatre has closed. . . . In for a visit were James E. Clay, Clay theatre, Conyers, Ga., and John Moffett, of the Moffett cricuit in Alabama.

BOSTON

Norman Glassman, owner of the Rialto, Lowell, has installed a new Astrolite screen. . . . Ansel Sanborn, owner of several theatres in New Hampshire, died December 26 in Wolfeboro and is survived by a son, Norris. . . . Jack McCarthy, Warner salesman, is recovering from a kidney operation at the Bon Secours Hospital, Methuen. . . . Anita Counsell, secretary to Eddie Klein at Bay State Films, is in Haines Memorial Hospital with an attack of mumps. . . . George Kraska, who recently went under the surgeon's knife at the Peter Bent Brigham Hospital, is now recovering at his Brookline home. . . . Arthur Rosenbush has been named manager of the Eggleston Square Theatre, Roxbury. . . . Mr. and Mrs. Benjamin Sack, owner of the Beacon Hill theatre, and two in Fitchburg, are parents of a new-born son.

BUFFALO

Burglars entered the Riverside theatre the other evening and took $175 in bills and change from a safe in the office. It was the second theatre burglary in three days. Two days earlier, the Cinema was entered by burglars who took $2,162 in cash and $548 in checks from an unlocked safe in the office. . . . The Paramount with a preview of "Money From Home" and the Center also with a preview of "His Majesty O'Keefe" did terrific business last Thursday. . . . And the same goes for the Lafayette with its presentation of "Sadie Thompson" and Shea's Buffalo with "Kiss Me Kate" in 3-D. . . . The Center, by the way, inaugurates its first CinemaScope attraction, "King of the Khyber Rifles" Friday. . . . Charles A. McKernan, manager of the Seneca, big South Buffalo UPT community theatre, has been elected chairman of the board of the South Buffalo Businessmen's Assn. He was president in 1953. . . . Ben Felcher, manager of the Columbia exchange and Herb Gaines, WB salesman, are vacationing in Miami Beach. . . . Howard McPherson, formerly with Monogram, has taken over the Syracuse territory for RKO Pictures, succeeding Ed Smith, retired.

CHICAGO

Start of the new year finds Chicago exhibitors in the forefront of the industry's equipment revolution, with at least 30 theatres planning to play "The Robe" in its first subsequent run here and more planning to install systems calculated to handle the new wide-screen techniques. . . . Industry old-timers are mourning the passing of A. George Gordon, 71, manager of the Balaban and Katz Liberty, Libertyville, Ill., for the past six years. He was a veteran of more than fifty years in show business. . . . Sanford Wolff, attorney representing many theatres here, and his wife, June, became the parents of a boy, David, born here last week. . . . The Green Valley theatre, Green Valley, Ill., is going to a part-time operation and will be open only on Saturdays and Sundays. . . . Lou Smerling, former midwest manager for Confection Cabinet Corporation, was a holiday visitor in Chicago, bringing his wife with him from their home in St. Paul, Minn.

WHEN AND WHERE

January 27: Mid-winter convention and board meeting, Virginia Motion Picture Theatre Association, Jefferson Hotel, Richmond.

February 2-4: National Allied Drive-in Theatre Association convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

February 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

CINCINNATI

Services were held January 3 for Rudolph Benson, 66, widely known publicist and advertising man, who died in Jewish Hospital following an operation performed four weeks earlier. . . . Local neighborhood houses again have broken into the first run category with the current showing at the RKO Paramount, Ambassador, Covedale, Norwood and Valley theatres of the Universal-International "Walking My Baby Back Home." . . . The Cincinnati Variety Club, Tent No. 3, will conduct its installation of officers at a dinner in the Contential Room of the Netherlands Plaza, January 11. Officers of the newly-organized Variety Ladies Auxiliary will be installed at the same time. Edward B. Salzberg is the new chief barker, while Mrs. Faye Weiss heads the female contingent. . . . William C. Dodds, manager of the Northio Paramount theatre, in nearby Hamilton, Ohio, reports that a new 22 by 45 foot screen is to be installed for Cinema-Scope. . . . Phil Chakeres, president of the circuit which bears his name in Springfield, Ohio, distributed 17,000 complimentary tickets as Christmas gifts to school children.

COLUMBUS

George O. Doyle, newly-appointed city safety director, said that gambling and charity bingo would continue to be banned because he intends "to carry out the tough assignment of enforcing all city and state laws." . . . The Uptown theatre escaped damage in a fire which destroyed a six-story warehouse nearby. At one time it was feared the spectacular blaze would spread to the theatre and Chittenden and Reid hotels. . . . Jay McGee, manager of the Gayety, is recovering following an operation. During his absence his wife has been managing the theatre. . . . Richard S. Wolfe, 46, president of Radio Ohio, Inc., operators of WBNS and WBNS-TV, died while on a West Indies cruise. . . . Marjorie White, former director of the Lake White Little Theatre and the Gallipolis, Ohio, Little Theatre, has been named publicity manager

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of radio station WVKO here. . . . Frank Marzetti reopened the Indianola after the North Side neighborhood had been closed for several days for remodeling. A new lounge and concession stand have been added.

DENVER

Lem Lee, of the Lee Theatres, announces that they will open their new "Wadsworth Indoor drive-in theatre" in a Denver suburb on Feb. 15. The theatre will have space for 900 cars, along with a 600-seat building for walk-ins, or for folks who come in their cars but prefer to indoor seats. There will be two acres of parking for indoor patrons. The setup will cost about $325,000. . . . Business at the New Year's eve shows was not all that was looked for, with most houses merely running a midnight show of the film being currently shown. However, those that had a special film on pre-release arrangement, did a fine business. . . . Ray Davis, Fox Inter-Mountain Metropolitan district manager, was m.c. on a half hour program on KLZ one evening last week. The program has a prominent person act as m.c. each week.

DES MOINES

The Sutherland theatre building and equipment at Sutherland, Ia., is to be put on the auction block Jan. 18 by Donald C. Henry, owner. Henry, who will keep the theatre open until the sale, has taken a position with a manufacturing firm in Illinois. . . . The Manilla Theatre at Manilla has been closed for an indefinite period by L. R. Howorth, owner and manager. Howorth blamed a drop in patronage for the closing. He did not say if or when he plans to reopen. . . . A man who worked in a Shenandoah theatre in 1910 is back in Shenandoah again employed at a theatre. He is Percy Thomas, whose father, Ed Thomas, operated the Airdrome theatre, a forerunner of the present-day drive-in houses. Thomas has a post now as projectionist for the Page. At the Airdrome, Thomas hawked popcorn and ice cream cones. . . . Lois Stroud, NSS biller, was married to James Lattimer in a ceremony at her home. She will continue on her job at NSS. . . . Another holiday wedding was that of Lt. Bob Peterson, son of RKO salesman Henry Peterson, to Miss Marilyn May Music in a candlelight ceremony at Union Park Methodist church.

DETROIT

Year's end found the Fox with record long runs. The big 5,500-seat house closed "The Robe" New Year's Eve with sixteen weeks under the belt. "Moulin Rouge" started the trend last May with a six week run. "Pickup on South Street" in August also hit six weeks. Previous long record was set in 1947 when "The Egg and I" held four weeks. . . . Marilyn Davis who saved two boys she was sitting with received a season's pass to the UDT Birmingham (Mich.) theatre. Birmingham Kiwanis and manager Richard Sklucki did the presentation. . . . IATSE Local B-25 re-elected Nellie Arnold president. A general increase of $4 retroactive to Dec. 1952 has been awarded local exchanges. . . . Jake Gross is back at the Fisher. He had been in California for some time.

HARTFORD

The 850-car capacity drive-in theatre being built by Perakos Theatre Associates at Plainville, Conn., will have a 114-foot wide screen, largest of its type in Connecticut, according to Sperie Perakos, general manager. An Easter Sunday opening is planned for the $200,000 project. . . . Opponents of the proposed Fred Quatrano-John Sirica drive-in theatre at Watertown, Conn., have disclosed plans for request of a permanent injunction. . . . Douglas Amos, Hartford district manager for Lockwood & Gordon Theatres, is on a month's vacation in the Caribbean area. . . . Sam Rosen of Rosen's Film Delivery, New Haven, is vacationing in Florida. . . . Joseph Giobbi, manager of the Crown Theatre, Hartford, will be married in February to Miss Loretta Dominie of Hartford. . . . Bernard E. Levy, formerly associated with Amalgamated Buying and Booking Service, and at one time Hartford division manager for Fred E. Leiberman Theatres, is now in the furniture business in the territory of Springfield, Massachusetts.

INDIANAPOLIS

Lawrence J. McGinley, former U-I branch manager here, became general manager Jan. 1 of the Fourth Avenue Amusement Company, half owner of Greater Indianapolis and operator of houses throughout Indiana and Kentucky. . . . Services were held here Jan. 5 for Mrs. Gertrude McCleaster, who died Dec. 31 in Florida. She was the mother of Tommy McCleaster, 20th-Fox district manager. . . . First-run theatres opened the New Year with a bang. "Knights of the Round Table," "Beneath the 12-Mile Reef" and "Hondo" are expected to gross above $25,000 each for the week. . . . Dean Brown, manager of the Lyric, has added a hillbilly show to his regular program on Sundays only.

JACKSONVILLE

Billy Wilson, former theatre manager in Jacksonville, St. Petersburg, and Orlando, has been named manager of the Carib, new deluxe indoor house of 1,200 seats opened in Clearwater on Christmas day by the Carl Floyd circuit. . . . Tom Wingate has replaced Bob Ancell as manager of the Palms theatre, West Palm Beach. . . . Kenneth Holson is managing the Paramount theatre in Palm Beach, which re-opened for the winter season on Christmas night. . . . Another re-opened theatre, the Delray, Delray Beach, is under the management of Arnold Chester Holt. . . . Jerry Evans has replaced Jerry Mayburn as manager of the Lake theatre, Lake Worth. . . . Ted Young is now managing the Warner theatre, Ft. Lauderdale, in place of Tom McConnell, who resigned. . . . Ben Newman, New York City confectioner who serves a large group of Florida theatres, visited Mr. and Mrs. Harry Botwick of Florida State Theatres. . . . Nelson Grunther, New York City, vice-president of the Banner Candy Company, was vacationing in nearby Sanford. . . . Film Row was quiet over the year-end holidays, with many persons bedridden as a result of a local epidemic of the flu virus. . . . Fred Hull, Metro branch manager, pleased his staff with raises and promotions for the following: Max Stetkin, Robert E. Capps Sr., Alfred Terranova, Sarah Keller, Ross Allen, Charlotte Ayers, and Charlie Turner.

KANSAS CITY

Three editorials in recent issues of the "Kansas City Star" (and its morning edition, "The Times") comment on film industry events and situations. One is adverse to the idea of censorship of films in Kansas City and anywhere. Another remarks on "top films and processes," hopes for more top productions in 1954. The other comments on the record of the late Felix Snow, union official—"He was a credit to unionism." . . . The "polio" fund drive has started in Jackson county, with Senn Lawler of Fox Midwest campaign chairman. . . . The Paramount theatre provided, as usual, a special one-day attraction for New Year's Eve—"Money From Home." . . . The funeral of Felix Snow, business manager for 28 years of the local of International Alliance of Theatrical Stage Employes and Motion Picture Operators, third vice-president of the International, was largely attended, by film industry representatives and others. . . . KCTY, the single UHF TV station at Kansas City, which started operations June 6, 1953, has been sold to Du Mont. . . . Archie Josephson, early-day leader in motion picture theatre operations in and near Kansas City, who died December 30 in Hollywood, is remembered for two companies: the Josephson Amusement company and the Josephson-Finkelstein circuit.

LOS ANGELES

Joe Sarfaty, Warner Bros. salesman, is resting at home after undergoing surgery. . . . Frank Shindler, RKO office manager, has been promoted to sales manager of the company's San Francisco office. No successor to Shindler has been named. . . . Lou Astor, Columbia home office executive, flew in from New York. . . . Tom Muchmore, Canoga Park exhibitor, has assumed the operation of the Arroyo, Los Angeles. . . . Jack Sherriff, Realart, returned from a business trip to Ojai. . . . Ted Karatz, of the Cinema Park drive-in, was in town to confer with the Earl Johnson office, which handles the buying and booking for the Ozoner. . . . Norman H. Moray, Warner Bros. short subjects sales manager, was in Los Angeles on company business.

MEMPHIS

The city commission has named Mrs. F. B. Edwards to fill the vacancy on the Memphis Board of Censors. Mrs. Edwards said she was "past 50." Mrs. Edwards said she had an "extreme interest in what's good for Memphis." . . . L. E. Robinson, driver for Film Transit, Inc., saw smoke pouring from Rialto Theatre on Jackson Avenue in Memphis at 11:20 one night recently. He called the fire department. Sure enough, Rialto was on fire. Robinson's call enabled the fire to be extinguished with only minor damage. . . . Bel-Air drive-in, Centerville, Tenn., has closed for the season and Skylark drive-in, Newport, Ark., has gone into a weekend only operation for the winter. . . . Salesman Travis Carr, Paramount, is vacationing in Texas. . . . Tom Donahue, another Paramount salesman, is on vacation. . . . Bob Kilgore, third Paramount salesman, is in Arkansas on vacation.

MIAMI

Settling down to the usual winter season activities after the holiday, plus Orange

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Bowl festivities, the area had a number of hold-overs. Among them were "The Robe" in its 5th week at Lincoln, Town; "Beneath the 12-Mile Reef," 2nd week Carib, Miami, Miracle; "Easy to Love," 2nd week Florida, Flamingo; "Here Come the Girls," 2nd week Embassy, Roosevelt and "Escape from Fort Bravo," a 2nd week tenant at Royal and Variety. . . . January 7th at the Lord Tarleton, the installation of officers of the Variety Club was to take place, with International Chief Barker, Jack Berenson expected to attend. . . . Florida State Theatres' president, Leon Netter, was down from Jacksonville recently, and in conference with George Hoover, division manager of the southeastern district.

MILWAUKEE

A projectionist for some 30 years, Edwin A. Borchardt, 56, died of a heart attack at work at the Oriental theatre here. He was a native of Milwaukee and a member of Richard Wagner Lodge 42, Knights of Pythias. There are no immediate survivors. . . . A one-time stage and film star, in the days of silent pictures, passed away at her home in Grand Rapids, Michigan. Mrs. John H. Folger, 66, who was known as Violet MacMillan, the "Cinderella girl." . . . It was quiet along film row during the Holidays. . . . Business on Christmas day was fair with theatres doing better if they had good bookings.

MINNEAPOLIS

The 744-seat Suburban World, formerly the Granada, opened Jan. 1 with an art policy. House is being operated by Ted Mann, who also owns the World theatres in downtown Minneapolis and St. Paul. . . . Dick Stahl has been named northern Minnesota salesman for Republic. He formerly was branch manager for North Star Pictures. . . . Pat Halloran, Universal branch manager in Milwaukee, was in for a week visiting his wife and family. The Hallorans hope to be reunited in Milwaukee as soon as they sell their home here. . . . Joseph Crown is the new assistant shipper at Warners, replacing Don Ellwood, resigned. . . . Ben C. Ferriss, 68, the first advertising manager of the old Finkelstein and Ruben chain, forerunner of Minnesota Amusement Co., died. He set up the original F & R publicity department in 1919. . . . "Knights of the Round Table" in CinemaScope has been set for Radio City, Minneapolis, and the Paramount, St. Paul, opening Jan. 15. Another CinemaScope film, "Beyond the 12-Mile Reef," will open at the Orpheums in both cities Jan. 20.

NEW ORLEANS

Bob Roberts, advance representative of movie and stage roadshow attractions, currently connected with the Civic theatre, is recuperating after a three-week siege of pneumonia. . . . Norman Calquhorn, manager of Columbia's Memphis branch, was a visitor here during the holiday season. . . . E. E. Shinn, Paramount salesman, spent the Christmas holiday in Salisbury, N. C. . . . Gay, Ferriday, La. closed December 28, according to owner W. G. Pullon. . . . A. M. Randall closed the Fern drive-in, Woodville, Miss. December 24, until futher notice. . . . Dome, Hattiesburg, Miss. reopened January 5 after several weeks' closing during the holiday season. . . . Page Baker, buyer-booker representative of Claude drive-in, Eunice, La., announced that it will continue in operation weekends only from January 3 until spring. . . . Reo, Golden Meadows closed on December 31. L. W. Dantin, manager, said reopening depends on weather conditions. . . . The Hill Top, Clinton, Miss. reopened on January 4.

OKLAHOMA CITY

The "77" drive-in, the Bomber drive-in and the Tinker drive-in have been closed for the winter. The drive-ins are members of Barton Theatres, and will reopen in the spring. . . . "Money From Home" was shown at three theatres here on New Year's Eve: the Criterion, the Tower and the Plaza, all are Cooper Foundation Theatres. The picture will not be shown here regularly until February. . . . A new screen has been installed at Twilight Gardens drive-in theatre. . . . The Starlite drive-in theatre, Ardmore, Okla., held its last bargain nite last week when a carload or truck load was admitted for 50 cents. . . . Eight employes of Sullivan Independent Theatres at Wichita, Kas., were awarded two-year service pins Sunday at the Sullivan annual Christmas party. Recipients included were Phil Silvernail, Bill Mitchell, Les Wilhite, Esther Royalty, Lawrence Buchanan, Doris Logan, Bill Feigley.

OMAHA

The Nebraska Society for Crippled Children announced the appointment of J. Robert Hoff as head of the newly-formed Douglas County chapter. Hoff, general manager of Ballantyne Company, also has been a leader in the Omaha Opportunity Center and the Dr. Lord School and is the new chief barker of Variety Tent 16. . . . Ernest Van Wey, son of exhibitor Glenn Van Wey at the Gothenburg Sun, had charge of the Masonic Lodge's toy collection project in that area. . . . A large number of film row bowlers contributed to The World-Herald's annual Good Fellows Christmas Fund. . . . 20th-Fox office manager Regina Molseed was hostess at an open house for her sister and brother-in-law, Mr. and Mrs. E. M. Kerrigan, on their silver wedding anniversary. . . . Mr. and Mrs. Harold Dunn are putting in wide screen and much new equipment at the Jewell theatre in Valentine. . . . The Nebraska crops statistics department reported a 16 per cent increase in the state's popcorn production in 1953 over 1952, with 31,000,000 pounds compared with 26,000,000 the previous year in spite of drougth conditions.

PHILADELPHIA

With the new year, 20th Century-Fox moves from its present location to a next-door building while United Artists goes to a new two-story structure being built by A. M. Ellis to house the offices of his independent theatre circuit. . . . Motion Picture Associates planning for a large industry dinner at the Hotel Warwick Feb. 15 for its welfare fund with Sam E. Diamond, 20th Century-Fox branch manager, the committee chairman. . . . City Council in Harrisburg, Pa., told theatre managers that the eight per cent city tax on theatre admissions, which grosses about $140,000 a year, could not be abolished without imposing other levies or increasing present taxes. . . . Chief Building Inspector Michael J. Fidance in Wilmington, Del., making his annual inspection of all theatres and projection booths in compliance with the city's Building Code. . . . Managerial changes at the Comerford Theatres upstate: Chester Budzenski, who resigned as manager of the Palace, Avoca, Pa., to join the Signal Corps, was replaced by Bernard Drexinger. Sam Miles went from the Rex, Dickson City, Pa., to the Orient, Dunmore, Pa., succeeding George Morris, who will be the manager of the Granada, Olyphant, Pa.

PITTSBURGH

Cool, brisk weather and topnotch attractions gave the downtown first-run houses their best business in months, paced by "Knights of the Round Table," which is soaring to an amazing $42,000 in its first week in Loew's Penn. . . . The two other CinemaScope features, "Beneath the 12-Mile Reef" and "King of the Khyber Rifles" are also strong holdovers in the Harris and Fulton respectively. . . . Jimmy Stewart, whose home is in nearby Indiana, Pa., will be in Pittsburgh Feb. 5, to plug his "Glenn Miller Story." . . . "Miss Sadie Thompson" in 3-D, now at the Stanley, is the second Columbia picture to play the Stanley in recent months. "From Here to Eternity" also played the big house. . . . "The Robe" is cleaning up in the suburbs. It set up a new house record in Al Weiss' Liberty theatre, McKeesport, and will remain at least three weeks in that 1,200 seat house. . . . "The Little Fugitive," mopping up in the Squirrel Hill, will be followed by "The Titfield Thunderbolt" and then, a re-issue of "Hamlet."

PORTLAND

Business has started on the upgrade after pre-holiday season blues. . . . Keith Petzold took over duties as general manager for the Jesse Jones chain. . . . Veteran showman Herb Royster became manager of J. J. Parker's Broadway theatre and publicity director for the Circuit. . . . Mrs. J. J. Parker is off to film land for a short business trip. . . . Hamrick's Liberty theatre installed an Astrolite screen and stereophonic sound. . . . The Broadway installed CinemaScope and stereophonic sound last week and is showing "Knights of the Round Table" as the first attraction. . . . Portland now has four first run houses with this type equipment. . . . Willard Coughlin, newly appointed field man for Warners in the NW, took over his territory from Max Bercutt. . . . Oscar Chiniquy has resigned after 20 years with National Theatre Supply. For the last 11 years, he has been manager of the NTS Seattle office. . . . Work is progressing on the remodeling of the Mayfair theatre to be renamed the Fox when it relights in March.

PROVIDENCE

Christmas holiday business, with excellent film fare on tap, was reportedly more than satisfactory. The Strand, using double the amount of normal newspaper advertising, presented Bob Hope in "Here Come The Girls," to large houses. . . . The Majestic used half-pages in the local papers, heralding another CinemaScope attraction, the New England premiere of "Beneath the 12-Mile Reef," goodly houses were noted. . . . "Quo

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Vadis" returned to Loew's State on their new "Wide-Vision Screen," while the RKO Albee offered a holiday bill that included Jane Powell in "3 Sailors and a Girl," with six of the year's outstanding cartoons in color. . . . The Metropolitan, long-shuttered except for an occasional roadshow stage attraction, usually for a single evening performance, re-opened with "Escape From Fort Bravo," and "Trent's Last Case." . . . Despite the fine films featured for the holidays, tariffs were not greatly increased by any of the downtown first-runs.

SAN FRANCISCO

James Cox, 50, assistant manager, Fox California, Stockton, died following a heart attack at his home in Stockton, the last week of December. He had been on the staff of the theatre for the past 27 years. . . . Alvin Hatch announced he will soon reopen the Half Moon Bay theatre he closed several months ago. . . . Jacquelyn Stevens resigned as cashier, Sea Vue, to remain home as a housewife. . . . William Strange is assistant manager, Sea Vue. . . .Theatres here are cooperating with Variety's Blind Babies fund by theatre collections during January. . . . Irving Levin, divisional director, San Francisco Theatres, Inc. has inaugurated "a bonus night" for Friday's at his neighborhood Balboa.

TORONTO

Alterations and refurbishing of the Capitol, Middleton, N. S., including new seats and heating and air-conditioning systems, has been completed. . . . R. Babcock has been re-elected president of the IATSE local in Sudbury and district. All other officers were returned with the exception of L. Fox, who was named vice-president. . . . Paul E. Viau has acquired J. L. Murphy's Garry theatre in Alexandria, Ont. . . . Medicine Hat's Empress theatre has been re-opened and will show a double bill on Fridays and Saturdays for the time being. . . . Dr. Paul Kowalishin and C. Hochman have purchased Regal Amusement Company's Roxy in Canora, Sask., in a deal that involved the proposed drive-in. . . . Management of the Stanley theatre, Stouffville, Ont., Sid Schmidt and his daughter, Mrs. Margaret Wagg, recently celebrated their 30th anniversary in showbusiness.

VANCOUVER

Bob Billings, 20th-Fox office manager, resigned and will return to his former job as shipper at United Artists, replacing Stan Richardson. . . . Dot Graham, manager of 16mm at JARO, reports a record year's business in the narrow gauge market in B. C. . . . 2 B. C. drive-in theatres are up for sale and the asking prices are out of this world. . . . Eva Spill, of the Capitol staff, is rated as the top jitterbug in local show business. . . . "The Robe" opened at the Royal Victoria on New Year's Day and "How To Marry A Millionaire" is playing the Capitol, Vancouver. . . . Owen Bird, of the Toffy-Bird circuit, and Washington Thorn, of the Steva, Steveston, were on film row for the Christmas parties. . . . Perry Wright, Empire-Universal manager, took his staff to the Barn Supper Club for their annual party. . . . Bob Lightstone, Paramount manager, enjoyed his first green Christmas for many years, having moved here from frigid Winnipeg recently. . . . One of British Columbia's motion picture pioneers, Fred Bannister, who opened the first theatre at Mission City in the Fraser Valley 40 years ago, died in his 78th year at his West Vancouver home.



WASHINGTON

International chief barker Jack Beresin was in Washington January 4 for the Variety Club of Washington's installation of officers for 1954. Sworn in were: chief barker, Jack Fruchtman; 1st assist., Alvin Q. Ehrlich; 2nd assistant, Joseph Gins; property master, Phil Isaacs, and dough guy, Sam Galanty. . . . The White House Correspondents Association will serve as hosts for a special Washington showing on February 3 of "The Best Years of Our Lives" at RKO Keith's. . . . The National Boy Scouts 1953 Jamboree film was premiered at the Johnston office. . . . Friends of Alvin L. Newmyer, Variety Club counsel and prominent Washington attorney, were to pay tribute to him January 8 at the Mayflower Hotel, on the occasion of his 70th birthday celebration. . . . Mr. and Mrs. Fred Sapperstein are the parents of a baby daughter, Robin Lynn. Sapperstein is office manager for Columbia Pictures.

Altec Offers New Device

Through 20th Century-Fox, Altec Service Corporation is making available to the motion picture industry its new Altec Demagnetizer Kit as well as all information concerning the ways of demagnetizing parts in theatre film machines.

E. S. Seeley, Altec chief engineer, said that action was being taken "in the interest of the entire industry as a contribution to the successful use of magnetic sound tracks in theatres."

He explained that in November "kits containing several types of demagnetizers of improved form, as well as instruments to indicate magnetic fields, all designed expressly for the use of specially trained technicians, were issued to each member of Altec's technical field personnel. Analysis of subsequent experience on the part of Altec's field staff has now confirmed the effectiveness of this tool and the general procedure."

Tom H. Boland Dies

Tom H. Boland, 75, former manager of the Empress theatre, Oklahoma City, and executive in the Powell-Croak Amusement Company and the Midwest Enterprise Company, died in Los Angeles December 23. He had been retired and living in that city. He leaves a daughter and two sons.

Fiberglass Reels, Cans Save Costs

Fiberglass film cans and reels are here. Years of research and experiment have yielded results. The results to the industry will be savings in weight and cost of transportation.

The news comes this week from the U. S. Fiberglass Industrial Plastics, Inc. A spokesman in New York declared the cans and reels will be on the market the middle of this year. He added his company is now preparing its manufacturing tools, and that the scale of production will be large.

Fiberglass standard three-reel cases will each weigh between five and six pounds. Metal cases weigh from 16 to 18 pounds. A fiberglass case with three fiberglass reels and film will weigh less than 39 pounds. Ordinarily, weight would be 53 pounds.

The company says its product will last 25 per cent longer than product of metal, and be as strong or stronger. It adds fiberglass is buoyant, resistant to heat, cold, and fire; unstretchable, unshrinkable, inabsorbent, weatherproof and shatterproof.

Harry Greenman, managing director of the Capitol Theatre, New York, heads Industrial Plastics.

Philadelphia Variety Annual Dinner Features Fabian, Skouras

Spyros Skouras, president of 20th Century-Fox, and S. H. Fabian, president of Stanley Warner Theatres, were to be principal speakers at the 20th annual dinner, Monday evening, of the Variety Club of Philadelphia, Tent 13, at the Bellevue Stratford Hotel, in that city. The new crew, headed by Norman Silverman, Republic branch manager, was to be inducted. The evening also was to close the current welfare drive, funds from which go to the club's principal charity, a camp for handicapped children.

Industry Helps Scouts' "Dawn Patrol" Breakfast

The annual Dawn Patrol Breakfast, signalling start of the New York Boy Scouts Fund Raising Campaign, was aided early Wednesday morning, as it has been in the past, by a large turnout from the industry. The breakfast was at the Waldorf-Astoria Hotel, New York. Among industry personalities scheduled for attendance at special tables sponsored by the campaign's amusement divsion were Spyros Skouras, Harold Rinzler, Leon Bamberger, Richard Walsh.

SDG Voting TV "Bests"

Balloting Friday in Hollywood by members of the Screen Directors Guild was to determine the first annual award of that unit for best direction in television. Six directors and assistants were nominated.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

We've Outgrown the Old "Picture Show" Days

AROUND the country, attending exhibitor conventions, we have occasionally encountered the type of theatre manager who told us—"We have a little old picture show down the street"—and usually, it's just that—an old-fashioned store show, with swinging lobby doors that had once been painted white. Inside, you got an impression of what the movies were like in 1915.

Back home in Pennsylvania, we started in that type of theatre, and we can grow nostalgic, just inhaling deeply when we enter such a place. It smells the same—and the "picture show" atmosphere continues, just as it was in the beginning. There are too many theatres of that kind, across the country, for the good of motion picture industry, in this year of 1954.

If we can't meet and match the new competition of today with reasonably modern exhibition and showmanship standards, then we carry a burden which will result in the gradual loss of loyal patronage. The "lost audience" simply spends more of its amusement and recreational dollar elsewhere—we get a far smaller share, because we fail to deliver in comparison with new dimensions in entertainment.

We are reminded of these new standards by the fact that some exhibitor groups are fighting both state authority and local influence in their communites, to restore "bank night" as a theatre give-away. "Bank night" should have gone out with the distribution of free dishes, years ago. There are many reasons why "bank night" is degrading and diminishing to motion picture prestige, and those who defend it are neglecting the business we are in, for another sales approach, which is the pitch of the carnival, the midway and the shooting-gallery. Our current film programs don't require a crutch as an aid for lame showmanship. We can be proud of our real audience attractions.

The Attorney General in Iowa has ruled that "bank night" is a lottery if it consists of three elements: (1) a consideration, (2) for a chance, (3) to win a prize. Reluctantly, he grants approval if the drawing takes place at a time when the theatre is not open, or if the theatre is open, then any person may participate without paying admission. Theatre patrons may "register" as members of a pool, if clearly established that there is no tie-in sale of theatre tickets and that anybody is eligible as a contender.

In other words, you can't charge admission to a lottery—as "bank night" has been defined—so how do you figure this can be a victory for exhibitors and their lawyers? Far better to work with local merchants along lines that have never been questioned, for the logical and desirable sponsorship of many things that can be given away in theatres, as cooperative advertising.

STATE OF THE UNION

There's not only more money to spend, but more people are spending it than ever before. 1953 will go down as the best business year in our history.. Output of goods is higher; individuals are getting more income; people, generally, are better off.

There are *sixty-six million more Americans*, since the turn of the century, according to FORTUNE for January. Population has grown more in the past three and a half years than it did in a whole decade of the 1930's.. In this brief space, the American market has been enlarged by the size of Texas and Nebraska.

Postwar babies have changed the U. S. market as much as they have changed the lives of their parents, says the magazine. "The Baby Boom" has one market ingredient more basic than money — *people.* Government figures released last August 10th showed a population of 161 millions, and since that August day, there has been a net gain of another million and a quarter!

But film industry is losing its young audience on its own grounds! Have we failed to keep faith with the families who are our strength and support for the future?

¶ DID YOU KNOW you can buy cigarettes for less than 8c a package? That a case of 100 packages of "Lucky Strikes" or other brands, may be bought for $7.86—for direct shipment to Veterans Administration Hospitals—Army, Air Force, Navy or Marine Hospitals, or the Armed Forces in Korea. This is manufacturer's cost, *tax-free.*

We point it out on this page to show you what a whale of a difference the tax makes. Cigarettes around here are considered cheap at 20c a package, by the carton. The service men got their cigarettes tax-free, through several World Wars, but the manufacturers always got their price—the price they get in this instance. Nobody pays more than this figure at the factory. So, there is no sacrifice or public service, involved—they are glad to sell just as many as possible to service men, as they are to distributors and jobbers, alike.

It was only true of motion picture industry, *and no others,* that we gave the boys overseas of our film product, cost-free, as a generous and patriotic action. There were no free magazines or newspapers, no free articles of any sort, except films.

¶ THE OTHER DAY we read one of those apparently innocuous little items in the papers that seems all right at the time, but when you think it over, you realize that real injustice has been done. The item reported that theatre building in Canada was down as compared with two previous years in the recent past. Any layman, reading it as written, would assume that motion picture business was "off" again.

But the truth is, this misleading item failed to report that theatre income is at an all-time high in Canada, or the fact that in the previous years, Canadian circuits have built new theatres across Canada, the newest and finest theatres in North America—and quite naturally they can't be expected to do it again right away. Motion picture business is good in Canada because they've made it good by their own efforts.—*Walter Brooks*



Dick Dickson, new managing director of the Roxy theatre on Broadway, plays host to a Christmas party of youngsters.



Bill Trambukis, manager of Loew's theatre in Harrisburg, Pa., again used his "wishing well" for the benefit of Will Rogers Memorial Hospital.

WISHING WELL FOR SHOWMEN

THINGS IN SEASON, and pictorial ideas for future use elsewhere—which happen to turn up in this week's Round Table mail. You can find the adaptation you wish—plus your native ingenuity.



Bally Goat says Howdy for "Heidi" in Syracuse. Harry Unterfort had this freshly-laundered goat as billy-hoo for the new film at the Eckel theatre.



Bill Hastings, manager of the RKO Orpheum theatre in Denver, had these early Americans as ballyhoo for "Calamity Jane"—they like TV even better than smoke signals.



Max Cooper, manager of Skouras Cove theatre, Glen Cove, L. I., celebrated two openings with the co-sponsorship of the newest supermarket in his nice suburban community.

QUIGLEY AWARDS CONTENDERS

L. H. ALLEN
Rivoli, London, Eng.

KENNETH ANDREWS
Odeon
Bedminster, Eng.

JOHN BALMER
Wa ter Reade Theatres
Plainfield, N. J.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

J. T. BRIDGES
Victory, Timmins, Can.

C. F. BRODIE
Regal, Barrow, Eng.

BILL BURKE
Capitol, Brantford, Can.

BOB CARNEY
Poli, Waterburg, Conn.

H. CLAYTON-NUTT
Broadway, Eccles, Eng.

LOU COHEN
Poli, Hartford, Conn.

D. S. COPELAND
Globe, Stockton, Eng.

MAX COOPER
Cove, Glen Cove, N. Y.

BOB COX
Kentucky, Lexington, Ky.

NORMAN COX
Hippodrome
Middlesbrough, Eng.

L. H. CRATE
Union, Dunstable, Eng.

ELMER N. DE WITT
Mallers Theatres
Defiance, Ohio

CHARLIE DOCTOR
Capitol
Vancouver, Can.

JOHN W. ELLIS
Odeon, Chester, Eng.

DOUGLAS EWIN
Savoy
Stourbridge, Eng.

GEORGE J. FORHAN
Belle, Belleville, Can.

CHARLES L. FOWLER
Hippodrome
Huddersfield, Eng.

ARNOLD GATES
Stillman, Cleveland, O.

H. GENT
Hippodrome
Liverpool, Eng.

JOHN W. GERARD
Tasma
Coffs Harbour, Australia

B. GILCHRIST
Gaumont
South Shields, Eng.

ADAM G. GOELZ
Lido
Michigan City, Ind.

T. F. GRAZIER
Arcade, Darlington, Eng.

ARTHUR HALLOCK
Para., Baltimore, Md.

BOB HARVEY
Capitol, North Bay, Can.

R. C. HOSKINS
Palace
Kensal Rise, Eng.

VERN HUDSON
Capitol
St. Catharines, Can.

D. HUGHES
Regal, Cheltenham, Eng.

W. R. JENKINS
Gainsborough
Bootle, Eng.

WENDELL JONES
Lee, Bristol, Va. b

CLARK R. JORDAN
Linda, San Diego, Cal.

NYMAN KESSLER
DeWitt, Bayonne, N. J.

WALTER KESSLER
Loew's, Columbus, O.

SIDNEY KLEPER
College, New Haven
Conn.

LEE KRAMER
Ohio, Marion, Ohio

JOHN LABOSKY
Lynn, Lufkin, Texas

H. LAYBOURNE
Odeon, Southsea, Eng.

R. E. LEACH
Granby, Reading, Eng.

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

J. NORMAN LONGLEY
Imperial, Walsall, Eng.

ABE LUDACER
Valentine, Toledo, Ohio

GERALD D. LUEDTKE
Adler, Marshfield, Wis.

T. MURRAY LYNCH
Paramount
Moncton, Can.

E. A. MAC KENNA
Joy, New Orleans, La.

C. G. MANHIRE
Savoy, Edinburgh, Scot.

L. MITCHELL
Princess
Barnsley, Eng.

R. MORRISON-CHAPMAN
Odeon
Middlesbrough, Eng.

A. H. MOSS
Ritz, Wigan, Eng.

TOM MUCHMORE
Canoga Park
Canoga Park, Cal.

S. V. MURDOCH
Gaumont, Aufield, Eng.

F. B. PAGE
Rex, Islington, Eng.

JACK PARDUE
Starlite
N. Wilkesboro, N. C.

PEARCE PARKHURST
Drive-In, Lansing, Mich.

MATT PLUNKETT
Uptown, Detroit, Mich.

LESTER POLLOCK
Loew's, Rochester, N. Y.

SIDNEY SALE
Granada, Dover, Eng.

W. S. SAMUELS
Rita, Longview, Texas

MATT SAUNDERS
Poli, Bridgeport, Conn.

F. B. SCHLAX
Kenosha, Kenosha, Wis.

IRVING SCHMETZ
Forest Hills
Forest Hills, N. Y.

RUSSELL SCHMIDT
Tacoma Theatres
Tacoma, Wash.

HAROLD SHAMPAN
Odeon, London, Eng.

AL SHERMAN
Georgetown
Washington, D. C.

S. L. SORKIN
Keith, Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco, Cal.

MURRAY SPECTOR
Plaza, Englewood, N. J.

P. C. STEVENSON
Regal, Leigh, Eng.

BILL TRAMBUKIS
Regent
Harrisburg, Pa.

J. W. TURNER
Savoy, Sale, Eng.

DALE F. TYSINGER
Shea, Ashtabula, O.

LARRY WHITEMAN
Roosevelt
San Francisco, Cal.

G. C. WILLIAMS
Regent, Chatham, Eng.

H. F. WILSON
Capitol, Chatham, Can.

Round Table

DAN KRENDEL starting another "Ballyhoo Bonanza" contest in his Ontario "B" district for Famous-Players Canadian, which always have superfine results in showmanship and satisfaction, but we note one added prize on his list that we can't applaud. He offers a $25.00 prize for the best and most colorful cover on a campaign book submitted during the contest. We've learned through twenty years of the Quigley Awards that there's no profit in putting elaborate covers on entries—judges are not impressed, at least not favorably towards the contender—and the inference is that much effort has been added without any true impression of superior skills in the managerial department. We have an example at hand, from Canada that does not conform to basic Quigley Award rules in this respect. To quote, "No fancy entries are necessary. Costly and time-wasting 'gingerbread' decorations are not encouraged." . . . The fourth quarter of 1953 has ended, and the judging for this quarter in the Quigley Awards competition will be held shortly. We must confess that we are "overboard" with entries from Canada and overseas—that it appears as though some of our domestic showmen have been sitting back waiting for something to happen. It won't—unless you create it. And business is good in Canada because they make it good. . . . IVAN ACKERY literally painted the town—an old habit of his—when he encouraged 1000 carriers for the *Vancouver Daily Province* to enter a coloring contest which he conducted as promotion for the Orpheum theatre. Result was a co-op page and terrific support from loyal newspaper friends. . . . We're glad to see a picture of BOB EVES—FP-C's new supervisor on Canada's west coast to replace the loss of LARRY BEARG—because we never had a chance to meet him.

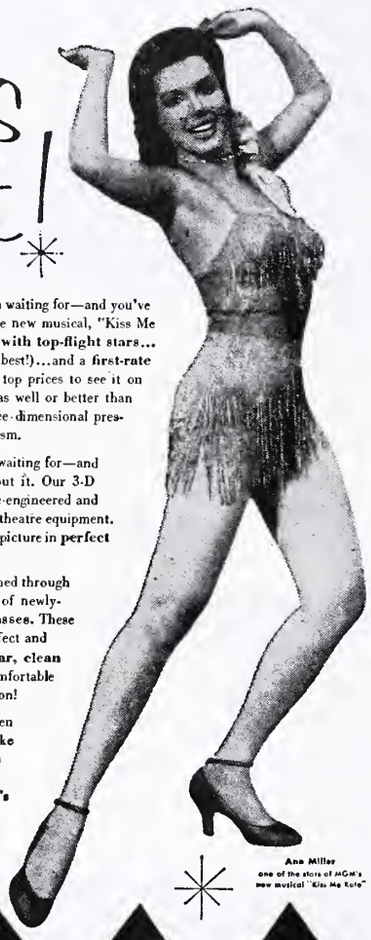
▼ ▼ ▼

PAUL BROWN, manager of Warner's Fresno theatre, Fresno, Calif., sends two good photos of his Christmas show, one of the crowd waiting outside, and the other of the youngsters occupying every seat in the packed house. It was all free to the kids, with sponsorship by local merchants, and 5,300 of them were entertained at two shows between 9:00 and 12:30 on the morning of December 26th. Police and Fire Department were on hand, for emergencies! But everybody had a good time, and every child received a gift. . . . EARLE M. HOLDEN, shows us a proof of his Happy New Year advertising in Savannah papers for the Lucas and Avon theatres. . . . DALE BALDWIN, up-and-coming manager of the Parkway theatre, West Jefferson, N. C., uses every holiday to the advantage of his theatre. He had Santa Claus on hand for Christmas and he has booked Dan Cupid for Valentine's Day. . . . DAN SCHUDER, manager of the Circle theatre, Indianapolis, had such an effective tieup with local stores for "Walking My Baby Back Home" that they simulated scenes for Donald O'Connor window displays. . . . FRANCIS GILL, manager of the Paonia theatre, Paonia, Colorado, sends his monthly calendar with greetings from the North Fork Valley and says business is good and he's holding his own. His calendar travels to box holders via local postal permit No. 9. . . . LARRY WHITEMAN, manager of the Roosevelt theatre, San Francisco, submits his last entry for the Quigley Awards for 1953, and reports that he had a super-sized, seven-foot candy cane as a special prize at his Christmas show, which was won by an eight-year-old. The occasion was sponsored by a candy-maker with gifts for all the children.

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LEE KRAMER, manager of the New Ohio theatre, Marion, Ohio, sends a clipping from the *Columbus Citizen*, published fifty miles away, with a by-line story of his sponsored children's show, which credits him and the cooperative supermarket owner with being the unofficial champions—"They Baby-Sit for 500 Children"—it costs the sponsor $75 a week, and they are in their second nine-week schedule. . . . HARRY WILSON, manager of the Capitol theatre, Chatham, Ont., sends a photo of the sponsored prizes which he gave away on New Year's Eve, all promoted from local merchants without cost to the theatre. . . . MAX MINK, city manager for RKO Theatres in Cleveland, doubled for Santa Claus when he answered a letter addressed by a six-year-old, and personally delivered the Christmas she asked for—"a new school dress and some warm clothes for mama who has been sick." Also, a 10-pound ham and $42 cash from the theatre staff. . . . LOU COHEN and NORM LEVINSON are using a wire-recording via a live mike to address audiences at Loew's Poli theatre, Hartford, with greetings and announcements of attractions for the New Year. . . . HUGH BORLAND, manager of the friendly Louis Theatre on Chicago's South Side, "last run pictures in the heart of the Negro district"—whom we greatly admire for his showmanship and community relations, will find that we've been using his name in correspondence with some who should know more about how he handles promotions in his difficult but friendly assignment. His entries in the last quarter for the Quigley Awards are the best of their kind in these United States. . . . TOBY ROSS, manager of Schine's theatre, Corning, N. Y., sold a local jeweler a cooperative ad deal, and fifty of Schine's $1.10 gift ticket books at 90c each, walking out with a check for $45 plus the benefit of the newspaper ad space.

Polaroid Places Local Advertising for 3-D



Kate's great!

This is the picture we've been waiting for—and you've been hoping for—MGM's fine new musical, "Kiss Me Kate." The first **3-D** picture **with top-flight stars... great music** (Cole Porter's best!)...and a **first-rate love story.** Thousands paid top prices to see it on the stage. And you'll see it as well or better than they did—in a thrilling three-dimensional presentation of breathtaking realism.

Yes, this is what we've been waiting for—and here's what we're doing about it. Our 3-D specialists have completely re-engineered and carefully inspected all of the theatre equipment. You'll see an absolutely clear picture in **perfect focus** and **brilliant color.**

But, that's not all! We've rushed through production a special supply of newly-designed **Polaroid 3-D Glasses.** These new glasses are optically perfect and absolutely safe. They're **clear, clean** and **comfortable**—so comfortable you'll forget you have them on!

This is the picture you've been hoping for. So why wait? Make a date right now to see "Kiss Me Kate" **at Loew's Ohio** We're sure you'll think Kate's great too.

POLAROID CORPORATION
CAMBRIDGE 39, MASS.

Ann Miller
one of the stars of MGM's new musical "Kiss Me Kate"

So you think you've seen 3-D!

KISS

Wait till you see "Kiss Me Kate!"

Now for the first time you'll see a motion picture scientifically filmed for 3-D . . . using all the latest equipment and techniques. You'll see **3-D with top stars, great music** (by Cole Porter) and a **first-rate story.** You'll see the same show that thrilled thousands on the stage—and you'll see it as well or better than they did in a thrilling three-dimensional presentation of breathtaking realism.

ME

Now, for the first time, you'll be sure **of perfect projection** because the theatre has been completely re-engineered by The Polaroid Corporation. You'll see an absolutely clear picture in **perfect focus** and **brilliant color.**

And, that's not all! Wait till you put on your new Polaroid **optical-quality glasses** rushed to the theatre especially for this event. They're **clear, clean** and **comfortable** . . . so comfortable you'll forget you have them on!

Make a date now to see MGM's great new musical, "Kiss Me Kate" at **Loew's Ohio** and see how great 3-D can be. You've never seen anything like it!

POLAROID CORPORATION
CAMBRIDGE 39, MASS.

KISS ME KATE

KATE

In Walter Kessler's campaign book on "Kiss Me Kate"—entered for the Quigley Awards in the fourth quarter from Loew's Ohio theatre, Columbus—we find the two samples above of advertising placed in local newspapers by the Polaroid Corporation, in support of the theatre's playdates, as a direct appeal to the public, to sell 3-D. We think the ads are good, better than some in the pressbook, and display a desirable interest to supplement the work of good showmen.

Business Was Good, So He Closed the Theatre

One of those down-to-earth explanations of theatre closings is contained in a news story from Buffalo, where Dewey Michaels, owner of the Mercury theatre since 1938, says that while business was never better, he is disposing of the building for commercial purposes. "With my inimitible sense of timing," he is quoted as saying, "I'm going out of business just the time of all times when this kind of venture has the best chance." It is also reasonable to suppose that he took this action at the time when he had the best offer. He shows a good understanding of his market.

Three Drive-Ins In a Package

Elmer N. DeWitt, city manager for Mallers Brothers theatres, operating the Valentine, Strand and Defiance Drive-In theatres, Defiance, Ohio, sends his entry for the Quigley Awards in the fourth quarter, and news of his theatre operations, with ample evidence of his showmanship. The installation of his new wide screen and various tie-ups with local sponsors are superior examples for drive-in advertising, usually lacking in showmanship. We like the note of thanks which he received from the Sisters at St. John's, for a special showing of "Little Boy Lost."

He Has TEN Of His Own

Arthur Hallock, manager of the Paramount theatre, Baltimore, writes us an interesting letter about his children's shows, and we let you read the postscript first: He says, "I get a big kick out of doing these th'ngs for the kids because I have ten of my own!" This year, the theatre cooperated in celebrating the 50th Annual Santa Claus Party sponsored by the Baltimore Chapter, Knights of Columbus, for Catholic Orphans of the vicinity. The theatre manager was assistant chairman of the big event.

At the theatre, Arthur also had the Christmas Party sponsored by the local Lions Club, with eleven hundred children attending, every one of whom received a gift from Santa Claus, in person. Mr. Schwaber, president of the circuit, allowed him to take the film program the next day to a large auditorium for the orphans. Then the American Legion wanted a show for 125 underprivileged children, and the theatre supplied the show, with gifts and ice-cream furnished. A lot of good will—with the youngsters, their guardians and local organizations and civic leaders.

Sweets Received For Courtesies Given

Earl Scandrett, manager of the Royal theatre, Woodstock, Ontario, obtained a total of 1,667 lines of free publicity for his idea of giving a two-pound box of chocolates to each of the twenty oldest grandmothers in a campaign on "Just For You." Naturally, the candy was contributed by a local sponsor. He also invited the local priest to see "Lady of Fatima" and received the benefit of a 15-minute sermon on the interest in the picture for local Catholic audiences.

"Dennis the Menace" Gets Newspaper Cooperation

A tear sheet from the Hartford Times reveals a very big "house ad" placed by the newspaper to sell their new comic strip based on a cartoon character. If parents in Hartford have anything like "Dennis the Menace" at home, they are invited to tell all, for prizes. Which should encourage juvenile delinquency at an early age and stimulate interest in one of the fairly intelligent comic strips. Dennis makes a better movie than most cartoon celebrities.

Monroe Gets In Deep On Asylum Street

Just to explain that, Lou Cohen sends a clip of a 14" cooperative ad, placed by the Chicken Coop, on Asylum Street, Hartford, Conn., with a full-length picture of Marilyn Monroe and a direct tieup to benefit "How to Marry a Millionaire" at Loew's Poli theatre. The headline is "This Is IT" and that we can understand, but they mean southern fried chicken, and they deliver.

Last Year's Good Luck

A Flushing, L. I., man received a $25 Christmas present from the Astoria theatre that was totally unexpected by all parties concerned. The story goes back to August, 1953, when Ted Rodis, manager of the theatre, booked the 3-D film, "It Came from Outer Space," and sent up space balloons, with free passes to the theatre for finders, and one grand prize of a $25 cash award to the most lucky one. Months passed without any word of this, and the subject had been entirely forgotten—until this happened:

It seems that Mr. Henry Bloomquist wanted to see the manager. He had been hunting rabbits on the outskirts of Smithtown on a cold day, and when his dog came to the spot where the rabbit lay in the snow, there was an old red balloon with a brown envelope attached. So, the rabbit, or the hunting dog, pointed up a surprise Christmas present, which truly "came from outer space"—and was long delayed, until it came in at just the right moment to be awarded at the Christmas season. Rabbit stew is good, too.

Mel Jolley Takes Over The Local Newspaper

For one issue, Mel Jolley, manager of the Century theatre, Hamilton, Ontario, just about took over the whole of an edition of the daily Hamilton Review, as a promotion for "Peter Pan." Mel started with a cooperative page for a coloring contest sponsored by local merchants, and lead into other devices to dominate the local press with his prowness as a showman. Several free spots were obtained on local radio stations.

J. T. Bridges, manager of the Victory theatre, Timmins, Ontario, has a good campaign on "It Came From Outer Space" entered for the Awards, which shows proof of his showmanship. He had a special preview for an audience of one lone lady, and a candid camera to catch her reactions.

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MGM is celebrating thirty years in film business. We were around at Metro when they celebrated the 20th and a lot of you will remember the tieups they made effective, in fifteen thousand theatres across the country.

▼

Len Sampson, Bob Spodeck and Norman Blake gave "A" treatment for the reopening of the newly-remodeled Norwalk theatre, Norwalk, Conn., which had the Connecticut premiere of MGM-s "Easy to Love" as a top-bracket attraction.

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Andy McDonald, manager of the Ridgeway theatre, Stamford, Conn., giving plenty of 'Scope to his all-out campaign for the opening of "The Robe" and "How to Marry a Millionaire."

Selling Approach

CEASE FIRE—Paramount. Hal Wallis' thrilling experience in 3-D, produced and photographed entirely on the battlefields of Korea. The real record, written between the lines of the letters our fighting men sent to their families back home! This is their story—there was never a motion picture like it—you'll live it with them! 24-sheet and other posters made large and clear as art materials for lobby and marquee display. Thrilling realism in new dimensions. Special herald and window card deserve your attention. Newspaper ad mats are unusually good, and offer direct appeal to both women and service men. We like such a big one as No. 306, or No. 303, with these contrasting viewpoints. A group of teaser ads, all 2 columns wide, will get attention in any newspaper. Other ads, large and small, have distinctive sales approach. The complete campaign mat, selling for 35c at National Screen, is mostly slugs, without a suitable sample of display style, as though the editor decided you could pick your own, separately. It isn't sufficient to supply merely slugs in small situations, for the idea in the economy mat is to encourage a variety of uses beyond the usual standing order, not simply to sort out the slugs and assemble them in a composite mat. A single column ad mat, No. 106, is another example of the better things offered, and there are plenty to choose from. Army cooperation is desirable—Paramount had General Mark Clark in person for the New York premiere, but you can draw on nearby Army installations for their enthusiastic support. A large publicity mat will get free space.

BENEATH THE 12-MILE REEF—20th Century-Fox. In CinemaScope and Technicolor. A massive 32-page pressbook, obviously designed for larger situations, since it shows little thought for small theatres, has been issued by the company in advance of the picture. But all managers should study the new 'Scope in showmanship, as an addition to their skills. There is a 28-sheet, instead of the usual 24-sheet, and it is a grand display for any and all purposes around the theatre. You can do a lot with it, to transform your theatre front into an undersea wonderland. The circus-type herald sells in the proper dimensions. Newspaper ad mats are for the most part, very large, but there are some in smaller sizes, and maybe there will be a small-town supplement coming along, when there are more CinemaScope installations in the country towns where the loyal movie-going public really live. Picture has really beautiful scenes in the broadest dimensions, taken in Florida and Bermuda, above and below water. Your audience will be truly thrilled with CinemaScope in this third offering. The short subjects provided—including a full-orchestra overture, and the fine travel film, "Vesuvius Express"—make this new attraction really big-time.

THE EDDIE CANTOR STORY—Warner Brothers. The Technicolor story which spans the fabulous show career of America's one-in-a-million guy! If Al Jolson could do it, then Eddie can do it, and we mean, at the box office. It will make your heart go WHOOPEE! Now's the time to fall in love — with Cantor. He comes bouncing along, with a gal and a song. Big and bright as those banjo eyes! 24-sheet is designed to be used for poster cut-outs as lobby and marquee display. The 6-sheet is equally good and will make street ballyhoo. No herald scheduled in pressbook, but you can print your own with oversize ad mats. There is a good assortment in teaser ads and small sizes. The big economy ad mat, which sells for 35c at National Screen, gives you six well-selected ads and two publicity mats, all for the price of the one on your usual standing order. An excellent novelty is a mat to print a "Banjo Eyes" mask, which you can use as a herald. It's No. 784-506 and sells for 60c as a 5-column mat, but you'd better see it, for it's very unusual and very good, as a cooperative giveaway with a local sponsor. Costs nothing but the printing. Also worthy of special mention is a "show business" cooperative ad page, as a "Salute to Eddie Cantor" and underwritten by local music trades, and dealers. The Capitol record album and the many song titles will create their own tieups. Balloons, too, with Banjo-Eyes and Color-Glo stills, with plenty of guys and gals.

HERE COME THE GIRLS—Paramount. In Opulent Color by Technicolor. And the Most Beautiful Girls in the World. All this, and Bob Hope, too. And Rosemary Clooney. And Arlene Dahl. And Tony Martin. And the cooperative Corbett Twins, who have been on tour in a national pre-selling campaign. Who could ask for more? 24-sheet and all posters literally made to order to create your own cut-outs for lobby and marquee display. The 24-sheet breaks up to make a fine display. Newspaper ad mats are loaded with girls, and Hope, including the good set of advance teasers. Special herald keys the campaign in small situations, but the complete campaign mat is mostly slugs, although still a bargain at 35c. It's hard to sell this display of femininity without a big ad, so we suggest such eye-filling examples as you'll find in the pressbook.



CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

MASONITE MARQUEE LETTERS. FIT WAGner, Adler. Bevelite signs. 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WIDE SCREEN PRESENTATION PAYS OFF! Metallic screens 90c sq. ft. Prompt shipments Kollmorgen lenses. Everything for Cinemascope. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

HELP WANTED

EXPERIENCED GENERAL MANAGER FOR new deluxe 1200-car Indianapolis outdoor theatre. Good salary and earnings participation for right active man with experience in drive-in theatre operation plus big food and concession business. No film buying. Year round employment. Paid vacation. Reply giving qualifications, references, availability. JOE CANTOR, 3225 N. Meridian St., Indianapolis.

THEATRE AND CONCESSION MANAGER. Large independent Pennsylvania drive-in. No film buying or booking. Highly competitive situation requires digging for business. $100 per week, all year. No off season duties. Outline experience and state what you can and are willing to do. Replies confidential BOX 2754, MOTION PICTURE HERALD.

WANTED: MANAGERS WITH EXPLOITATION and promotional experience by theatre chain situated in Eastern States. Top salaries paid, Vacations, Group Insurance and Hospitalization. Interviews will be held in Chicago and New York City during January. If interested, give complete resume and availability for interview. BOX 2756, MOTION PICTURE HERALD.

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Celebrity Ball Nets $10,000 For Variety Epilepsy Fund

A sellout for Celebrity Ball, the Variety Club Foundation's New Year's Eve party at the Waldorf Astoria, produced more than $10,000 for the Variety Club Clinic for Children with Epilepsy at the Columbia-Presbyterian Medical Center. William J. German, president of the Foundation, and Mrs. Seymour D. Hesse, chairlady of the Women's Committee of the Foundation, presented a $10,000 check to Dr. H. Houston Merritt at the Ball. According to Albert G. Gorson, executive secretary of the Foundation, the final accounting is expected to produce several thousand dollars more.

Celebrity Ball proved to be outstanding among the many New Year's Eve parties in New York. The guest list of more than four hundred included many of New York's best-known families and a host of celebrities from the entertainment world.

Ben Grauer and Arlene Francis handled the entertainment at the Ball, and Maxine Keith conducted the one and one-half hour broadcast over Station WMCA.

Legion Reviews Nine, One in Class "C"

Reviewing nine pictures this week, the National Legion of Decency placed "Violated" in Class C (Condemned) because its subject is "unsuitable and its approach offensive to general morality." Termed objectionable in part for all are "Act of Love," "Tanga-Tika," "Wicked Woman"; unobjectionable for adults "The Golden Coach," "His Majesty O'Keefe"; and unobjectionable for general patronage "The Eddie Cantor Story," "King of the Khyber Rifles" and "Knights of the Round Table."

425 Pictures Eligible For Academy Award

A total of 425 pictures will be eligible for Academy Award consideration this year, it was announced in Hollywood by Charles Brackett, president of the Academy of Motion Picture Arts and Sciences. The list includes all pictures released for commercial showing in the Los Angeles area during the past year. Each film to qualify also must have been shown for a period of seven consecutive days following its release. Pictures meeting these requirements are automatically entered for Academy Award consideration.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 6,016 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	11	40	15	2
Actress, The (MGM)	–	–	1	18	30
Affairs of Dobie Gillis, The (MGM)	–	2	9	19	2
*Affair with a Stranger (RKO)	–	–	4	6	3
All-American (Univ.)	–	5	26	18	10
All the Brothers Were Valiant (MGM)	–	6	7	4	–
All I Desire (Univ.)	–	20	29	29	5
Appointment in Honduras (RKO)	–	2	5	5	6
Arena (MGM)	2	6	6	16	7
Arrowhead (Para.)	–	16	33	12	–
Back to God's Country (Univ.)	–	2	16	3	1
Band Wagon, The (MGM)	4	12	35	49	22
Big Heat (Col.)	–	10	13	5	–
Big Leaguer, The (MGM)	–	–	12	24	8
Blowing Wild (WB)	8	10	20	24	5
Blueprint for Murder, A (20th-Fox)	–	–	8	6	1
Botany Bay (Para.)	–	1	9	9	1
Caddy, The (Para.)	8	55	26	3	1
Calamity Jane (WB)	1	13	13	4	1
Charge at Feather River, The (WB)	8	10	8	11	7
City of Bad Men (20th-Fox)	–	8	51	28	4
City That Never Sleeps (Rep.)	–	–	4	11	2
Clipped Wings (AA)	–	8	6	1	–
Conquest of Cochise (Col.)	–	–	8	10	5
Cruel Sea, The (Univ.)	2	14	10	–	1
Cruisin' Down the River (Col.)	1	4	17	28	9
Dangerous Crossing (20th-Fox)	–	–	9	11	5
Dangerous When Wet (MGM)	5	44	65	17	–
Devil's Canyon (RKO)	–	6	11	8	8
Dream Wife (MGM)	–	10	24	55	14
East of Sumatra (Univ.)	–	6	14	9	3
Escape from Fort Bravo (MGM)	–	–	4	3	–
Farmer Takes a Wife (20th-Fox)	–	21	30	28	17
5,000 Fingers of Dr. T, The (Col.)	–	–	–	–	6
Flame of Calcutta (Col.)	–	–	1	–	5
Flight Nurse (Rep.)	–	2	2	3	1
Flight to Tangier (Para.)	–	–	1	6	6
49th Man, The (Col.)	–	7	3	2	–
Francis Covers the Big Town (Univ.)	7	39	27	11	–
From Here to Eternity (Col.)	30	23	4	–	5
Gentlemen Prefer Blondes (20th-Fox)	44	43	13	14	1
Girl Next Door, The (20th-Fox)	11	14	30	11	4
Glory Brigade, The (20th-Fox)	–	6	17	12	9
Golden Blade, The (Univ.)	–	5	12	13	3
†Great Jesse James Raid (Lippert)	–	2	3	1	–
Great Sioux Uprising, The (Univ.)	1	5	26	38	7
Gun Belt (UA)	–	6	16	6	–
Half a Hero (MGM)	–	1	13	18	18
Hondo (WB)	36	–	–	–	1
Houdini (Para.)	7	29	30	9	–
How to Marry a Millionaire (20th-Fox)	14	–	–	–	–
I, the Jury (UA)	1	5	10	17	2
Inferno (20th-Fox)	1	4	17	2	20
Island in the Sky (WB)	–	28	33	43	16
It Came from Outer Space (Univ.)	2	4	13	10	1
†Jack Slade (AA)	–	2	3	–	6
*Jamaica Run (Para.)	–	8	17	24	7
Kid from Left Field, The (20th-Fox)	–	–	18	28	7
Kiss Me Kate (MGM)	3	6	4	9	–
Last Posse, The (Col.)	–	1	2	13	12
Latin Lovers (MGM)	3	1	11	39	39
Let's Do It Again (Col.)	–	8	27	34	34
Lili (MGM)	8	26	20	25	11
Lion Is in the Streets, A (WB)	–	1	13	20	24
Little Boy Lost (Para.)	17	28	11	1	1
Main Street to Broadway (MGM)	–	2	–	17	11
Man from the Alamo (Univ.)	–	18	8	19	10
Marry Me Again (RKO)	–	1	1	3	4
Marshal's Daughter, The (UA)	–	2	13	2	–
Martin Luther (de Rochemont)	7	10	2	–	–
Master of Ballantrae, The (WB)	1	3	16	33	12
Maze, The (AA)	1	2	8	12	4
Melba (UA)	–	–	–	10	2
Mission Over Korea (Col.)	–	4	2	3	6
Mister Scoutmaster (20th-Fox)	3	13	52	28	10
Mogambo (MGM)	28	23	12	–	–
Moon Is Blue, The (UA)	35	29	19	9	3
Moonlighter, The (WB)	–	1	1	3	16
Nebraskan, The (Col.)	–	2	3	3	–
99 River Street (UA)	–	–	2	4	–
Pickup on South Street (20th-Fox)	13	48	21	12	5
Plunder of the Sun (WB)	–	2	9	32	7
Return to Paradise (UA)	–	12	34	50	2
Ride Vaquero (MGM)	3	16	50	33	8
Robe, The (20th-Fox)	38	3	2	–	–
Roman Holiday (Para.)	–	8	33	29	6
Sabre Jet (UA)	–	8	12	1	4
Sailor of the King (20th-Fox)	–	–	1	6	4
Salome (Col.)	11	61	27	12	1
Scandal at Scourie (MGM)	–	7	18	30	9
Scared Stiff (Para.)	25	45	12	5	–
Sea Around Us, The (RKO)	1	1	13	–	–
*Sea Devils (RKO)	–	3	7	13	4
Second Chance (RKO)	2	7	15	8	4
Shane (Para.)	51	43	5	2	–
Shark River (UA)	–	9	–	1	1
Sins of Jezebel (Lippert)	–	2	4	2	–
Siren of Bagdad (Col.)	–	–	6	8	10
Sky Command (Col.)	–	2	2	–	1
Slight Case of Larceny, A (MGM)	–	1	6	16	2
So Big (WB)	1	13	38	5	2
So This Is Love (WB)	–	11	19	27	19
Son of Belle Starr (AA)	–	5	11	2	5
South Sea Woman (WB)	–	13	34	40	5
Split Second (RKO)	–	1	21	19	14
Stalag 17 (Para.)	9	43	29	10	–
Stand at Apache River (Univ.)	–	2	10	10	2
Story of Three Loves The (MGM)	–	10	19	19	12
Stranger Wore a Gun, The (Col.)	4	18	8	2	4
Sweethearts on Parade (Rep.)	–	–	2	3	3
Sword and the Rose, The (RKO)	–	8	13	17	9
Take the High Ground (MGM)	5	30	15	4	1
Take Me to Town (Univ.)	–	10	28	14	1
Tarzan and the She-Devil (RKO)	–	13	16	18	1
Those Redheads from Seattle (Para.)	–	3	5	6	3
†Three Sailors and a Girl (WB)	–	–	2	–	4
Thunder Bay (Univ.)	3	13	45	33	10
Thunder Over the Plains (WB)	–	2	4	8	–
Torch Song (MGM)	–	7	8	8	22
Tumbleweed (Univ.)	–	3	4	2	–
Valley of Headhunters (Col.)	–	–	5	5	2
Vanquished, The (Para.)	–	1	19	21	11
Veils of Bagdad (Univ.)	–	–	1	3	3
Vice Squad (UA)	–	1	14	13	3
Vicki (20th-Fox)	–	1	3	15	9
War Paint (UA)	–	5	8	12	3
War of the Worlds (Para.)	2	6	14	35	18
White Witch Doctor (20th-Fox)	14	48	26	11	4
Wings of the Hawk (Univ.)	–	5	10	14	31

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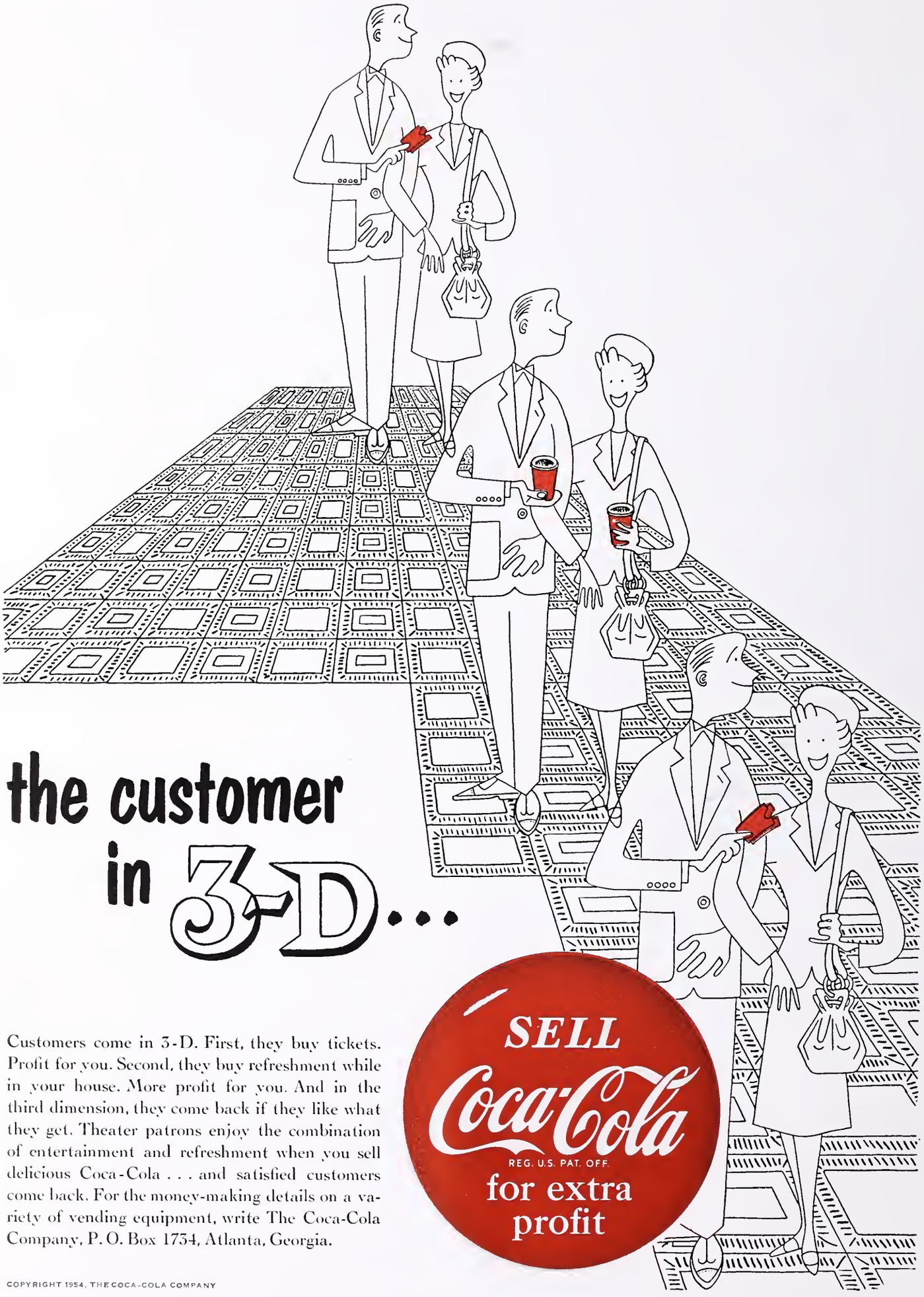
BEN SCHLANGER on

A Functional Setting for The "Wide-Screen" Picture

What About Movies on Main Street?

By CHARLIE JONES

JANUARY ISSUE: Section 2 of Motion Picture Herald of January 9, 1954



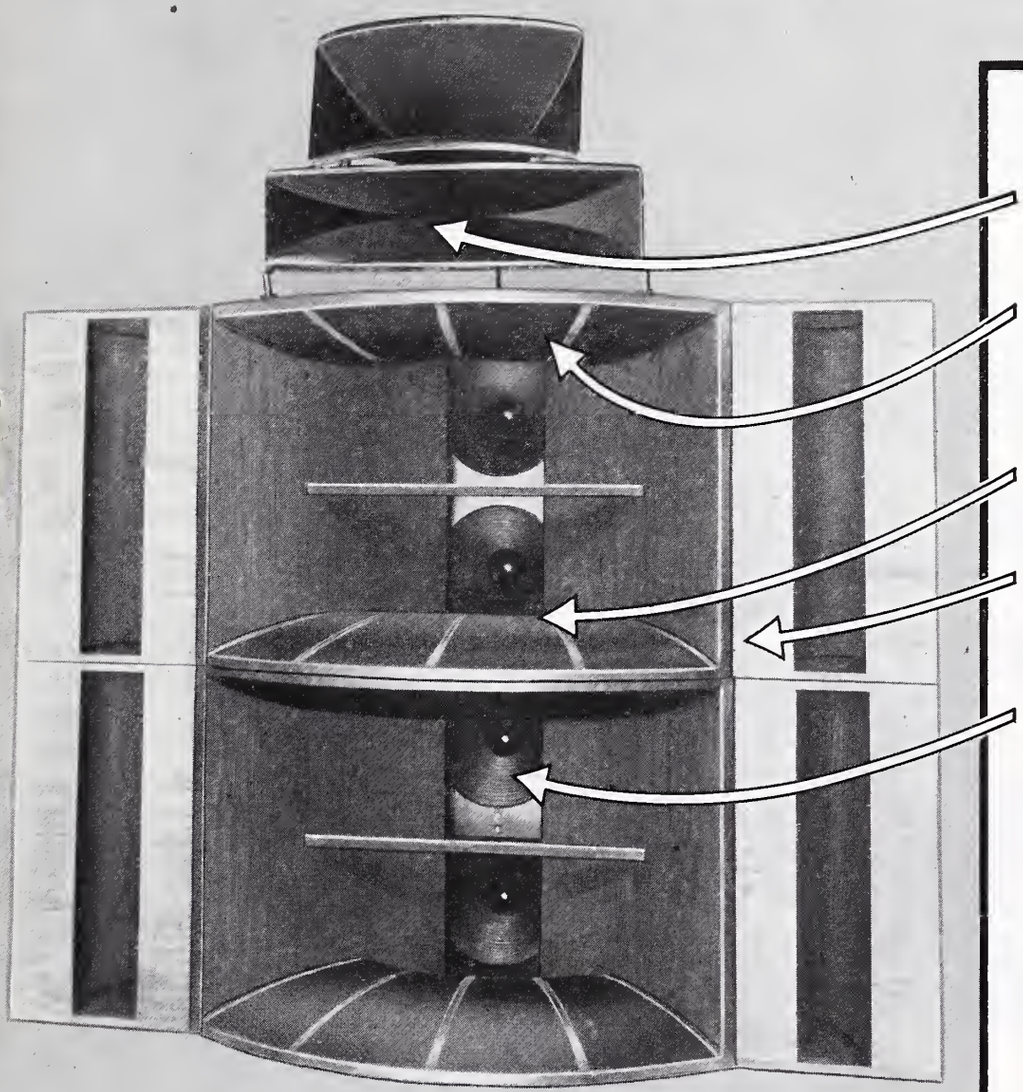
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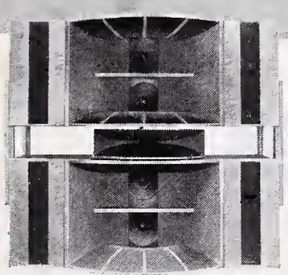
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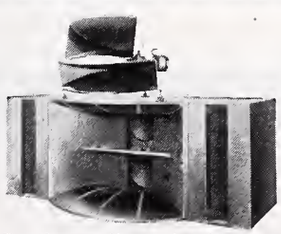
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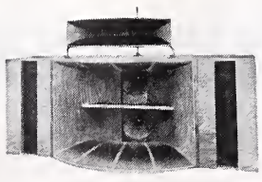
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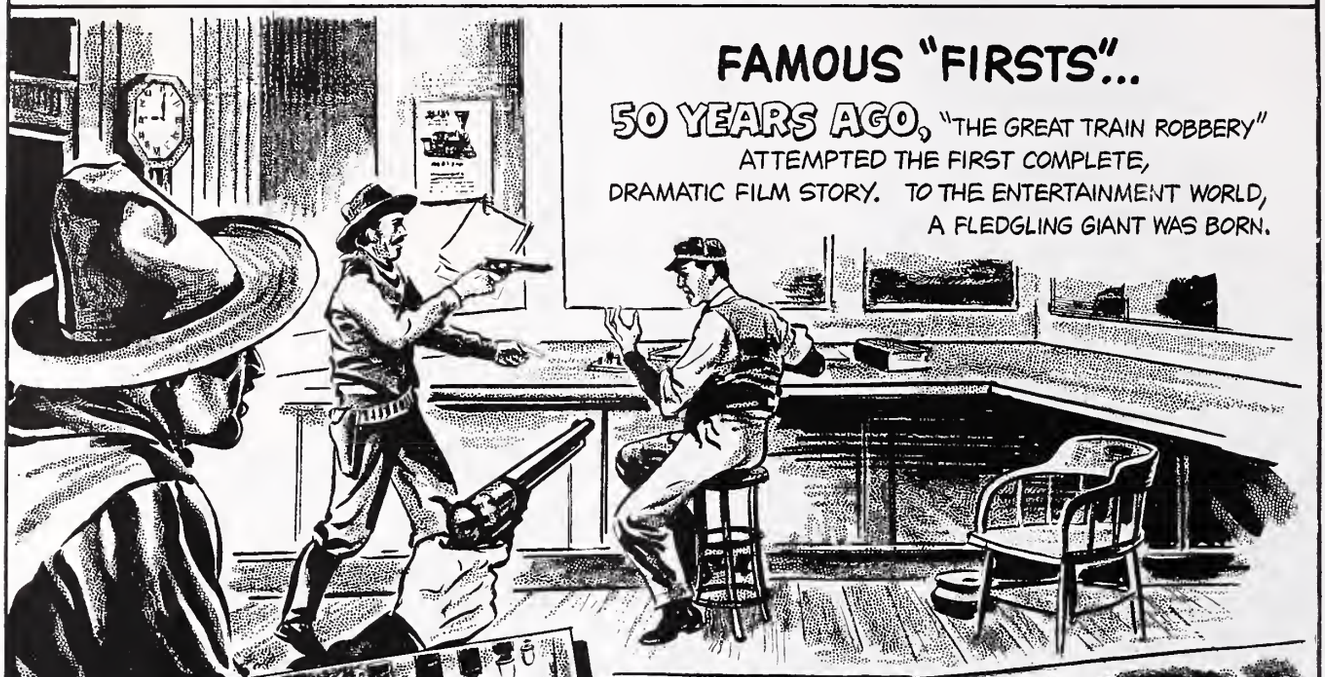
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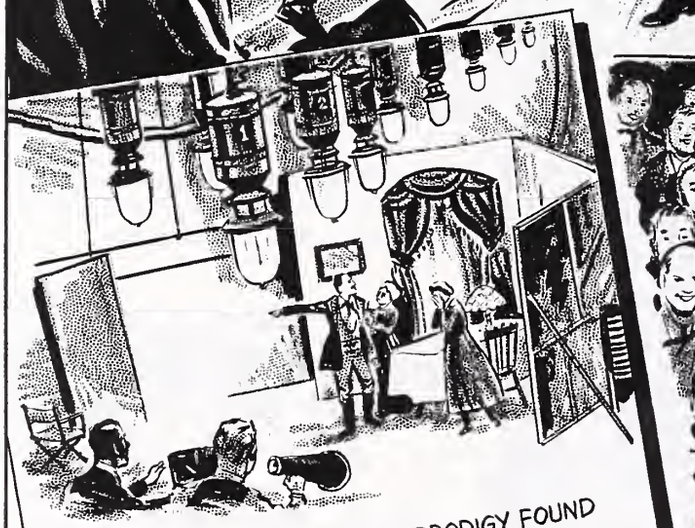
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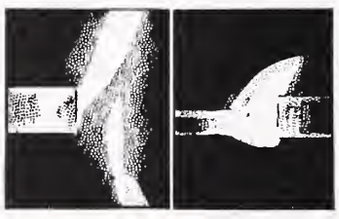
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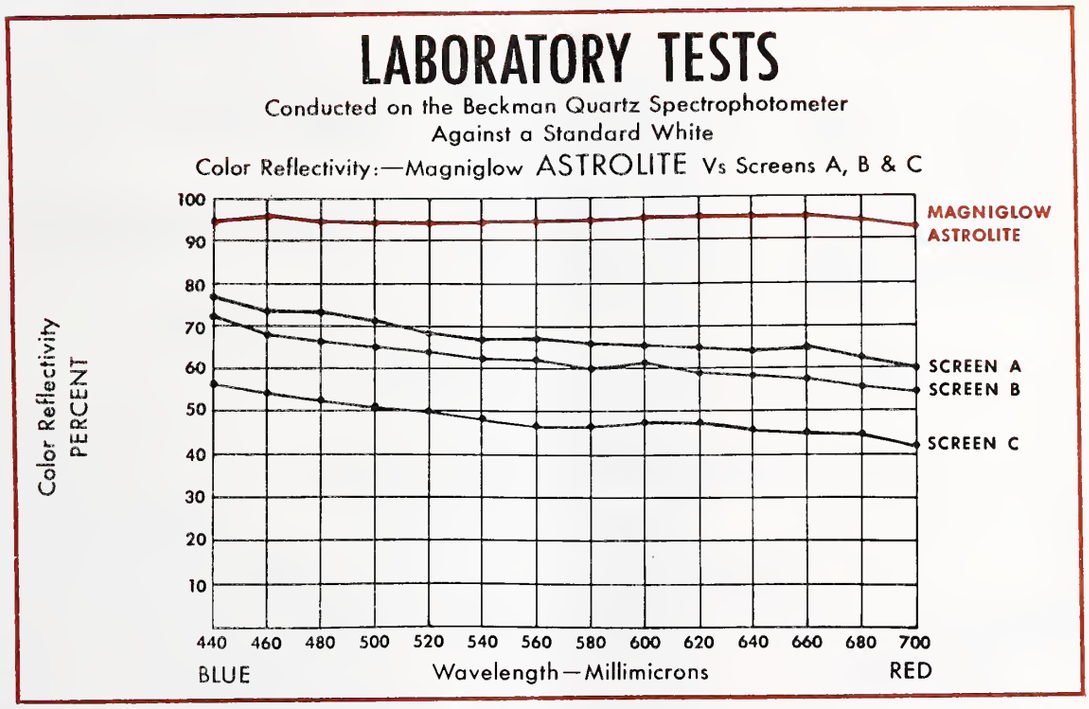
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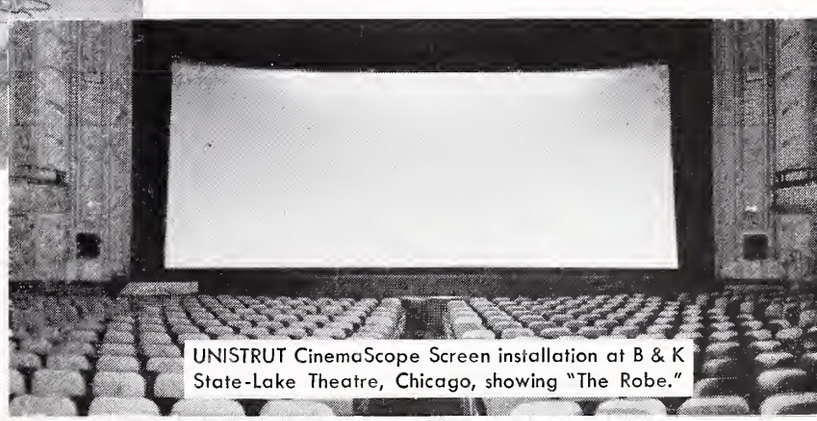
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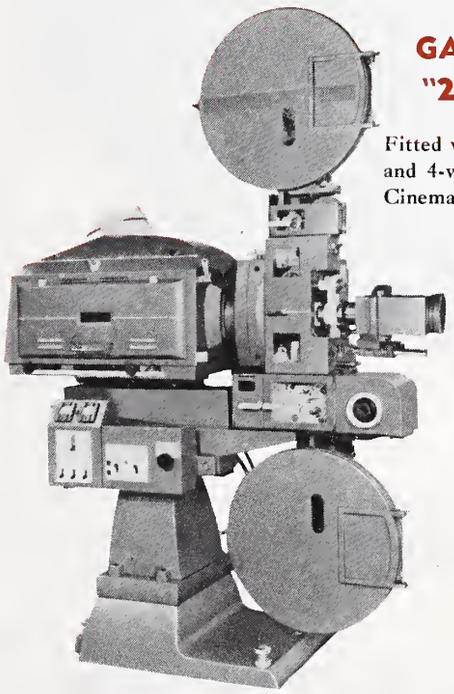
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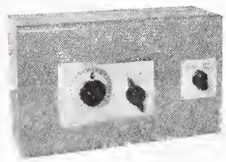
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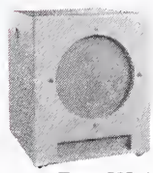
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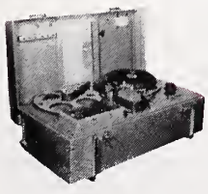
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Better Theatres

for JANUARY 1954

GEORGE SCHUTZ, Editor

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A New Phase For the New Techniques . .

THE JOB of overhauling the motion picture as a theatrical medium —and, it seems inevitable, as a business— now enters its second year. Scarcely discernible on the horizon twelve months ago, it nevertheless came near to spanning 1953. This year does not need to be so furious to be quite as momentous as the one whose innovations we now carry over for more studied decisions.

To enlargement of the picture in a "wide-screen" technique the industry appears committed. Yet to be determined, however, is the form of its impact on the drive-in, and on the hundreds of small theatres, particularly in small towns, through which the motion picture so long has performed so much of its mission. Along with issues concerning the screen and disposition of an audience before it, there is the question of stereophonic sound. Above all, for the small theatre, there is the critical problem of cost.

The very function of the industry gave it a large body of small theatres where plant as well as film costs had a sub-standard ceiling under the best of conditions. The new technical developments, coming after five or six years of depressed attendance, have put many, if not most, of them in the position of one trying to pull himself up by his own bootstraps. Decisions concerning techniques of sound will affect them most. And for other reasons, that area of 1953's developments produced a puzzling question for the drive-in.

Not only with respect to sound, but rather all along the line, a period of transition has to be accepted in which "wide-screen" technique must be applied under less than the best of conditions for it. It is sometimes difficult enough, without a very substantial outlay of money, to provide suitable accommodations for the screen, while the extremely important factor of surround has to be more or less ignored, and the seating plan is in about the same status. In these matters, the size of the task, considerations of real estate, plus the normal uncertainties of innovation, figure importantly along with cost to project the changeover a long way into the future.

But there ought not to be long-term compromises with progress along the way.

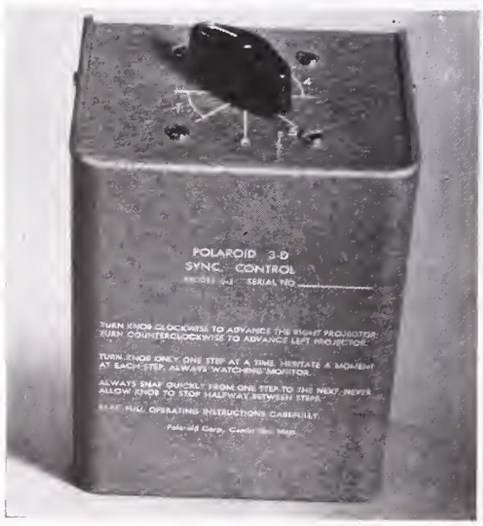
–G.S.

3D . . . its progress and its prospect

First of the "new techniques," third-dimension has survived abuses of hasty production and technical inexperience to continue its trial with greater promise than ever in product and implements.



To enable projectionists to keep 3D films in synchronization the Polaroid Corporation, Cambridge, Mass., has developed the equipment shown here. The "3D Sync Monitor" (above) detects small mis-synchronizations by the variation in strobe stripes visible through the view window and larger sync errors by means of the "tell-tale" filter mounted at the top of the unit. To be used in conjunction with the monitor is the "3D Sync Control" (below) which is wired between the selsyn motors of the two projectors. It permits the projectionist to make relative adjustments in the projectors in 1/6 frame steps by turning the switch in either direction, depending upon which projector is leading the other. When the strobe stripes in the monitor line up, the picture is in pe-fect sync.



STEREOSCOPIC pictures for theatrical entertainment have had a year of trial. That hasn't been much time. Nevertheless, the intricate technique of 3D cinematography and projection, with its strange demand of the public to collaborate in the process of exhibition, has vigorously survived to attract and please large audiences today, and to sustain serious pursuit of further technical progress.

That summation jibes with the facts much better than opinion that the trial has been a failure.

Theatres throughout the nation and beyond it this January are presenting a sizable group of 3D productions with the kind of box-office effect which some linguists of the business call *socko*. Some of these productions are also being shown 2D —and the 3D versions are marking up heavier grosses in many areas. "'Hondo' on Way to New 3D Records," said a recent trade headline. Approval of both public and critics are similarly reported for "Cease Fire," "Kiss Me Kate," "Miss Sadie Thompson," and the others.

These productions display the better tools and greater savvy acquired at the studio end in the adaptation of cinematography to stereoscopy. It was to be expected that the first batch of 3D features would allow unfamiliarity with the medium and makeshift equipment to show through. The marvel is that studio technicians implemented them fast enough to establish the tremendous gap that lies artistically and technically between the early productions and those on theatre screens today.

But significant work is being done to remove difficulties in exhibition which so long conspired with production crudities to make the trial of 3D unfair. There already are two systems for placing the disparate images on a single film, and sufficient progress is authoritatively reported on the vectographic method to give assurance of its ultimate feasibility for theatrical motion pictures.

In the meantime, the effective 3D product available need not suffer from the two-strip method with synchronized projectors. It is estimated that some 5,000 theatres in the United States alone are equipped for 3D projection, and others are joining them, with the rate of installation possibly to be accelerated under the encouragement of the new 3D product. More experience and better equipment installations in projection rooms now can remove defects which have been blamed arbitrarily on the two-strip system.

Stereoscopic projection was handed to projectionists with amazing confidence in their ability to understand mysteries only half explained. Certain mechanics of the process seemed simple enough; but just how delicate was the relationship between two projection systems operating in synchronization was pretty much left to the ordeal of trial and error. Films out of sync as little as three-quarters of a frame disturb fusion of the images enough to reduce the effect of depth and to set up severe eye strain. "Yeah, now you tell me!" many a projectionist has muttered disgustedly, and with good reason. In some cases, the projector hookup couldn't maintain required synchronization even when the two mechanisms were threaded properly.

Synchronization also has been simplified to the point of positive control throughout the projection of a two-strip picture by doing nothing more than turning a knob, The Polaroid Corporation has developed an electronic monitor which reveals an out-of-sync condition automatically, and a control which permits the projectionist, merely by actuating a switch, to bring the two

The new glasses

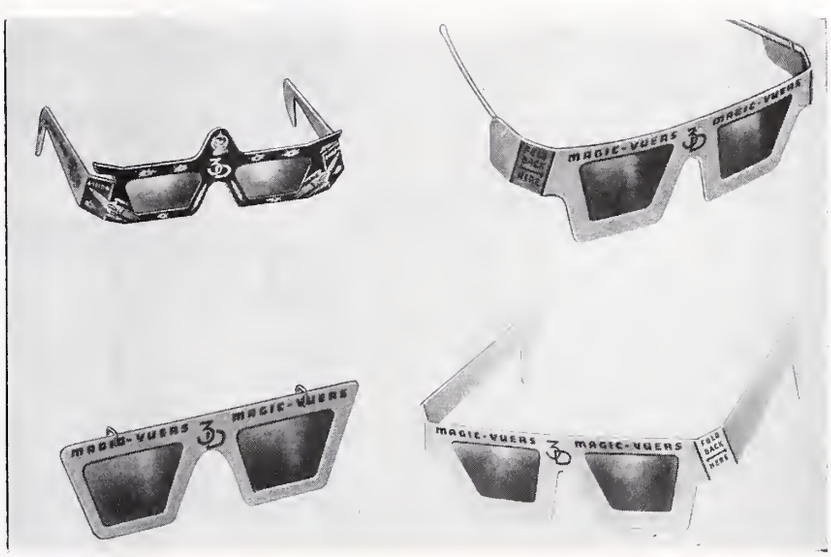
Successor to Polaroid's simple cardboard frame which introduced the public to dramatic motion pictures in 3D is the type worn at right, having frames reinforced and having spring wire within to make the bows clasp the head. The filter areas are larger, too. There is also a bowless type which clips on regular glasses, and a juvenile size.





Pola-Lite glasses are shown above in the three models available for adults and children who do not wear correction glasses to see the picture, and for adults who do. All are of plastic construction with the filters crimped into the frame. The clip-on type has small knobs which effect easy attachment to spectacles.

Of stiffened cardboard construction, the Magic Vuer glasses pictured at right have full-vision filters with a dark surround to aid viewing, while temple bars are designed to prevent back reflections. The fold of the bows creates a slight tension for firmness in place.. Adult bow types include one (upper right) with plastic bow extensions for extra firmness. A clip-on type is at lower left. The juvenile size above it has frames with intriguing space-cadet pictures.



films back into synchronization. And the cost, considering the function, is nominal.

Light sources also have been often inadequate. Many of the high-intensity installations using suprex carbon trims were already being operated at least close to capacity for 2D pictures; 3D brought about replacement with larger lamps, but that was far from the usual thing. Moreover, 3D is exacting in its brightness requirements: it causes a diminution of objects which reduces acuity, while overall detail is important to a full rendering of the third-dimensional effect. Gradually, installation of more powerful light sources and faster lenses, with the prospect of wide-screen further encouraging it, has made many more theatres able to apply the two-strip method effectively.

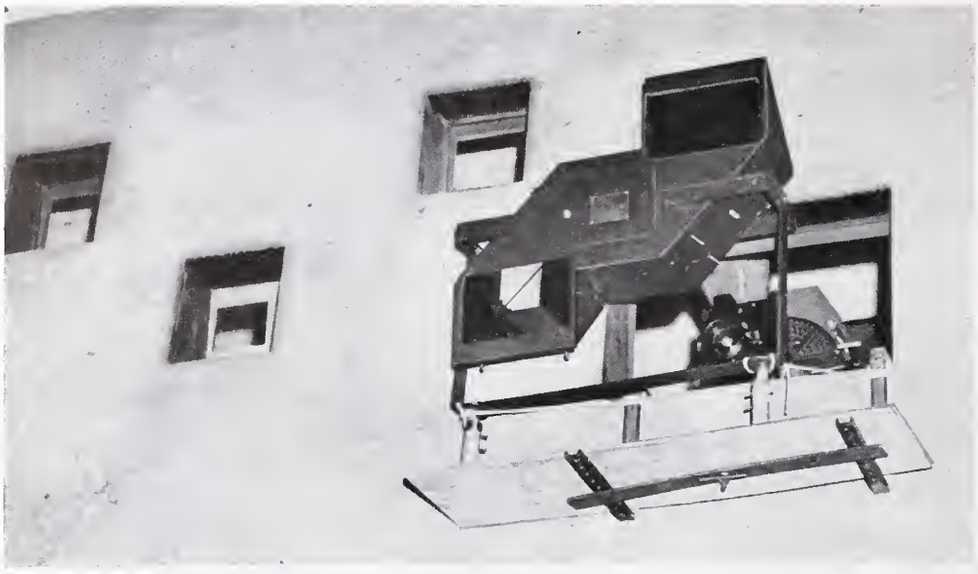
Then, among critical factors, there were the early spectacles. Considering the way the little stranger was sent into the house, only dimly announced and through the back door, it is understandable that not much money was risked on accessories for a long visit. The first glasses were delicate cardboard affairs.

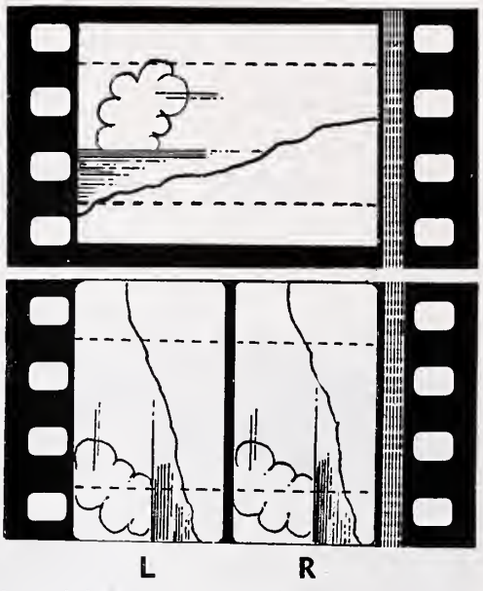
They were odd things to a movie patron. How do you put 'em on? Not knowing, they bent the paper bows in the wrong places, and in trying to keep the things on, put finger marks all over the filters, which were scarcely big enough to see through anyway. Sweating somewhere between confusion in the projection room, a picture going awry on the screen, and an audience fumbling with glasses, many an exhibitor began to think, "Even if it was good, I wouldn't like it!"

But this difficulty, too, has been removed from the exhibition of 3D. Throw-away type glasses available today provide an adequate filter area, they are fabricated for firm placement over ears or clipping on the rims of sight correction spectacles, and are available in juvenile and adult sizes.

SINGLE-STRIP SYSTEMS

While the vectographic method has long been under development, the Nord system





In the Nord single-strip system the optical device which rotates the two images is mounted in front of the projection port. The drawings indicate the frame transfer scheme by which the standard image (upper sketch) is placed head-to-toe with its mate in a 1.75-to-1 ratio.

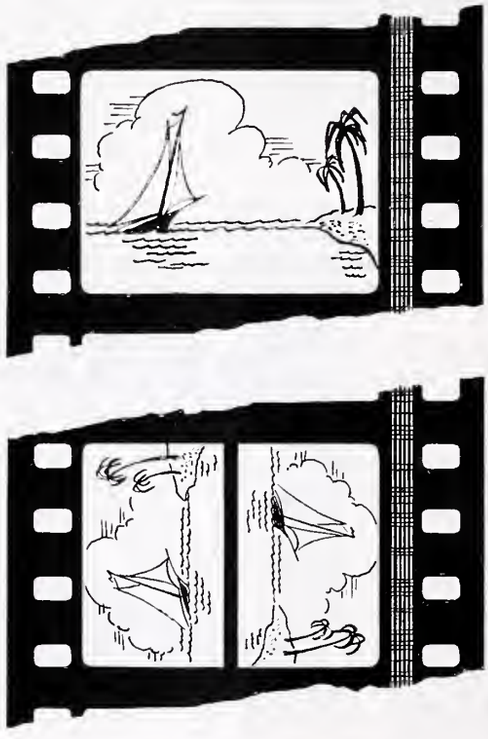
was the first to bring 3D projection with one film into close prospect. Developed by Roy Clapp, this method prints the disparate images on one 35mm film, with the dual frames turned longitudinally and placed head-to-toe—that is, in direct series, the bottom of one opposite the top of the other (*see accompanying drawing*). This is a distinction between the Nord system and the Moropticon.

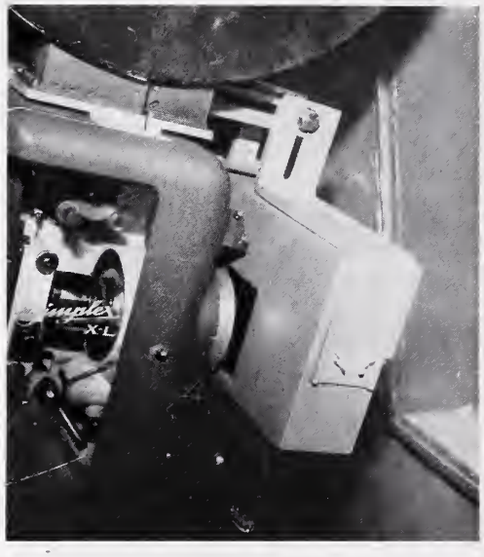
Another difference between those two methods lies in the reduction of the standard negative frame in transferring it to the dual film. The Nord system prints the two images in proportions of 1.75-to-1, extending the frame area (width in this case) beyond the four sprocket holes. The result is a single frame (any one of the disparate pair) that is seven-eighths the size that a standard frame would have if it were printed in the same aspect ratio.

In projection, the dual frames are beamed into an optical device placed in front of the port, where a prism arrangement rotates the two images to upright position and superimposes them.

The Moropticon functions according to comparable principles, with the optical device attached, however, to the projector immediately in front of the lens (*see accompanying illustrations*).

The Moropticon takes its name from Boris Morros, Hollywood producer, who developed it in association with Vienna technicians. The equipment is manufactured in Rome and Vienna. In transferring the related images to a single print, the frames are placed toe to toe, or bottom adjoining bottom.





The Moropticon projection device is attached by a bracket to the projector with the optical system immediately in front of the lens. The standard images (exemplified in the upper drawing at left) are placed toe-to-toe in the dual print.

THE VECTOGRAPH

In the vectographic method of printing two disparate images for stereoscopic projection, the pictures are placed one over the other. Work in this field has been conducted by the Polaroid Corporation for many years, and it has produced vectographic prints in black-and-white for military and other purposes. The Polaroid Corporation now has in prospect an arrangement with the Technicolor Corporation for processing vectograph motion picture film in color.

As to the practical possibility of 3D motion pictures by the vectographic method, Edwin H. Land, president of Polaroid and a pioneer in this field of research, has advised the writer that the work already done "has confirmed our confidence in the commercial feasibility of the process."

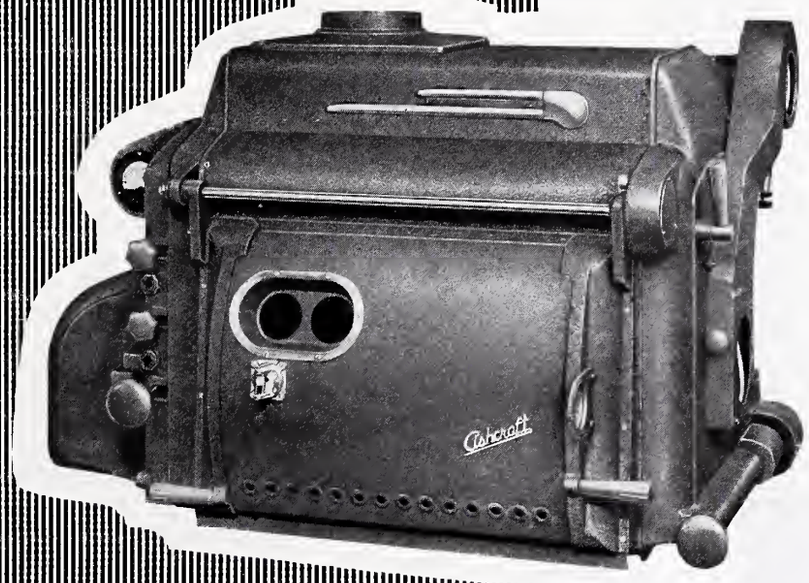
"Our recent work has also given us abundant evidence of the picture quality that can be expected. Since the basic research has been completed for a long time, we have been able to devote our year's effort to the systematic exploration of the problems involved in large-scale commercial processing of the film."

The progress already made, plus the simplifications and refinements in prospect, substantiate the place of 3D in the scheme of the motion picture, at least technically. What the industry can do with it to give interest to the entertainment supplied by theatres would seem to depend largely on the kind of creative effort it puts into 3D productions, and the showmanship it employs to exploit them. — *George Schutz.*

"Alertness and Checking Assure Good 3-D Projection," by Gio Gagliardi, begins on page 48.

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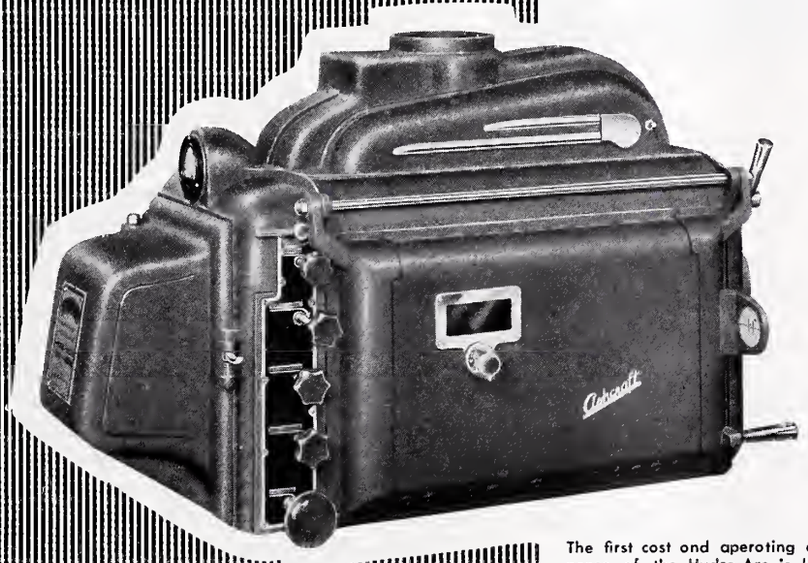
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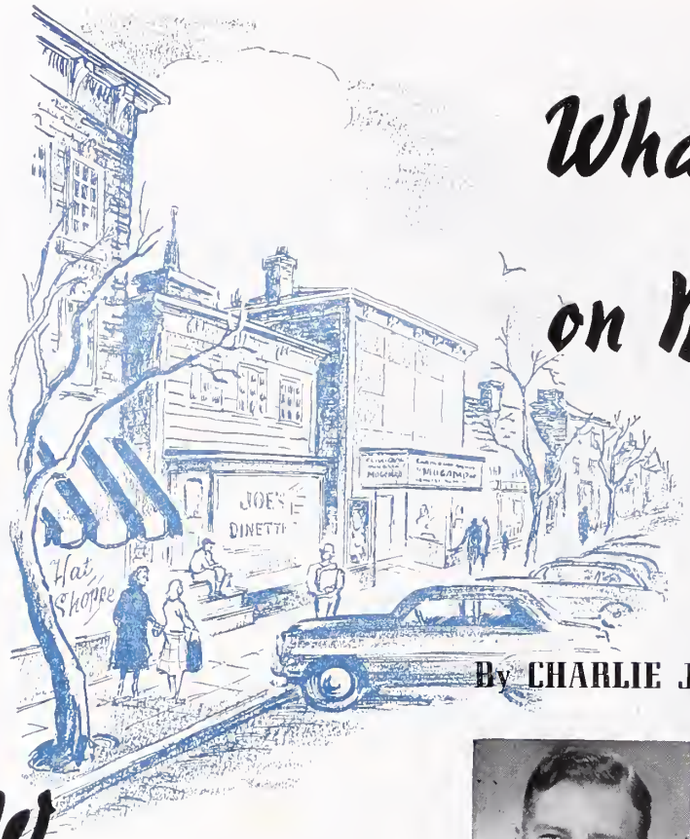
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What About Movies on Main Street?

A plea for recognition of the small community theatre in the reshaping of the industry in its techniques and policies.

By CHARLIE JONES



Proprietor of the Dawn theatre in Elma, Ia., Charlie Jones has distinguished his name far beyond the limits of that small town (pop. 900) through Allied States activities, and as a regular writer in Better Theatres.

WHAT ABOUT these small towns? . . . A lot of lip-service has been given to the small town and small theatre in the past few months by people who claim to be acting for the good of the little operator.

Almost invariably, with the exception of an occasional outburst by a few more or less voluble souls, they laud, praise and recognize the importance of the small theatre and give with the promises that the minor revolution equipment-wise is going to be the salvation of these small theatres. Cutting through all the verbiage and double-talk, their stand is praiseworthy, for it can all be nut-shelled in one thought: *The nation's movie-going habit is formed in the small theatre.*

Cities are made up of a lot of small towners who outgrew their britches and were attracted to the lights. We've raised quite a swarm of kids in the past 40 years right here in Elma. But our population keeps right on dwindling at the rate of about 1% per year. It's not that people are getting tired of fun, but rather the national tendency to urbanize. We are quite typical of most small towns throughout the country.

Cities are growing. They are being filled with a generation that learned its movie-growing habit in the small town and the neighborhood theatres of the city, for kid attendance at the downtown first-runners is so small that no habit-forming tendency could develop there.

It would seem that the long range policy in the movie industry should be to encourage and keep operating the small theatre as a spawning ground for its own future welfare. Let us have a chance with the elimination of the admissions tax, good small town product (we don't demand many epics—we want family stuff), terms that we can live with and improve our theatres with—then we'll get by. That's all most of us expect to do in these "breeding grounds" anyway. We don't have dividends to pay, legal staffs to support, or mammoth exploitations to promote. We could make it quite happily under the above provisions.

So far this seems to make sense. However, the belief among small town operators continues to grow that we are constantly becoming the poorest of the poor relations in this industry. It could be that we just constitute a hypersensitive group that is being devoured by its own self-pity. There may be an element of truth in that, but the record of closed theatres, lost savings, shattered investments would deny that that hypothesis can be proven.

Orphans in a Storm

It is indeed a crying shame that hundreds, perhaps thousands, of people devoted to this industry, carrying all they own wrapped up in one pile of brick and mortar, should through changing economic conditions, competitive enterprises, oppressive taxation and shortsighted industry policy be compelled to lock the doors, lose their savings, and deprive their communities of the greatest entertainment medium the world has ever known.

We have joined the industry in grasping at the proverbial straws that were going to snatch us from the myriad named and unnamed causes constituting the Charybdis that has been sucking the life blood from our veins since we started living off popcorn back in 1948. We had only gone down twice when, about a year ago, 3-D hit the market and scores of us, against better judgment, went off the deep end and plunged into over-priced equipment to play under-made product at over-inflated terms to unfair, unequal and un-Godly grosses. We soon discovered that the straw floating on the surface was a mirage.

Gadgets to the Rescue

Scarcely had we paid the first installment on the loan to buy gargantuan magazines and gears and connecting rods, et cetera, when late in the winter we grasped at the new straw that broke with dramatic front page notice about a new process which would give you depth without glasses. We felt that third-dimension should be a considerable aid to the presentation and enjoyment of pictures. Here was CinemaScope coming up with exactly what we'd dreamed of.

It was probably our own fault for thinking that CinemaScope was going to be third-dimension without glasses. Of course it isn't, even though it is so advertised by implication, by some theatres eager to get one more quick buck from a gimmick-conscious public. The fact that CinemaScope is a new, different and courageously in-

spired process is not the subject of this article. This reference to it is to call attention to the fact that the number of us, all potential users, who cannot afford, or who could ill-afford to buy it, would constitute a capacity house for two or three of the biggest theatres now playing it.

Good, Yes—But the Cost!

Whether or not CinemaScope becomes the standard process by which all future pictures will be made and shown nobody knows. Among the small town owners, the cost of it has possibly had some bearing on the opinion that simply a larger, more elongated picture is not worth the asking price. Many small theatres are already throwing a large picture on the screen simply with short focal length lenses. If CinemaScope is going to be the process of the future, and if we are going to get to use it in small towns, it must reach a price level that justifies the investment and prove it can do things which can't be accomplished with wide-angle lenses.

As for stereophonic sound, that is something that is beyond the reach of many really small situations. The price is, and may always be, prohibitive for them. The fact that it adds to the dramatic impact of the picture is subject to the same conditions as that older fact, that a three-manual pipe organ added to the screen presentation. A lot of small houses had to get by with nothing better than a tinny player-piano.

We're Habit-Forming

We don't pretend to be a self-appointed spokesman for the "down-trodden." We realize that we personally, and thousands just like us, are an insignificant portion of the whole—that we are very unimportant dollar-wise. *But we are important as part of the habit-forming* breeding grounds for a future generation of movie-goers. Maybe the most important.

What vitally concerns us, not only for the sake of our own investments in real property, is the future of this wonderful business that has meant so much not only to us, but to our communities. We hope that assurances of watchfulness over the welfare of the little theatre are sincere words, that our impatience with procurement, policy and prices will be productive in due time.

Let it not go unsaid that the Dawn theatre, as an example of the thousands of small town houses, is as important in Elma as the Music Hall is in New York. It just could be that we small towners are as important to the future of the industry as our city brothers.

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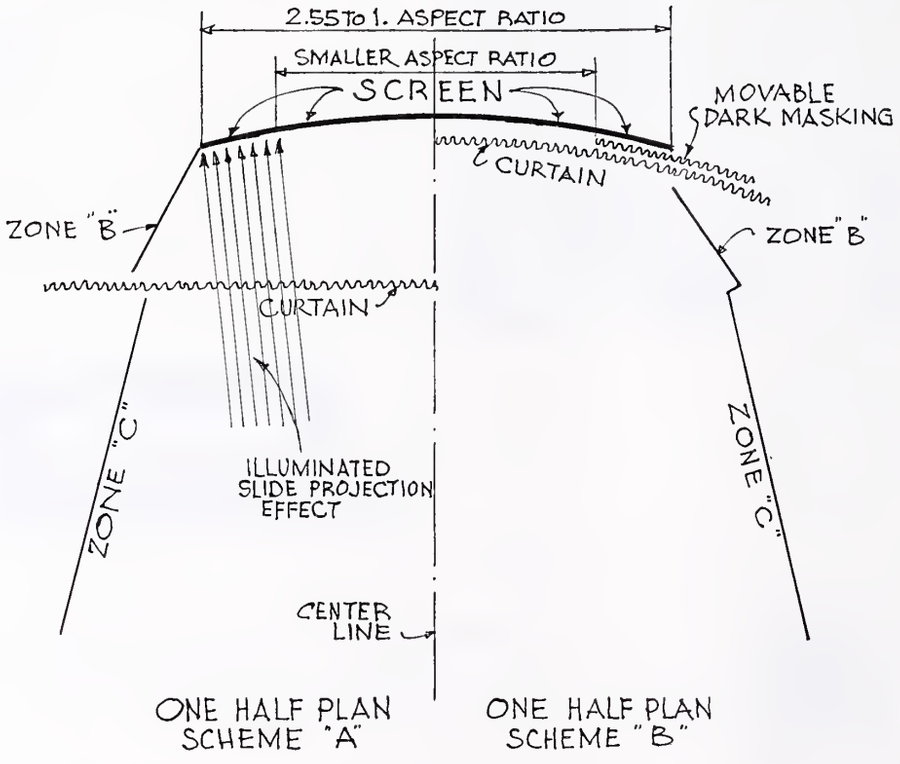
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A Functional Setting for the "Wide-Screen" Picture

The fifth and concluding article of "Theatres and the New Techniques"

By BEN SCHLANGER
Theatre Architect & Consultant

THROUGHOUT the technical progress of the motion picture, the main objective has been to increase the realism of the performance. If all of the conditions of real life could not be reproduced, it was hoped to represent the critical ones so convincingly that the spectator experienced *sensations* of real life, according to the effect desired by the film creators.



CURTAIN SCHEME: Plan of screen area in half-sections to show two different treatments. The Zone C areas (see Figures K-1 and K-3) can be treated with permanent finishes as described in the text. The Zone B areas may be made up of light framework covered with diffusive screen material to provide a luminous screen surround (structures for this purpose are available prefabricated to scale). In Scheme B (right-hand side of drawing) the curtain follows the curve of the screen, with use of movable dark masking to change projected picture sizes. While this is a practical method, it causes a break in the continuity of light intensity from the picture to its surrounding area. Scheme A is a method of avoiding this by employing secondary light projected in color by a stereopticon on to the surplus screen when a picture narrower than the screen is projected. If a screen surround of the "synchronous" type indicated above (illuminated by reflected light of the picture) is used, its surfaces should be included in areas covered by the stereopticon border when a picture less than screen width is projected. In Scheme A the curtain is indicated at the junction of Zones B and C, which should be the position with use of a "synchronous" luminous surround, for this position avoids a curtain pocket between it and the picture, where it would otherwise interfere with the luminous continuity of picture and surround.

Increasing the picture size, as now being done with "wide-screen" technique in its various forms, contributes to that objective in a number of ways. Through wide-angle cinematography and stereophonic sound, it affects the production material itself. Then by virtue of its magnitude relative to the size of the audience, it gives the performance "presence" (in contrast to the traditional presentation, which made the picture seem remote), and it fills so much more of the field of vision than former practice allowed that less extraneous material (such as stage fittings, architectural devices, etc.) is included in the spectator's view to undermine the illusion which the performance is trying to produce in his mind.

The less there is of such extraneous material, the better chance the performance has to give a sense of real experience. While the scale of the performance introduced by "wide-screen" is a great advantage over that obtaining in the past, it cannot practicably occupy the entire field of vision. Horizontally, that field is normally 180°; fortunately, however, the effective field is considerably smaller than that, so that for a part of the audience, that nearer the screen, the picture can occupy enough of the field of vision to dominate it regardless of its immediate surroundings.

OTHER AREAS AFFECTED

But a large portion of an audience is too far away from the screen to be oblivious of the areas around it. Patrons at extreme sides are similarly involved in the influence of the surround. Another factor is head shift, which at various points in a performance may be demanded by "wide-screen" technique. Thus it is, that even though the *effective* visual angle is only about 60°, the surfaces around the screen and of forward walls and the ceiling of the auditorium (*see Figure* K-1) are properly subject to treatment that will reduce them to a minimum as visual competitors of the picture.

These auditorium surfaces have become a part of the problem to a greater degree because there is a decided increase in the amount of light reflected from the larger screens on to the walls and ceiling. A way

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to handle this problem might seem to be to "black out" the invasive surfaces with a black matte (non-reflective) finish. A major functional objection to that method is the eye fatigue caused by high contrast between picture light and a dark surround. In addition, it would create a forbidding effect and produce an unsafe condition for normal as well as emergency traffic. It is desirable, therefore, to *accept* the screen light that is reflected on and re-reflected from auditorium surfaces.

In most theatres, these surfaces have been designed primarily for decorative values rather than to provide a suitable surround for a screen image. And when screen light illuminates them, their decorative patterns is ordinarily sufficiently outlined to enter actively the field of vision of most of the audience. Avoidance of this condition is simple enough in designing a new theatre; it can be readily corrected if the wide-screen installation is to be accompanied by comprehensive modernization of the auditorium. It presents a problem, however, under most circumstances of installation during these beginnings of wide-screen technique.

Often, however, these auditorium forms and surfaces can be made less objectionable without drastic changes. The surfaces should be without projections or indentations that create patterns by the shadows they cast on immediately surrounding areas. It is easy, of course, to remove non-structural mouldings and similar decorative appendages.

It also should not be difficult in most cases to eliminate invasive light sources. Such fixtures often are more decorative than functional. Wall fixtures needed toward the rear of the auditorium for traffic illumination, can be retained, since they would not be within the effective field of vision. The best traffic lighting from all points of view, however, is downlighting directed into the seating and aisle area exclusively.

Where differences in levels of forward surfaces are of such structural nature that it would be costly to remove them, it is possible to eliminate the shadow by applying a ramped surface from the high to the low point of the break (*see Figure* K-3). The angle of the ramped part to the general surface should not be more than 30°. All breaks in surface which do not cast a shadow due to screen light, do not need this treatment.

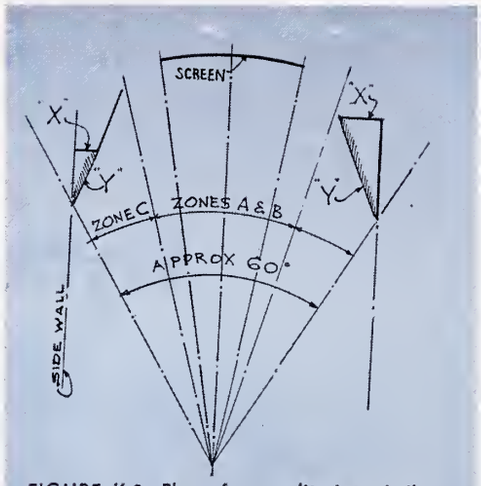


FIGURE K-3: Plan of an auditorium similar to that of Figure K-1, showing a method of treating surfaces in Zone C for neutralization of the screen area. See text.

The texture of all of the critical surfaces should be non-glossy. A matte, or diffusive, finish is desirable because it will reflect the general tone and color of the picture light and avoid specular and spotted references to photographic details of a particular scene. The latter type of reflections can be distracting; it is desirable to have the surrounding illumination level *in key with the picture,* and not to have it extend or distort picture patterns. These surfaces should be painted in a light gray color.

LOCATING THE SURFACES

Figures K-1 and K-2 show how to locate those auditorium surfaces which will be seen along with the projected picture. The position of the row of seats farthest from the screen is applied in these diagrams. Viewing positions closer to the screen would include *less* ceiling and side wall area for the critical zones; but consideration must be given to the remote rows because increase in picture size has put yet a larger portion of the total seating capacity toward the rear of the auditorium.

Figure K-1 is a plan of seating area comparing the location of the critical surfaces of an auditorium 60 feet wide with those of an auditorium 90 feet wide. The large black dots at the intersection of the side wall lines, and the 60° angle subtended from the last row of seating, show where the critical surfaces begin.

All wall surfaces between these points and the screen should be neutralized. Sur-

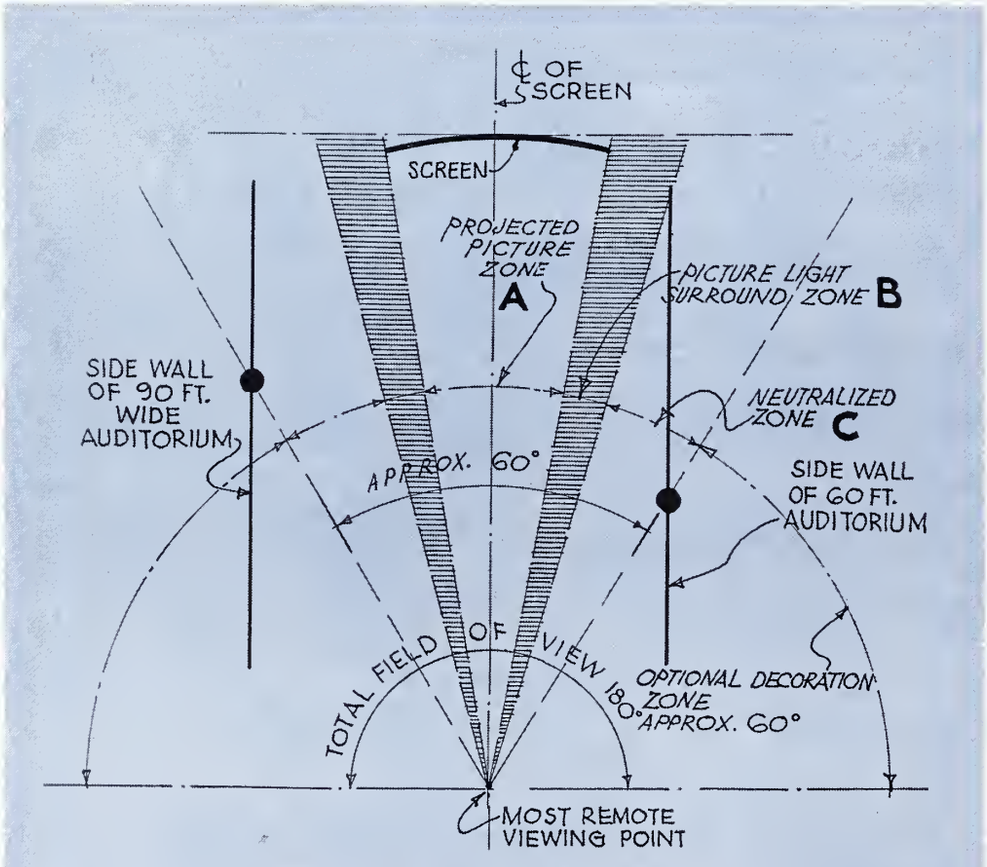


FIGURE K-1 (above): Plan of seating area showing which of the wall surfaces near the screen are involved in the environment of the projected picture. See text.

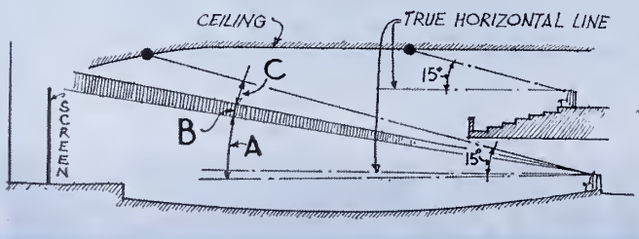


FIGURE K-2 (left): Longitudinal section through a typical motion picture theatre auditorium, showing ceiling areas to be considered in providing a setting for the screen. See text.

faces between these intersecting points and the rear of the auditorium can have architectural decoration.

Figure K-2 is a longitudinal section of an auditorium showing the portion of the ceiling area which falls into the critical area. A comparatively small portion of the ceiling area is affected in a single-floor theatre. The viewer will not be conscious of any ceiling area which falls above a 15° angle subtended from a true horizontal eye line, as indicated in the diagram.

WITH UPPER TIER SEATING

Figure K-2 also shows the amount of ceiling area affected where an upper tier of seating exists, in which case a considerable amount of the ceiling area is affected. In general, however, ceiling areas that are more or less parallel with the floor are seen in what might be termed a "skim view" (foreshortened), in which case it is not necessary to make changes in shadow-forming breaks.

In both of the plan and section diagrams, the material within visual angles are shown as *Zones A, B,* and *C*. The projected picture is *Zone A; Zone B* is the immediate picture surround (for a picture width occupying a subtended angle of 20°, the surround would occupy a 5° subtended angle at each side of the screen; and its angle should be increased to 7° if the screen occupies about a 25° subtended angle).

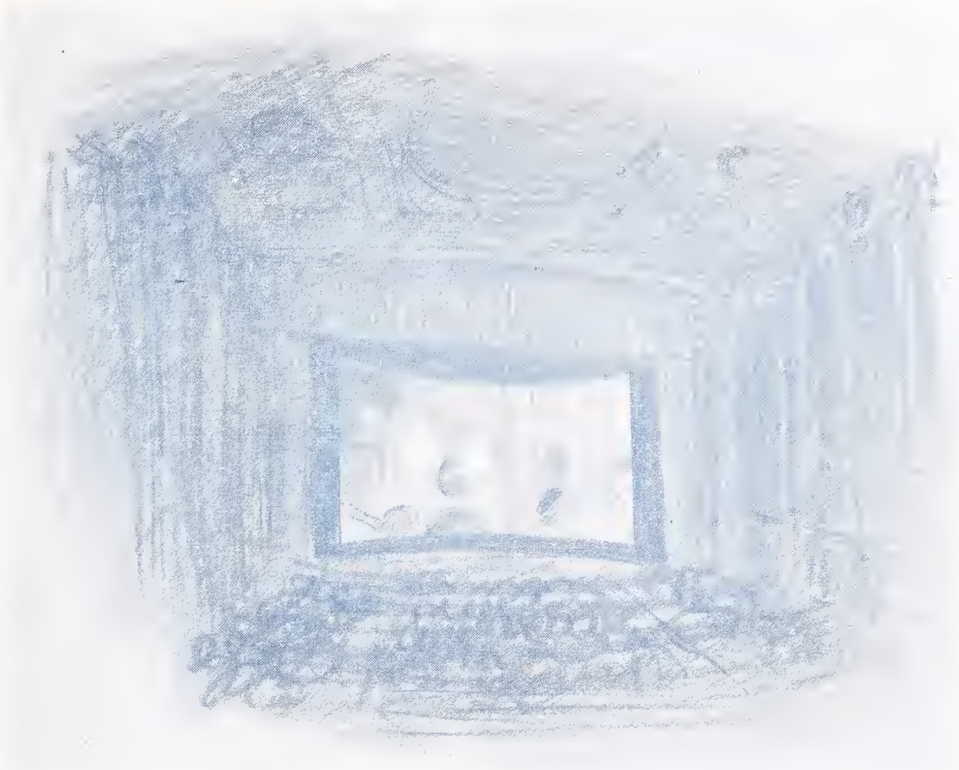
This *Zone B* is shown as a shaded area in the diagrams. The light intensity in *Zone B* should provide a transition from screen light intensity to the intensity of screen light reflected from auditorium surfaces in *Zone C*.

Figure K-3 indicates existing and altered wall surfaces in *Zone C*. The surfaces marked *X* are the most troublesome because they are completely turned away from light reflected from the screen, and in addition to making a dark area, they cause a shadow to be cast on the adjacent wall surfaces. A surface (*Y* in the same drawing) can be erected to eliminate this shadow condition. Such an angled surface will re-reflect screen light.

CONSIDERING EXIT DOOR

In some instances there may be exit doors included in the surfaces marked *X,* in which case the new surfaces *Y* would have to start above the height of the exit doors. Since the enlarged screens have most of their height above the top of such exit doors, it is still advantageous to provide these angled surfaces starting at the top of the doors.

Sketch SK-1 illustrates an auditorium having conventional screen with black masking, and with *Zone C* untreated for use and control of re-reflected screen light.



SKETCH SK-1: An auditorium in the conventional picture having dark masking, as it appears during the projection period. Auditorium surfaces show a dim but discernible decorative pattern, which invades vision actively enough to weaken illusion. Compare with Sketch SK-2.



SKETCH SK-2: An auditorium with projection as in Sketch SK-1, but with synchronous picture light surround and neutralization of adjoining auditorium surfaces. Under these conditions the picture can dominate perception and therefore have "presence" and optimum realism.

In contrast, the conditions illustrated in *Sketch SK*-2 contribute to concentration on the picture and thus to realism.

It is highly desirable to place the bottom of the picture as close to the platform floor as possible in further aid to realism. Where this is not possible, the space between the bottom of the picture and the platform should be treated as prescribed for the *X* and *Y* surfaces as indicated in *Figure K*-3.

In *Sketch SK*-2 is indicated the *Zone C* area shown in *Figure K*-1. Note the complete elimination of all decorative detail. The auditorium as a whole need not have an undecorated feeling since, as can be deduced from *Figure K*-1, there are many surfaces to which decorative material can be applied.

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We're Going "Wide-Screen" With Tests for Guidance

WHILE ON MY recent trip visiting drive-ins, I found that nearly every owner and manager whom I talked to would bring up screens, picture sizes for a particular car capacity, and lenses before we got to trading words very long. Well, after all I've seen and heard about, I have no chart to offer that would provide all the important answers.

These matters are on our minds in the drive-in as well as in the indoor field because we outdoor operators are contemplating "wide-screen" installations, too. Conditions vary greatly among drive-ins, even when capacities are comparable. Projection booths are located all the way from the second down the line to the twelfth ramp.

At Ledgewood during the past month we have been experimenting with lenses to see what focal length gave us the best picture. We concluded that for a 600-car theatre like ours, a 70-foot picture is beautiful with use of +¼-inch lenses having a spread of *f*/1.9. Ours is 330 feet. Pulling 85 amps on our "Mighty 90" lamp, with 9mm carbons, we projected a picture that was bright enough and one that we felt had a definition that was quite satisfactory.

We are now extending our screen to give us a 70-foot picture with a 1.85 ratio. We found a larger picture too "grainy." If we permit a picture to get beyond the stage of sharp definition we undoubtedly will hinder the effectiveness of wide-screen presentation. A 70-foot picture in a drive-in of 650 cars takes the picture out of the "postage stamp" classification without noticeable loss of clarity.

We got our answer by testing, so it is our advice that you get the co-operation of your dealer to experiment with lenses to determine the best performance for your individual theatre before erecting an additional structure to your present screen tower.

Due to the scale of drive-ins, I don't believe we can "go by the book" for the successful development of "wide-screen" in the outdoor field. The setup best suited to your individual theatre must rather be "guinea-pigged" by you right on your premises.

. . . and Experimenting with Winter Operation . . . Up North!

BEFORE HEADING for home on my recent trip, I visited Rube Shor at his Twin Drive-In at Cincinnati. This was in late November, but the Twin was still very much in business. The temperature was 38°, nevertheless patrons were actually sitting in cars in tee shirts!

Mr. Shor has installed Arvin in-car heaters, and after seeing hundreds of cars at the Twin on a Thursday night, I purchased one of the heaters from Rube and brought it back to Ledgewood to try it out on my patrons. We have kept the Garden Auto-Torium opened through December this year, and one car each night is parked where I have the heater installed.

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YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

We then inquire of the occupants how the heater performed.

Temperatures at night during the past month have ranged all the way from 40° down to 8°, and we have yet to experience one unfavorable reaction, and mostly the users have said they were quite comfortable.

Located in the "ice-box" of New Jersey, we have never previously kept open so late in the year. As it turned out, we continued to develop an audience that made it a challenge to stay open in spite of the cold weather.

First, people attended as a novelty, then it developed into a special kind of fun to sit in their cars with temperatures outside 20° or less and watch a movie. Recently a middle-aged couple drove up to the box-office, and the lady shook her first out of the window and jovially shouted, "Mr. Smith, if you close this theatre this winter, I'll kill you."

Well, that set us to work to exploit the fact that we were still open. We increased our newspaper space, even took on publications we had never used before. Our psychology was to "put the monkey on the patrons' backs."

COPY FOR THE ADS

We headed our ads, *"You keep coming—we'll stay open."* Another pointed up the angle, *"Even if we only take in enough to meet the payroll, light bill and film rental each week, the Garden Auto-Torium will be open every night."* Of course, in every ad, in bold copy, we said, *"For your comfort, individual in-car heaters operating nightly."*

The results were so satisfactory that we announced through a special screen trailer, one month in advance, a special New Year's Eve show, this program to consist of five features and to continue from 7 p.m. to midnight "at the low bargain price of only $1.20 per person," with free coffee and free hot chocolate to everyone.

All the local newspapers gave us prominent free space, playing up the fact that this was the first time in the history of any drive-in theatre in northern New Jersey that such a program had been undertaken. Who knows, maybe we can go through the entire winter!



MORRISTOWN DAILY

Auto-Torium Defies Winter; Plans New Year's Eve Show

LEDGEWOOD — For the first time in the history of any northern New Jersey drive-in theatre, the Garden Auto-Torium at the Ledgewood Circle is going to present a New Year's Eve show.

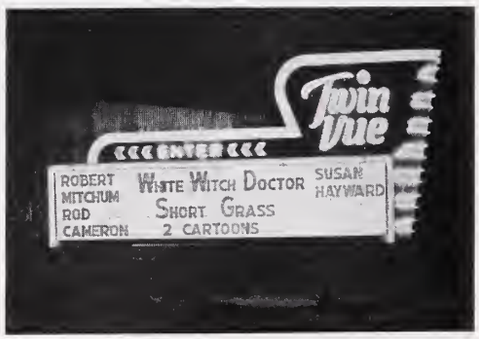
Consisting of five full features the complete performance will begin at 7 o'clock and run continuous until midnight with no feature being repeated. Patrons may come and leave as they wish.

Hot coffee and hot chocolate will be served free of charge at this special show.

Bill Smith, owner-manager of the drive-in said he is keeping it open in response to hundreds of requests from families who cannot afford baby-sitters and who do not otherwise get an opportunity to go to the movies.

"They are a hearty lot," says Smith. "They bundle up in warm clothing and bring their blankets. Along with our individual in-car heaters, they are most comfortable. Even if we only take in enough to pay the light bill, payroll and film rental each week, we'll keep right on going."

NEW DRIVE-IN DISPLAY SIGN



The attraction panel (above) erected for the new Twin Vue Drive-in theatre at Odessa, Tex., has two openings, measuring 57 inches high by 24 feet long. Frames and glass background made by Wagner Sign Service, Inc., Chicago, were used by Martin & Company, Sweetwater, Tex., who fabricated and erected the display. Wagner 17-inch green plastic and 10-inch red plastic letters form the copy.

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Indoor Snack Service Featuring Two Stands

Describing and picturing plans of the refreshment service at the Terrace theatre in Minneapolis, which includes a main stand and soft drinks bar.



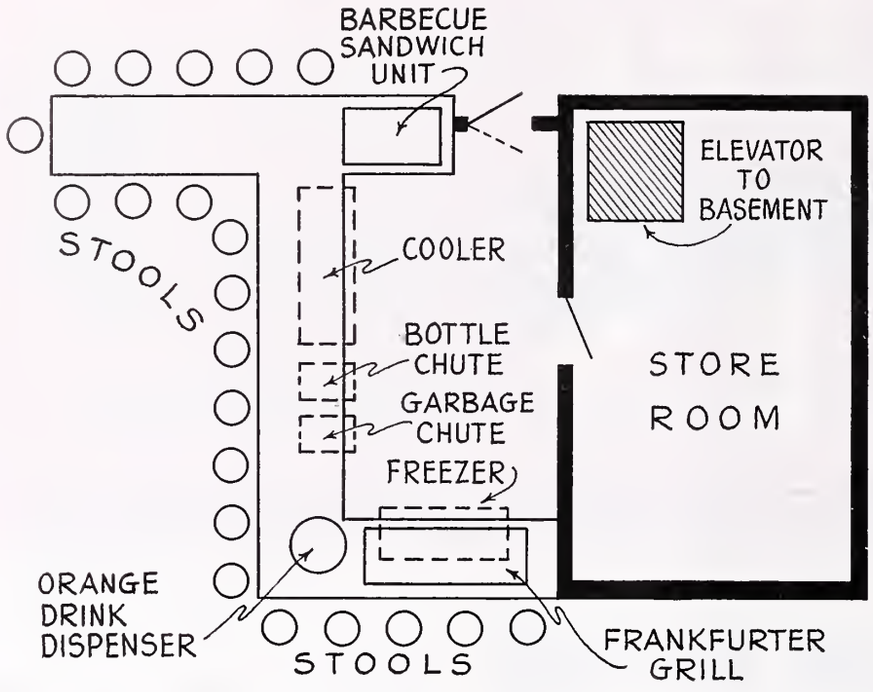


Showing the Terrace's main snack stand (above) and soft drinks bar (below).

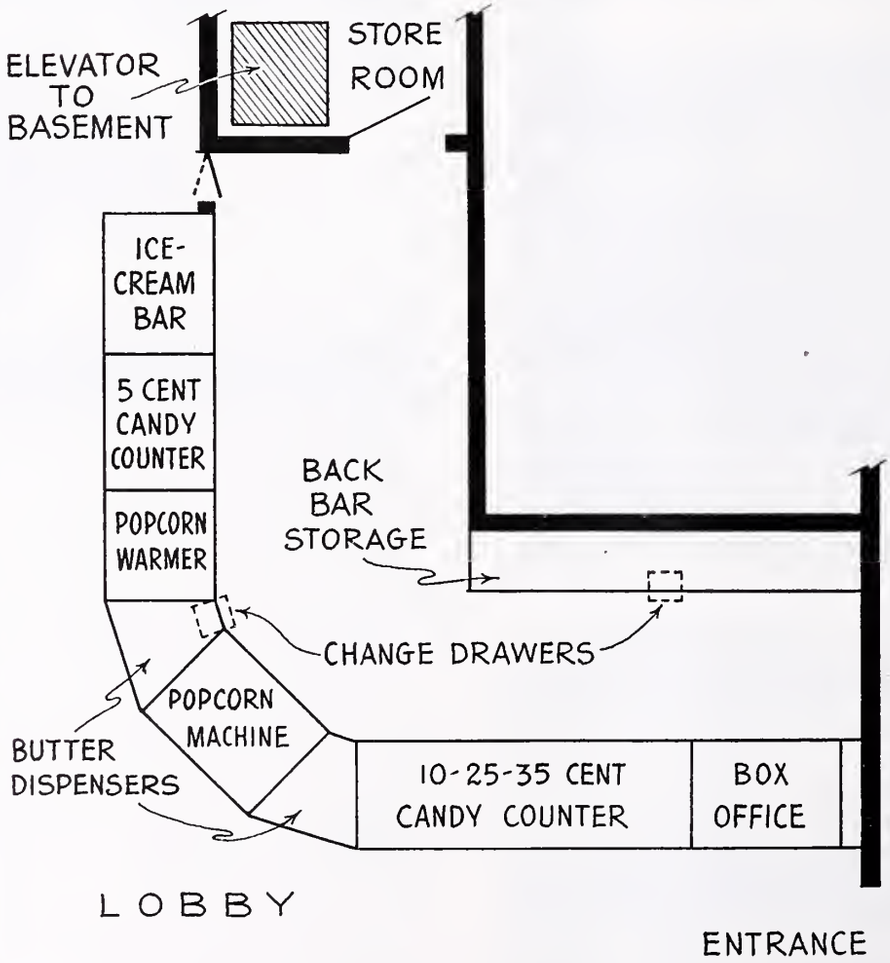
OPENED TWO years ago last summer, the Terrace theatre, located in Robbinsdale, Minn., a suburb of Minneapolis, provides an example of a theatre whose facilities for refreshment service have been skilfully integrated into the general architectural scheme. The importance that Sidney and William Volk, owners of the Terrace, attach to refreshment operation is further demonstrated in the fact that they included two separate units in the theatre—one general stand and a "soft drinks bar."

The 1300-seat Terrace is part of a shopping development extending over 10 acres overlooking Lake Crystal. There are a number of parking areas within the plot, which are reached by landscape drives that connect two highways and give direct access to the theatre on two sides. (A general description of the design and construction was published in BETTER THEATRES for August, 1951.) Architects for the theatre were Liebenberg & Kaplan of Minneapolis; the refreshment units were designed by them in collaboration with the owners and Lee Bennett, manager of Vendex, Inc., Minneapolis, which operates the Terrace stands. Both the stands are pictured in accompanying photographs, and the service arrangements are charted in drawings.

Entrance into the theater is through two banks of all-glass doors directly into the lobby. Here the main refreshment stand has been placed, immediately beyond the box-office, both thus forming conspicuous installations extending along one side. As



SNACK BAR PLAN



MAIN REFRESHMENT STAND

Diagrams showing the service arrangement of the soft drinks bar (top) and main stand (below) of the Terrace theatre.

the patron walks toward the stand, the first refreshment item to meet his eye is a glass-enclosed case of candies, selling at 10c, 25c and 35c. Next in line is the popcorn machine, which has butter dispensers on each side. As the patron turns the corner he is met successively by a popcorn warmer, the 5c candy counter and the ice cream bar. Popcorn is sold in 10c and 25c sizes, while ice cream ranges in price from 10c to 20c.

In keeping with the decor of the lobby, this main stand has a base and back wall of light tan and grey flagstone. The 10c candy case is trimmed with bleached oak, which is also the material of the case between the popcorn machine and the 5c candy unit. The canopy over the stand is made of Alsynite (corrugated sheets of glass, fibre-reinforced plastic) with the "frames" also of bleached oak.

The popcorn warming unit was built by the Cretors Corporation, of Chicago and Nashville, especially for the Terrace. It has a circulating fan and special sliding racks of stainless steel to hold the popcorn boxes. The racks were designed by the architects and built by Ettel and Franz of Minneapolis. The popcorn machine is a Cretors' "Super 60" model with a 16/18 ounce kettle.

Both a warmer and a popping machine were deemed necessary by the owners because of the large volume of business this product does. In addition, it has been found that the warmer acts as a sales stimulant since the popcorn can be displayed in it. Ice cream is dispensed at the main stand from an "Ice Creamolator" which is equipped with a display top.

THE SOFT DRINKS BAR

The soft drinks bar is located on the opposite side of the lobby at the far end. It is equipped with a number of stools made of wood with woven leather seats. The counter of this bar is constructed of oak, and it has a dark brown Formica top. The wall behind this stand is of redwood, and the door leading to the supply room is of wood stained black.

Offered to patrons at this counter are several soft drinks, coffee, malted milk shakes, "Snow Crop" orange juice, frankfurters, barbecued beef sandwiches and a variety of ice cream novelties. The latter include ice cream bon bons, ice cream sandwiches, an "Alaska" bar and "walkaway" chocolate sundaes.

Ice cream is dispensed at this bar from a stainless steel freezer. Frankfurters are sold from a Connolly roller grill, and the barbecue serving unit is a "Toasty Bun" made by the Madison Products Company of Brooklyn, N. Y.

All beverages are sold from manual units due to the management's belief that there is an important "personal touch" in having

attendants pour a drink into a paper cup for each patron.

There are three stock rooms for the Terrace refreshment operation—one by each stand and one in the basement. The two main floor rooms have elevators going down to the basement to facilitate the movement of supplies. In the main stand's supply room, located adjacent to it, candy and popcorn supplies are stored. In addition there is a small freezer for extra ice cream and butter.

The soft drinks bar's supply room is behind the counter and has facilities for storing coffee, condiments and cups and a refrigerator for frankfurters and other perishables. Coffee makers and bread boxes are also kept here.

In the basement stock room paper cups and bottled goods are stored. It also has a bottle cooler to pre-cool soft drinks and a large freezer where frozen oranges, frozen weiners and buns and extra butter are kept. Suppliers can drive their trucks from the street directly into the basement.

Since the Terrace stands have been in operation, there have been no major changes in the original equipment installed or in the service arrangement. Vendex maintains the equipment; theatre employees clean the stands every evening and oil the motors periodically. This minor servicing requires only about two hours a month of the employees' time. It is the management's policy to keep enough refreshment merchandise in stock to last a period of approximately 10 days.

FILM TRAILERS BOOST SALES

In promoting products sold at the snack stands it has been found that film trailers shown right after the main feature bring the best results. The trailers generally run from 30 to 45 seconds and often are furnished by a supplier such as Armour & Company. In addition a few signs are used at the stands, though these are considered subordinate in their power to stimulate sales to that which can be achieved by a personable sales attendant.

Special promotional efforts are sometimes employed on occasions such as the introduction of a new candy bar. Techniques used for the latter include mentioning the new product in the theatre's advertisements in daily newspapers and also giving a free bar to the first 500 children attending the theatre the following day.

"Attendants, Stocks and Reports," second article in the series, "Motion Picture Theatre Management," on "The Refreshment Service," by Curtis Mees, is in the Method in Management department, beginning on page 32.

Illinois Candy Makers Denounce Federal Farm and Trade Policies

CRITICISMS and proposed revisions of government policies in agriculture and foreign trade as they affect the confectionery industry are being presented to their congressmen by a group of candy manufacturers in Illinois following a meeting held by the latter in Chicago last month. The subjects covered include sugar; peanuts; other candy ingredients supplied by farmers; and distribution and consumer acceptance.

Administration of the Sugar Act of 1948 was condemned by Theodore Stempfel, vice-president of E. J. Brach & Sons, Chicago, as having been performed in the interest of the growers—"and not in the public interest." He also said that the proposed International Sugar Agreement constitutes a form of government regimentation which "would unwarrantedly restrict the operation of our private enterprise system and the ratification of it should be opposed by the Senate."

Speaking on peanuts for the industry, Charles F. Scully, president of the Williamson Candy Company, Chicago, said they are not a basic crop and should not be "priced off the market by a high-price support program." He also called attention to the "fact that the present program has forced farmers to decrease their peanut acreage from 3.4 million acres in 1948 to 1.5 million acres in 1952 and has resulted in a decrease in the farm value of peanuts from 246.5 million dollars in 1948 to 149.7 million dollars in 1953."

The dependence of the confectionery industry upon products of farms both here and abroad was stressed by W. F. Olsen, president of the Curtiss Candy Company, Chicago, who called for development of a program that will be "helpful in the long run to the American farmers, the processors of their products, and the public.

"I firmly believe," he said, "that a government program which prices products off the market, restricts production, discourages initiative, and prohibits the individual from exercising his freedom of choice, conflicts with the economic philosophy under which agriculture and industry have progressed." He further declared that in his opinion the candy industry cannot be expected to meet the competition of manufacturers in other countries "where much lower rates prevail, if the domestic manufacturers cannot purchase their ingredients at prices which may prevail in free and open world markets.

"At present," Mr. Olsen said, "the manufacturers abroad are able to purchase ingredients at much lower prices than those which prevail here under a government protected and a high-price support program." He then cited figures from the Department of Commerce to show the "dependence of our industry upon agriculture." The average candy bar, he said, represents 26% dairy products, 25% sugar, 15% corn syrup, 5% peanuts, and 3% fruit, eggs and oils—most of which come from American farms —together with 21% cocoa bean products, and 5% coconut and other nut meats, which are imported.

"We support the policy of promoting international trade and international good will, but it cannot be carried on successfully in the interest of the American public on the basis of one-way trade or one-way reciprocity," he concluded.

EFFECT ON THE CONSUMER

The effect of "ill-conceived" legislation on the consumer as well as the producer of agricultural products and the processor was cited by Victor H. Gies, vice-president and director of sales of Mars, Inc., Chicago. He said that 53% of confectionery sold is in the form of items selling to the consuming public for 10c or less, and that 76% sold the consuming public is less than 50 cents per pound.

"According to extensive surveys," Mr. Gies pointed out, "the consumption of candy is greatest in the low-income groups, among industrial workers where it is recognized as a valuable quick source of caloric food energy, which is accounted for by increased sales through vending machines in industrial plants.

"The tremendous increase in the cost of raw materials such as the farm products incorporated in candy, as well as other costs, have made it extremely difficult for the confectionery manufacturer to maintain production on his 5- and 10-cent items. In fact, the industry's present profit has been severely reduced, and any additional cost occasioned by legislative action must be passed on to the food cost of the American working man."

An introductory statement was made at the meeting by Philip P. Gott, president of the National Confectioners' Association, Chicago. In a concluding speech Col. John D. Peterman, commandant of the Quartermaster Food and Container Institute for the Armed Forces, reviewed the development of rations for the armed services and cited the reasons for including different confections in all of the rations.

THE VENDER-VANE

News and Comment about Merchandise Sold in the Theatre

Salty-Cracker Cones To Serve Hot Chili

SALTY cracker-flavored cone cups in which to serve "a generous portion" of hot chili con carne have been marketed by the Chili Cone Company of Kansas City, Mo. In addition the company is offering a special chili designed for the cones by the Rutherford Food Corporation of the same city, manufacturers for 35 years of "Hy-Power" chili and tamales.

The chili cones, which were perfected in five years of research by the National Cone Company of St. Louis, have also been tradenamed "Hy-Power." The cup-type cones have been especially reinforced to remain sturdy and crisp and are eaten just like an ice cream cone. The chili is provided in No. 10 cans holding 104 ounces. The only other equipment required for service is a heating unit and a dipper.

Special market tests of the cones were conducted last summer in several drive-in theatres with great success, according to J. A. Thomas, head of the Chili Cone Company and formerly advertising and sales manager for Rutherford. He states that sales of 250 to 300 of the cones were made a night during a 20-minute intermission in spite of such adverse conditions as extremely hot weather and no advance promotion or advertising.

Other advantages revealed by the tests, Mr. Thomas reports, include the speed with which the cones can be served; elimination of the cleanup problem which use of spoons and dishes entails; and the exact control of sales permitted by the 104-ounce chili cans.

It was further shown, Mr. Thomas points out, that the chili cones did not cut into hot dog sales. And there were no complaints, he adds, of the cups "leaking or getting soggy before the customer had finished eating one."



One of the new "Hy-Power" chili cones is sampled by Jack Braunagel (left) executive in charge of the Drive-in Division of Commonwealth Theatres, Kansas City, and Bennett England, vice-president of the Chili Cone Company, also of Kansas City at a meeting of the Missouri-Kansas Theatre Association in Kansas City recently.



Equipment set-up for the "Hy-Power" chili includes salty-cracker cones, a heating unit and a dipper.

"3-D Popcorn Kits" Help Boost Sales in Theatres

OVER 5000 motion picture theatres from coast to coast are currently using the "3-D popcorn promotional kit" to increase their sales of popcorn at the snack bar provided them by the Popcorn Institute, Chicago, according to Clark Rhoden, Institute chairman. "Theatre managers interviewed have been enthusiastic as to the value of point-of-sale pieces in boosting popcorn sales," Mr. Rhoden declared.

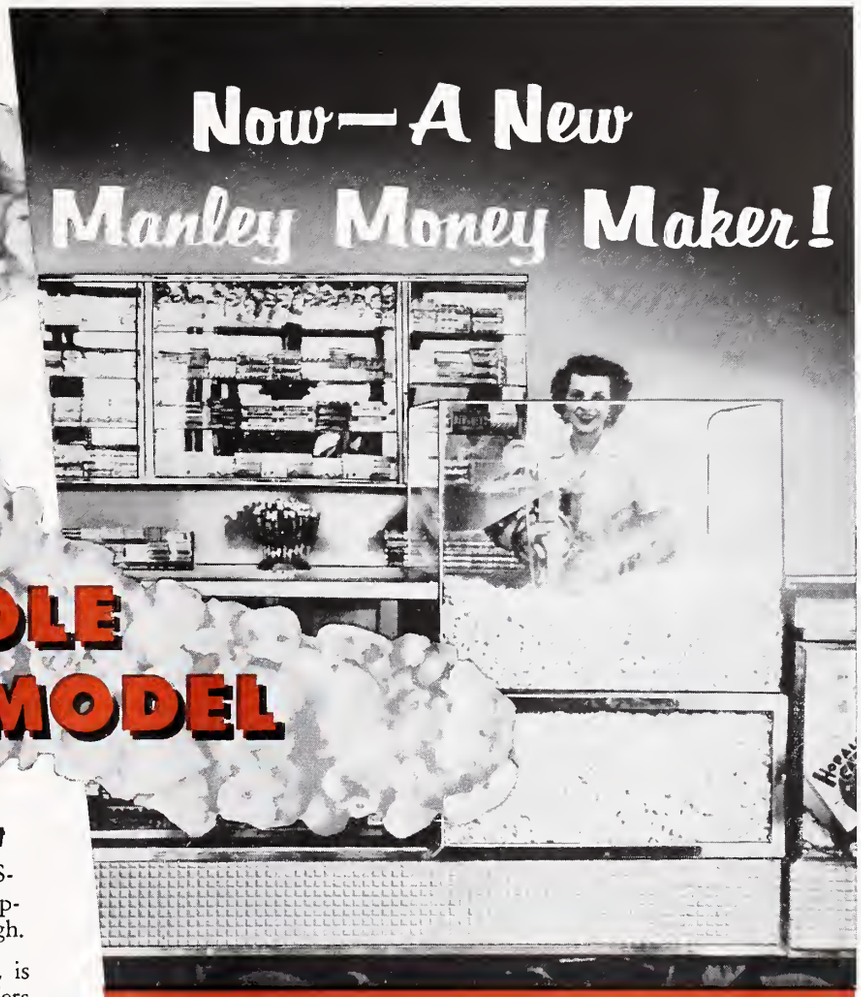
The theatre promotion is part of a huge fall popcorn campaign sponsored by the Institute and now in full swing throughout the country. The Institute and its associated member companies are conducting merchandising efforts in retail grocer outlets in a tie-in with the sales organizations of the Seven-Up Company, the Morton Salt Company and Wesson Oil and Snowdrift Sales, Inc. The program is being spearheaded by a vast advertising campaign sponsored by Seven-Up, Morton and Wesson. In addition an extensive publicity drive is now underway with the Institute cooperating with the Can Manufacturers' Institute and Penick & Ford.

The giant consumer publicity program is featuring popcorn with all of the related items. It is being highlighted by national magazine coverage, including editorial features in "Seventeen", "Woman's Home Companion", "Look", and "American Weekly". News stories and illustrations are being carried in the national press services. Illustrated articles are currently scheduled in 74 leading metropolitan dailies, 275 smaller city dailies, 648 small town dailies and large weeklies. Television scripts have been supplied to 108 leading foodcasters and radio scripts have been channeled to



Now—A New Manley Money Maker!

THE Manley DISPLAY CONSOLE MODEL



No Other Popcorn Machine Like It On The Market! Here it is—the Manley DISPLAY CONSOLE MODEL—a sensational new popcorn machine to boost your sales to a new high.

The Manley DISPLAY CONSOLE MODEL is the only popcorn machine available today that offers conventional theaters easy over-the-counter service . . . more attractive display features . . . *plus* a deep well for big storage capacity, that keeps popcorn in top tasting condition.

Up to now, theater managers have always wanted—but could never get—a machine that combined quick, efficient counter service with adequate storage and conditioning capacity.

Now it's here! The new Manley DISPLAY MODEL has a huge deep well storage that holds 72 to 82 boxes of popped corn... keeps it in *top* condition with forced hot air... and is equipped with a special elevator to keep the fresh, hot corn at counter height for easy service and attractive display.

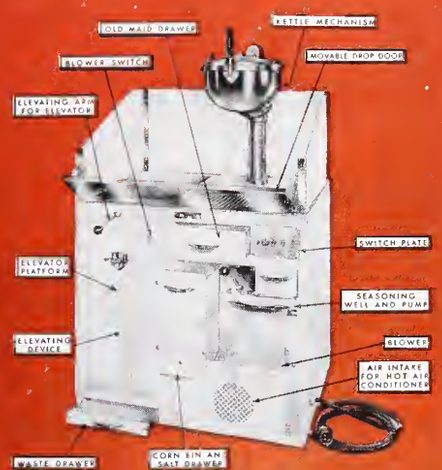
Better Display Builds Bigger Popcorn Profits!

This new, modern Manley DISPLAY CONSOLE MODEL will fit neatly into the counter of any concession *and* provide the best possible point-of-sale attraction *... a big, eye-catching display of the product itself.* This inviting mass of fresh, hot, delicious popcorn is made doubly effective by the easy-to-clean glass display case of the machine.

The DISPLAY CONSOLE MODEL combines new dispensing and display advantages with all the other famous Manley features — giant capacity Cascade kettle... automatic seasoning well and pump... top-quality Manley construction. Send coupon right now for complete details.

MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.

Look at All These Manley Display Console Features.



FILL OUT AND MAIL RIGHT NOW!
GET ALL THE DETAILS ON THE NEW MANLEY DISPLAY CONSOLE

MANLEY, INC. Dept. MPH-154
1920 Wyandotte St. Kansas City 5, Mo.

☐ Send me complete information on the new DISPLAY CONSOLE MODEL.

☐ Please have a Manley representative call.

Name_____

Firm_____

Address_____

City_____ Zone_____ State_____

nearly 400 women's program broadcasters.

"The Popcorn Institute, the promotional arm of the popcorn industry," Mr. Rhoden declared, "now represents a great preponderance of all of the companies processing corn and packaging and selling the commodity on a nation-wide basis. Processors doing over 90% of the volume of this country's business have joined hands to promote popcorn throughout the medium of the Institute. Almost every national packer is supporting the Institute and tying-in aggressively in publicity, advertising and merchandising to increase the sale of this delicious commodity."



Display material available to theatres in the Popcorn Institute's "3-D promotional kit," is demonstrated above by starlet Betty Becker. The material can be used individually or in a set-up giving a "Jack-in-the-box" effect. Theatre managers report the kit has been highly successful in helping to boost popcorn sales.



"New Horizons" Seen For Bottling Industry

THE INTRODUCTION of "Dietricious Dad's," a calorie-free root beer drink to be placed on the market early this year, was a highlight of the convention of the Dad's Root Beer Company, Chicago, held in that city in November.

The keynote of the convention was "New Horizons," a theme which Barney Berns, executive vice-president of Dad's, emphasized in the opening address. Mr. Berns reviewed the growth of the beverage industry over the years and predicted a number of changes to come within the near future. One of the latter was the return of the "no-deposit, no-return" bottle as the answer to the "ever-increasing question of maintaining steady and higher production without the difficulty of locating, returning and processing glass." The trend toward disposable glass will eliminate this return problem, he said.

Plans for the largest advertising campaign in Dad's history in 1954 were outlined by Walter Sala, advertising manager for Grant Advertising, Inc., and Glen Shears, Grant account executive. The campaign will include point-of-sale programs and newspaper, radio, television and magazine advertising. This was followed by an informal discussion among district managers of problems of production and product control, led by Forbes Ryder, national sales manager of Dad's Bottling Division.

CUP VENDING DEFENDED

A defense of the cup-vending industry was conducted by I. W. Houston, president of Spacarb, Inc., New York, and also of the National Automatic Machines' Association. Mr. Houston said he wished to "break down the long-standing antagonism



Prominent delegates to the Dad's convention were Barney Berns, executive vice-president, and Beverlee Wilson, who is "Miss Dad's of 1954."



Delegates to the recent convention of Dad's Root Beer Company in Chicago were told that the cup vending and bottling industries can be help-mates rather than competitors in an address by I. W. Houston, (above) president of Spacarb, Inc., New York. (See text.)

bottlers have held toward automatic cup vendors." In tracing the history of the cup-vending business, he said that while it had nearly floundered for a while, it now was an important factor in the retail sale of soft drinks to the consumer. He reported it to be the preferred method of dispensing in many locations where empty bottles present a problem or a safety hazard around machines.

Cup vendors are not competitors with bottlers, Mr. Houston declared, but instead conduct a sampling operation which can only result in helping the bottling industry —particularly those who pack not only the 10-ounce bottles but the 32s and 64s for home use.

A brief review of the sampling campaign conducted by Dad's was presented by William Russell, national sales manager of the Fountain Flavor Division. Disposable cans, which are soon to be adopted by Dad's, were described by C. H. Buckley, product sales manager of the Continental Can Company.

Automatic French Fryer And Stoneware Roaster

TWO AUTOMATIC food cooking appliances, one a french frying unit and the other a crock-lined roaster, have been placed on the market by the Naxon Utilities Corporation, Chicago.

The "Naxon Frymaster" is an automatic french fryer and cooker. The proper temperature and time-limit for all foods is selected by means of the "Menustat," a mechanical pointer that automatically sets these as the pointer knob is turned. The unit is constructed of insulated chrome and has bakelite appointments. Its interior is of spun-aluminum, and the capacity of the well is more than a full gallon. The baskets are of aluminum. The company

points out that this appliance is also designed to be used as a casserole, corn popper, bun warmer and food defroster.

The "Naxon Automatic Flavor Crock" is designed to cook foods automatically in

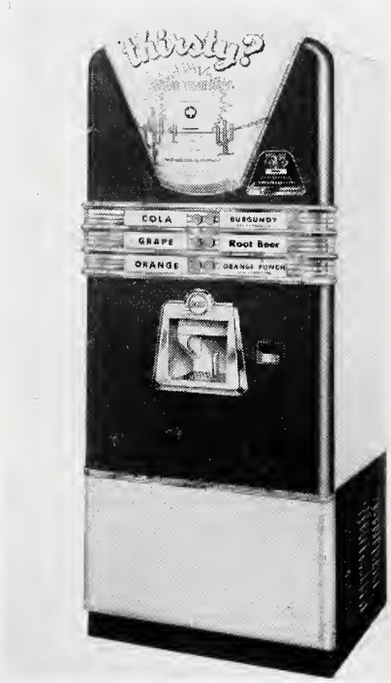


The Naxon french fryer and cooker.

stoneware without the use of water, so that they retain their natural juices. With a capacity of 3½ quarts, the unit is finished in gleaming chrome.

Six-Flavor Drink Unit For Carbonated and Flat

A SIX-FLAVOR automatic drink dispenser designed to serve both carbonated and non-carbonated beverages



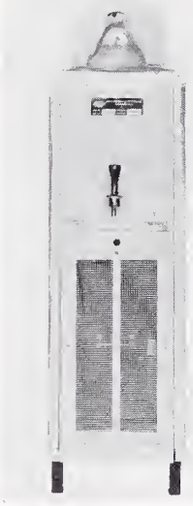
has been added to its line by the Cole Products Corporation, Chicago.

Called the "Cole Spa 6," the new unit has a capacity of 1200 cups and 2400 drinks in four syrup tanks. Incorporating a hermetic design, it has the company's "Microthermic Refrigeration" system, which is designed to prevent both warm-up and freeze-up and to provide instantaneous recovery of cold water as soon as a drink is served.

The dispenser is built on an all-steel welded chassis. Other models of the "Cole Spa" provide 3, 5, or 8 selections of drinks. All models are available with either a white lucite panel on the front featuring a "thirst" scene or a standard mirror.

Display Dispenser for Non-Carbonated Drinks

A SELF-CONTAINED cooler and dispenser for non-carbonated beverages, equipped for display purposes with a plastic dome at the top in which the liquid is showered down over cascades, has been marketed by the Mayer Refrigeration Engineering Corporation, Lincoln Park, N. J. The company reports that the unit was developed in cooperation with Nedicks, Inc. which tested 250 of them in its "quick lunch" stands. The results showed a sharp increase in sales, according to the companies.



Standing about five feet high, the dispenser is 15 inches square and has a capacity of six gallons. It has rubber pumps, stainless steel piping and deep drawn tanks with rounded corners. The plastic cascade and dome are removable and thus can be easily cleaned.

Cooling temperatures are adjustable to suit the beverage used and to meet varying climatic conditions. After they have been set the temperatures are held within 2°, according to the manufacturer.

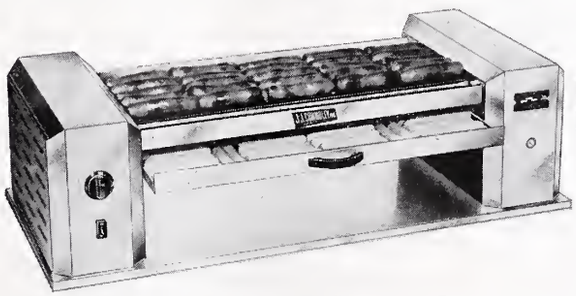
HIRES' SNACK BAR PRAISED



Modern methods of merchandising beverages and food on a large scale were described to representatives of the Charles E. Hires Company, Philadelphia, recently at their eastern sales meeting there by P. A. Sandow (standing above) manager of luncheonettes for the W. T. Grant Company. Seated are C. D. Clark (left) general sales manager of Hires' National Accounts and Fountain Division and W. W. David, president of the Hires Company. Mr. Sandow told the meeting that his company has placed "Hires Snack Bar," a beverage and food unit, in many of its stores and found it to have numerous advantages. Among the latter which he cited are the ease with which the snack unit can be installed; its compact service and storage space; and its attractive appearance and low cost.

A NATURAL For Movie Theatres!

CONNOLLY AUTOMATIC ROLL-A-GRILL



Now operating in thousands of
- **INDOOR THEATRES**
- **DRIVE-INS**

. . . Boosting ***Frankfurter*** *Sales and Profits!*

NO SMOKE—NO ODORS No installation needed—just Plug In! Saves time and labor—No attendant to watch or turn franks—no scraping of grill. And it's EASY to CLEAN! Gleaming stainless steel ROLL-A-GRILL remains bright, attractive—grills clean, wholesome-looking franks!

STOPS TRAFFIC with its fascinating slow rotary motion.

SELF-BASTING, seals in juices, barbecues frankfurters evenly on all sides, retains natural flavor—frank expands in size—looks worth more, and you GET MORE for it! Turns out up to 500 delicious barbecued franks per hour.

"LIKES IT VERY MUCH!" SKY-VUE DRIVE-IN THEATRE, East Edmonton, Alberta, Canada, writes in: "We have been using one of your Model A Roll-A-Grills, 110 AC, since we started operations . . and like it very much, so much so, in fact, that we would like you to send us another machine of the same type."

J.J.CONNOLLY, INC.

MANUFACTURER
457 W. 40th St., N. Y. 18, N. Y.
Phone: CH 4-5000 Cable JAYCONLEY

Consult your local dealer or use coupon for further information.

J. J. Connolly, Inc., 457 W. 40th St., N. Y. 18
Dept. BT-1
Send Connolly Automatic Roll-A-Grills literature to:
Name.....
Address.....
City..... State.....

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

THE REFRESHMENT SERVICE: Part II

Attendants, Stocks and Reports

Eleventh Article in Series, MOTION PICTURE THEATRE MANAGEMENT by CURTIS MEES



JUST AS IN the selection of cashiers, care must be taken to select the right type of girl to handle concession sales. You want young ladies of some refinement who like dealing with the public and selling, and can do so with a ready smile. The breezy, talkative, gum chewing girl frequently found behind a drug store soda fountain will not measure up to these standards, in the long run. They are "floaters" who cannot be depended on in a pinch, and will not lend the dignity desired to a theatre refreshment stand operation.

Where any number of girls are working together, there is bound to be some jealousy of one another, and for that reason it is advisable to have the supervisor remain somewhat aloof from the girls *outside* the theatre, and keep relations on a strictly business basis *inside* the theatre. That is desirable if the supervisor is a girl or mature woman; if the supervisor is a young man, it is doubly so.

There do not have to be too many rules and regulations binding the concession employees, but certain basic points should be included in all such rules, and we are listing below the primary rules which come to mind immediately in connection with this department:

1. *HEALTH CARDS*—All employees connected with the handling of concession goods must be examined regularly by the proper authorities and provided with a health card certifying freedom from any contagious disease.

2. *UNIFORM AND APPEARANCE*—The theatre provides uniforms for all concession employees. These are to be kept neat and turned in regularly for cleaning and repairs. No costume jewelry, flowers or special adornment is to be worn in conjunction with the uniform. The hair should be neatly combed in conservative manner. No unusual cosmetics are to be used.

3. *PERSONAL CONDUCT*—While on duty, employees will *not* flirt with either patrons or employees of the theatre. To further the atmosphere desired, employees are urged to smile and be pleasant. Do not enter into any arguments with patrons—call the supervisor, or manager, if any dispute arises. Away from the theatre employees are expected to conduct themselves as ladies and gentlemen. Male and female employees are forbidden to fraternize either on or off duty.

4. *DUTIES* — When two or more attendants are on duty at the same time, the work at the stand will be divided so that each will have certain duties to perform. The supervisor, or manager, will outline these duties.

5. *STOCK*—Attendants will see that the candy stock is always maintained at a high level. She will request additional candy from storage when she finds it necessary.

6. *HANDLING MONEY*—All employees of the theatre handling money are bonded by a commercial insurance firm. In the event they are responsible for any serious shortage, the bonding company may hold them liable for criminal prosecution, and employees are advised to conduct themselves as to be free of any adverse comment.

ACCOUNTING PRINCIPLES

Strict control over the entire concession operation cannot be too strongly emphasized. The following basic principles, with accompanying sample forms, supply a *guide* in the formulation of individual bookkeeping procedure for refreshment service operation.

PURCHASES

Starting with the initial purchase of candy for the stock room, it will be found that the various sources of supply will have their own forms for making up orders for concession supplies. Our primary worry at this point is to insure correct and prompt delivery to the theatre of all supplies ordered.

If possible, the same person should constantly be responsible for receiving and checking in these supplies, which must be tallied for the *totals in each price range,*

and for the *total number of pieces* for entry on the weekly report.

In purchasing candy, it is well to buy only as much as can be sold in a short length of time to insure freshness of your product. This is particularly true of the soft candies and chocolates, which are even more perishable in the summer months.

THE COUNTER ORDER

You may be interested in the makeup of an order blank similar to the one accompanying this discussion, as a means of accounting for candy and other concession items needed *at the counter*. This should be made out by a responsible person who knows which items are most needed and the quantities desired.

This order is made out in duplicate and sent down to the store room to be filled. There the items will be listed in the "No. Issued" column and totaled before returning, with the candy, to the stand. And the concession stand attendant should then check in the candy, placing a check mark in the final column beside each item. The attendant should then receipt the order and turn it in to the supervisor or manager, at the end of the day with the *daily* report, so that the figures may be properly entered and made a part of the *weekly* record.

DAILY REPORT

This record is made out in duplicate by the supervisor, retaining one at the stand for the next day's opening report figures and turning in the original, with the copies of the orders received during the day.

We have filled out this report, taking for the "open" figures an imaginary set of numbers which would have been the "close" numbers on the preceeding day's report. The figures in the "Recd" column must match those on the concession order, and the two "Open" and "Recd" columns must match those on the concession order,

CONCESSIONS ORDER

FOR Main Stand DATE 3 Nov. '53

5¢ Candy	No. Ord.	No. Iss.	✓	10¢ Candy	No. Ord.	No. Iss.	✓	25¢ Candy	No. Ord.	No. Iss.	✓
Gum	80	80	✓	al Jon	24	24	✓				
Dot Mints	40	40	✓	Junior Mints	12	12	✓				
Lollypops	48	48	✓	Pk. Hershey	24	24	✓				
Rainbettes	100	80	✓	Hers. Almy.	48	48	✓				
M + M	72	72	✓	Fruit Treat	24	24	✓				
Powerhouse	24	24	✓	Hers Bars	24	24	✓				
Reese Cups	24	24	✓	Mounds	48	48	✓				
TOTAL		368	✓	TOTAL		204	✓	TOTAL			

Drink Cups Ordered 200 Cups Issued 200 ✓

Buttercups Ordered 50 B. Cups Issued 50 ✓

Popcorn Boxes Issued # to #

MISC. 2 Pkg. Paper Napkins 2 ✓

1 Pkg. Cleaning Tissue 1 ✓

Phil Moore
Issued by

Sally Good
Received by



Highly maneuverable, low cost vacuum cleaner with the power and capacity for big jobs. Extremely flexible Accordion ® Hose cleans larger area without moving the machine, stretches from 6′ to 16′ and can be coupled for longer reach. Converts to wet pick-up and power blower.

Pullman Vacuum Cleaner Corp.
Boston 19, Mass.

I would like more infarmation about the Pullman Theater Vacuum Cleaner with Accordion Hose.

SIGN_____

COMPANY_____

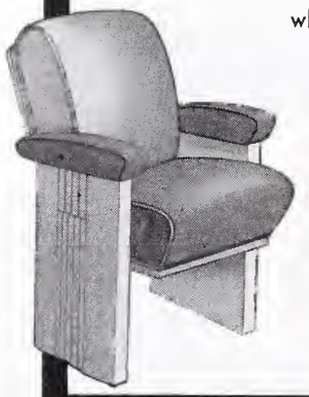
STREET_____

CITY_____ STATE_____

the BIGGEST attraction in town!



Generally, after one of our seating "treatments," your theatre has a feature attraction every show! Our rehabilitation work is a delight to patrons as well as to you! Let us examine your needs and estimate the cost for you. Your show goes on while we work.



Manufacturers—
Foam rubber and spring cushions, back and seat covers

Distributors—
Upholstery fabrics and general seating supplies

theatre seat service co.
160 Hermitage Avenue
Nashville, Tennessee

are added together to give the "Total" column.

For small stands, a nightly inventory is easily made, and from the totals obtained can be added to the daily report the "Close" figures. These are subtracted from the "Total" column in each price range, and that gives us the "Sold" figures, from which multiplication by the various prices gives the dollars and cents "Amount," which is brought down and added for "Total Sales." Frequently this figure will not jibe with the amount of cash actually "Turned In," and the difference must therefore be entered underneath as "Over (or Short)."

If shortages are an extreme problem, it may help to have each incoming attendant "check out" his predecessor and fill out separate "Daily Reports." Certainly this will tend to minimize such shortages and help pin them down to the proper person.

For large stands it is not practicable to run a nightly inventory on all the merchandise items, in which case the physical inventory may only cover such items as drink cups, popcorn boxes (from serial numbers, if possible), etc. These figures will be properly entered in the daily report, and the supervisor will transcribe them (together with reports on any remote automatic vending machines in the theatre), on the *Consolidated Daily Concession Report.* A specimen of the latter is shown for your guidance in preparing a similar form for your use.

DAILY CONCESSION REPORT

Location Gallery Date Nov. 3, 53

ITEM	OPEN	RECD.	TOTAL	CLOSE	SOLD	AMOUNT
5¢ Candy	591	174	765	468	297	$14.85
10¢ Candy	239	120	359	283	76	7.60
25¢ Candy	10	24	34	26	8	2.00
10¢ Drinks	79	200	279	173	106	10.60
10¢ Popcorn	0	22	22	2	20	2.00
20¢ Popcorn						

Bank $10.00

Paul Evans
Attendant

TOTAL SALES $37.05
TURNED IN 36.80
~~Over~~ (Short) .25

CONSOLIDATED DAILY REPORT

To give a brief rundown on this report, let's start at the left side with *popcorn.* The closing number comes from the daily report, being the last number in the series for the day. (If your boxes are not numbered, deduct the total on hand at closing time from the total at opening). The opening number is the previous day's closing number; subtracting, we have the number of boxes sold and the amount due from these sales.

Buttered popcorn cups are not numbered, so we pick up the previous day's closing total as the "Cups Open." We next list the total cups issued during the day, and combining the two we have the "Total" for the day. Our closing tally is listed under this and subtracted to give the number of cups sold for the day, followed by the monetary "Amount."

If you have two or more stands, you may wish to do as shown on this report and have a breakdown on some of the items sold there. In this instance, we see entries for *total* figures for matinee and night on *drinks* and *candy* alone (popcorn was boxed from the main stand, hence needn't show).

At the right hand side of the form, starting at the top, we list the *fountain drinks,* first by the cups on hand at opening time, plus the number of "Cups Issued," and adding for the "Total." Again we subtract the total cups at closing to get the number "Sold" for the day, and the money due.

We now reach the point where we calculate the portion of the day's receipts which will be credited to *candy,* since we have not (in this case) made nightly inventories of the candy stock at the main stand. First, we count and enter as "Total Received" *all* the day's receipts from *all* sources at the stands (except tax pennies).

Dropping down into the "Box-Office Report" section below, we have added the totals of both popcorn and buttercorn and listed it as one amount under popcorn. Drinks were similarly treated, totaling the amount from the gallery stand with the *fountain drinks* for "Total Drinks." If we add these two columns in the B. O.

(*Continued on page* 58)

For The Best Signs You'll See . . .
ADLER
CHANGEABLE LETTER DISPLAYS
ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—"THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS
ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS
WRITE FOR FREE CATALOG
ADLER SILHOUETTE LETTER CO.
11843 b W. Olympic, Los Angeles 64, Calif.
30 West Washington, Chicago, Ill.

THE THEATRE SUPPLY MART

Index to Products Advertised & Described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. — Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	34
2	American Seating Co. — Auditorium chairs. NTS and direct.	10
3	Ashcraft Mfg. Co., C. S. — Projection arc lamps. Unaffiliated dealers.	15
4	Ballantyne Co., The — 4-runner magnetic soundhead. Dealers 1, 3, 8, 10, 18, 19, 20, 34, 36, 43, 57, 64, 67, 72, 74, 87, 89, 94, 100, 103, 108, 111, 119, 125, 129, 130, 132.	53
5	Carbons, Inc. — Projection carbons. Franchise dealers.	49
6	Coca-Cola Co., Inc. — Soft drinks (6A), beverage dispensers (6B). Branches in principal cities.	2nd Cover
7	Connolly, Inc., J. J. — Frankfurter grill. Direct.	31
8	Depth Viewers, Inc. — 3-d glasses. Direct.	51
9	F & Y Building Service, The — Architectural design and building service.	17
10	G. B.-Kalee, Ltd. — Stereophonic sound system (10A), projection lenses (10B), auditorium chairs (10C). Direct.	9
11	Goldberg Bros. — Box-office speaking tube (11A), projection room tables and cabinets (11B), film rewinder (11C). Unaffiliated dealers and direct.	42, 52, 60
12	Griggs Equipment Co. — Auditorium chairs. Direct.	24
13	Heyer-Shultz, Inc. — Metal projection arc reflectors. All dealers.	50
14	Heywood-Wakefield Co. — Auditorium chairs. Dealers 8, 10, 23, 31, 54, 97, 101, 125 and branches.	8
15	Ideal Seating Co. — Auditorium chairs. Unaffiliated dealers.	42
16	Imperial Electric Co. — Motor-generators. Direct.	52
17	International Projector Corp. — Stereophonic sound system. NTS.	4th Cover
18	Kollmorgen Optical Corp. — Projection lenses. NTS and all dealers.	50
19	LaVezzi Machine Works — Projector parts. All dealers.	52
20	Manley, Inc. — Popcorn machines. Offices in principal cities.	29
21	Marsh Wall Products, Inc. — Decorative wall paneling. Direct.	17
22	Minneapolis Speaker Reconing — Drive-in speaker reconing. Direct.	52
23	National Carbon Co., Inc. — Projection carbons. All dealers.	4
24	National Super Service Co., Inc. — Vacuum cleaners. All dealers.	38
25	National Theatre Supply — Distributors.	6, 39
26	Poblocki & Sons — Drive-in screens. NTS.	24
27	Projection Optics Co. — Projection lenses. Distributor: Raytone Screen Corp.	41
28	Pullman Vacuum Cleaner Co. — Vacuum cleaners. Direct.	33
29	Radiant Mfg. Corp. — Wide-screens. Direct.	5
30	Radio Corp. of America — Stereophonic sound system. Dealers marked*.	3
31	Raytone Screen Corp. — Projection screens. Direct.	19
32	RCA Service Co. — Projection and sound equipment maintenance service.	53
33	Robin, Inc., J. E. — Wide-screens (33A), motor-generators (33B), projection lenses (33C), rectifiers (33D). Direct.	48
34	S. O. S. Cinema Supply Corp. — Distributors.	24
35	Simonin's Sons, Inc., C. F. — Popcorn seasoning. Unaffiliated dealers.	28, 30
36	Strong Electric Corp., The — Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 12, 13, 16, 17, 18, 19, 20, 21, 23, 24, 25, 27, 31, 34, 35, 36, 38, 39, 40, 41, 42, 43, 45, 46, 48, 49, 52, 53, 54, 55, 56, 57, 58, 60, 61, 62, 64, 65, 67, 69, 72, 73, 74, 75, 76, 77, 78, 80, 81, 87, 88, 89, 90 93, 94, 95, 97, 99, 100, 101, 102, 103, 104, 106, 108, 109, 110, 111, 112, 113, 114, 121, 126, 127, 128, 129.	47
37	Theatre Seat Service, Inc. — Theatre chair rehabilitation service. Direct.	34
38	Unistrut Products Co. — Screen frames. Unaffiliated dealers.	7
39	Vallen, Inc. — Curtain tracks and controls. Direct.	42
40	Wagner Sign Service, Inc. — Attraction frames (40A), glass windows (40B), enamel panels for drive-in signs (40C), plastic letters (40D). Dealers 1, 8, 10 12, 13, 14 15, 16, 20, 21, 22, 23, 24, 25, 27, 28, 29, 31, 33, 34, 35, 39, 40, 41, 42, 43, 49, 51, 52, 54, 55, 57, 58, 60, 62, 64, 65, 66, 67, 69, 70, 71, 72, 74, 76, 77, 81, 83, 85, 86, 87, 88, 94, 96, 97, 101, 102, 103, 104, 109, 110, 113, 114, 115, 116, 117, 119, 121, 125, 126, 127 and NTS Detroit.	23
41	Waldom Electronics, Inc. — Drive-in speaker reconing. Direct.	22
42	Wenzel Projector Co. — 25-inch magazines (42A), projector heads (42B), projectors (42C), projectors (42D), soundheads (42E). Unaffiliated dealers.	41
43	Westrex Corp. — Foreign distributors.	38
44	Williams Screen Co. — Projection screens. Direct.	38

EDITORIALLY . . .

CONES FOR HOT CHILI, page 28

Salty cracker-flavored cone cups for serving hot chili marketed by the Chili Cone Company. Postcard reference number E45.

FOOD COOKING APPLIANCES, page 30

Automatic french fryer and crock-lined roaster from the Naxon Utilities Corporation. Postcard reference number E46.

SIX-FLAVOR DRINK UNIT, page 31

Drink dispenser for both carbonated and non-carbonated beverages announced by Cole Products Corporation. Postcard reference number E47.

NON-CARBONATED DISPENSER, page 31

Self-contained cooler and dispenser for non-carbonated beverages from the Mayer Refrigeration Engineering Corporation. Postcard reference number E48.

WIDE-SCREEN FRAME, page 37

Wide-screen frame with special adjustable features available from the Raytone Screen Corporation. Postcard reference number 31.

SELENIUM RECTIFIERS, page 37

Selenium rectifiers with a capacity range of 70 to 135 amperes added to its line by Strong Electric Corporation. Postcard reference number 36A.

MULTIPLE SOUND SYSTEM, page 39

Automatic distribution of single optical track signals among several channels of reproduction provided in "Panaphonic" equipment of Dorsett Laboratories, Inc. Postcard reference number E49.

ADJUSTABLE STEEL FRAME, page 40

Adjustable wide-screen frame of steel announced by First American Products, Inc. Postcard reference number E50.

NEW WALL PANELING, page 42

New tongue-and-groove prefinished wall paneling made in both planks and blocks by Marsh Wall Products, Inc. Postcard reference number 21.



For furthr information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the January 1954 issue—

. . . . . .

. . . . . .

. . . . . .

. . . . . .

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
131—United Theatre Supply, 112 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
14—Brient & Sons, 925 New Jersey Ave., N. W.
15—Ben Lust, 1001 New Jersey Ave., N. W.
130—R & S Theatre Supply, 920 New Jersey Ave., N. W.

FLORIDA
16—Joe Hornstein, 273 W. Flagler St., Miami.
17—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
18—United Theatre Supply, 110 Franklin St., Tampa.
19—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
20—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLNOIS
Chicago:
24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—G. C. Anders Co., 317 S. Sangamon St.
26—Gardner Theatre Service, 1235 S. Wabash Ave.
27—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
28—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
29—Ger-Bar, Inc., 442 N. Illinois St.
30—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
32—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
33—Falls City Theatre Equipment, 427 S. Third St.
34—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
35—Hodges Theatre Supply, 1309 Cleveland Ave.
36—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
37—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
38—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
39—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
40—Capitol Theatre Supply, 28 Piedmont St.*
41—Joe Cifre, 44 Winchester St.
42—Independent Theatre Supply, 28 Winchester St.
43—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
44—Standard Theatre Supply, 78 Broadway.
45—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
46—Amusement Supply, 208 W. Montcalm St.
47—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
48—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
49—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Frosch Theatre Supply, 1111 Currie Ave.*
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
55—Shreve Theatre Supply, 217 W. 18th St.
56—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
57—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
58—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
59—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
60—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
63—Eastern New Mexico Theatre Supply, Box 1009, Clovis

NEW YORK
Albany:
64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
65—Auburn Theatre Equipment, 5 Court St.

Buffalo:
66—Eastern Theatre Supply, 498 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:
69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
132—Norpat Sales, Inc., 113 W. 42nd St.
73—S.D.S. Cinema Supply, 602 W. 52nd St.
74—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
76—Bryant Theatre Supply, 227 S. Church St
77—Charlotte Theatre Supply, 116 S. Poplar.
78—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
79—Southeastern Theatre Equipment, 209 S. Poplar St.*
80—Standard Theatre Supply, 219 S. Church St.
81—Theatre Equipment Co., 220 S. Poplar St.
82—Kil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
83—Standard Theatre Supply, 215 E. Washington St.
84—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
85—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
86—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
87—Ohio Theatre Equipment, 2108 Payne Ave.
88—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
89—American Theatre Equipment, 165 N. High St.
90—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
91—Dayton Theatre Supply, 111 Volkenand St.
92—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
93—American Theatre Supply, 439 Dorr St.
94—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
95—Century Theatre Supply Co., 20 N. Lee St.
96—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
97—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
98—Modern Theatre Supply, 1935 N. W. Kearney St.*
99—Portland Motion Picture Supply, 918 N. W. 19th St.
100—B. F. Shearer, 1947 N. W. Kearney St.
101—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
102—Blumberg Bros. 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
103—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
104—Alexander Theatre Supply, 84 Van Bramm St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:
106—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
107—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
108—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE
Memphis:
109—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
110—Tri-State Theatre Supply, 318 S. Second St.

TEXAS
Dallas
111—Hardin Theatre Supply, 714 South Hampton Rd.
112—Herber Bros., 408 S. Harwood St.
113—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
114—Southwestern Theatre Equipment, 2010 Jackson St.*
115—Sterling Sales & Service, 2019 Jackson St.

Houston:
116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
117—Alamo Theatre Supply, 1303 Alamotee St.

UTAH
Salt Lake City:
118—Intermountain Theatre Supply, 264 E. First South St.
119—Service Theatre Supply, 256 E. First South St.
120—Western Sound & Equipment, 284 E. First South St.*

VIRGINIA
121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN
Milwaukee:
127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 841 N. Seventh St.

FIRST CLASS
(Sec. 34.9, P.L. & R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

about Products . .

★ news and views of the market and its sources of supply

Booklet Tells Values Of Stereophonic Sound

THE ADVANTAGES of stereophonic sound to motion picture technique and the wide appeal it has demonstrated to the theatre public are cited in a new booklet called "The New Look in Motion Picture Presentation," by Fred C. Matthews, vice-president in charge of sales for Motiograph, Inc., Chicago, and newly elected president of Tesma.

In describing the special qualities of stereophonic recording and reproduction, Mr. Matthews states that it is "so realistic you can close your eyes and follow the action with your ears. The actor at the left hand edge of the screen actually sounds as though he is where you see him, and as he moves across the screen the sound follows him. Stereophonic sound reproduction alone has this lifelike quality."

Summing up the status of the new sound, Mr. Matthews states the belief that although "there has been a lack of unity among motion picture producers as to what picture ratio should be used in wide-screen presentation, there is complete unity that stereophonic sound must be a definite and permanent part of all wide-screen processes.

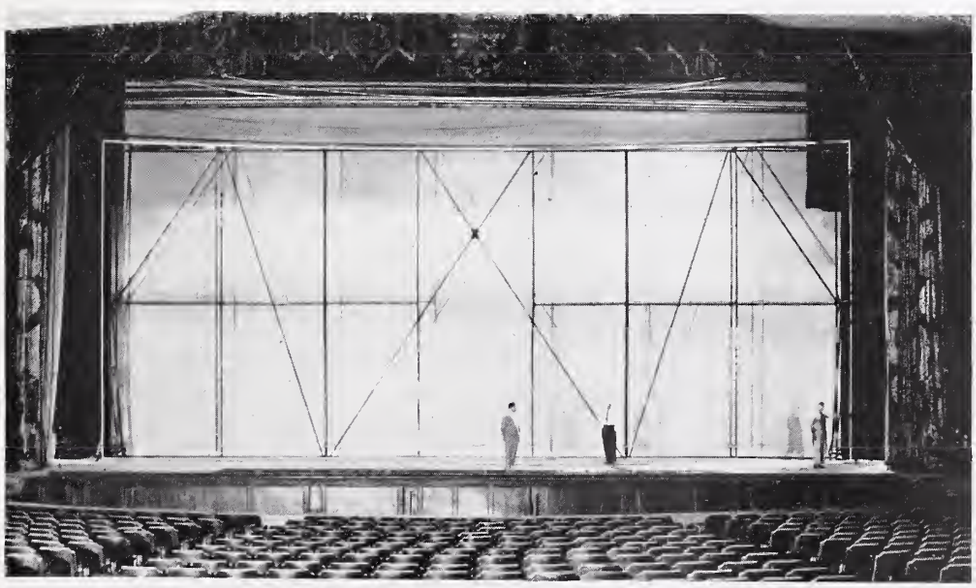
The booklet also contains a description of Motiograph's five different models of stereophonic sound equipment for the various sizes of theatres and a list of its many installations in theatres in 1953.

Adjustable Frame for Wide-Screen Projection

A WIDE-SCREEN frame with special features designed to provide quick and easy original installation and to permit changes that may be required in the future has been marketed by the Raytone Screen Corporation, Brooklyn.

Known as the "Raytone-Thompson all-purpose wide-screen frame," its degree of tilt is adjusted after lacing and can be changed later as desired. The radius of curvature is set at the factory. The frame is made of tubular alloy steel.

The frame is available with casters or it can be flown. It can also be secured with an attachment to raise or lower the frame off the floor. The frame is lightweight, the manufacturer points out, with a 50-foot one weighing less than 1,000 pounds and a 35-foot one weighing 750 pounds. Diagrams and color markings are included with instructions for installing the frame.



A Raytone wide-screen frame has been installed at the Fox theatre in Atlanta as shown above. For specifications of the Raytone frame see text above.

Redesigned Line of Packaged Air Conditioners

COMPLETE restyling and re-engineering of its line of packaged air conditioners has been announced by the United States Air Conditioning Corporation of Minneapolis. The new equipment, available in 2, 3, 5, 7½ and 10 h.p. sizes, is designed to permit a choice of air intake and discharge panels for fronts, side or rear installation to fit any field requirement.

The units are of sectional construction, comprising compressor, blower and plenum, each of which can be ordered separately. For year-round operation a heating coil can be mounted in the blower cabinet. Among the other design changes are a new airfoil louver discharge grille; free and open air intake, designed for easy cleaning; a single filter section, handling both fresh and recirculated air; a central control panel, including manual reset high pressure cutout; and new spring mounting.

The restyled cabinet features a two-tone blue finish. A vinyl plastic decorative moulding seats the front panels, which are held in place by roll point spring catches for easy removal and replacement.

Selenium Rectifiers with 70- to 135-Amp. Range

SELENIUM RECTIFIERS with a capacity range of 70 to 135 amperes have been added to the line of the Strong Electric Corporation, Toledo.



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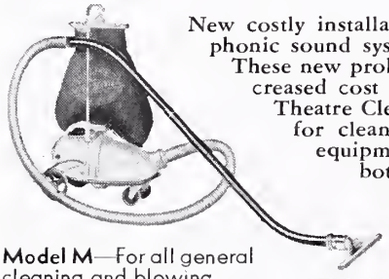
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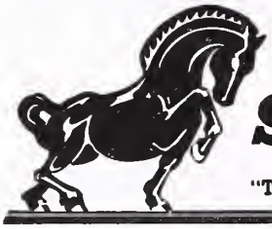
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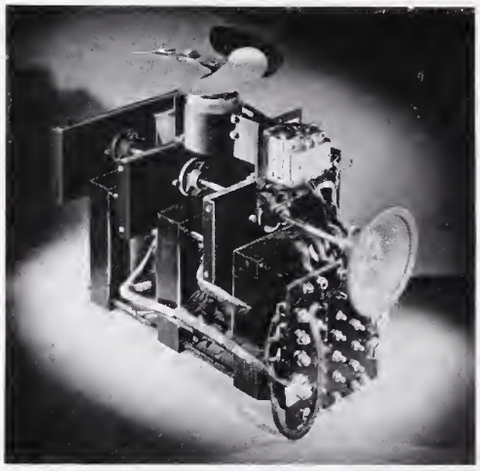
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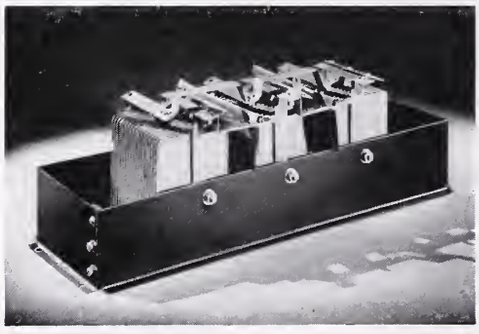
the arc is burning and without the necessity of reconnecting wires.

Ventilation is by forced draft provided by the single-phase, ball-bearing fan which cools the plates to room temperature. The plates are sufficiently spaced so that the draft passes between them and in direct contact with the rectifying surface, the manufacturer points out.

Unit construction permits the easy removal for inspection of any of the various



Removable chassis mounting transformer, switching and fan unit for the Strong rectifiers is shown above, while below is a set of selenium stacks mounted in a removable tray.



component parts. The transformer, switch and fan form the top assembly and the rectifier elements a separate unit in the base. A remote control relay permits convenient starting from the projector and an air-flow switch is designed to assure protection against ventilation failures. The rectifiers are built in single-lamp units and in three sizes adjustable from 70 to 90 amperes, 90 to 110 amperes, and 110 to 135 amperes.

•

AMPEX SOUND INSTALLATIONS

Some 45 theatres in the New York-New Jersey area have been equipped with "Ampex Multi-Directional Sound" in preparation for showing the CinemaScope production, "The Robe," according to Harrison Johnston, sales manager for the Ampex Corporation, of Redwood City, Calif. At the same time Mr. Johnston reported that Ampex sound was used for

the world premiere of M-G-M's CinemaScope production, "Knights of the Round Table," at the Egyptian theatre in Hollywood on December 22nd. The distributor for Ampex sound in the New York area is the Circuit Construction Corporation, and installations are under the supervision of the Altec Service Corporation.

Multiple Channel Sound From Single Optical Track

AUTOMATIC distribution of single optical track signals among several channels of reproduction is provided in the "Panaphonic" equipment, which has



The sensor box in the "Panaphonic" equipment is shown above installed on a projector. The film passes between an exciter lamp and two photocells on its way to the aperture.

been placed on the market by Dorsett Laboratories, Inc., Norman, Okla.

Unless a film distributor were to provide cues on prints, the picture would be cued by the theatre. Product with sound on a single optical track could thus be presented with multiple channel reproduction for wide-screen presentations.

The equipment consists of a small sensor

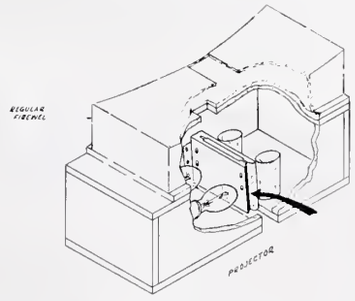
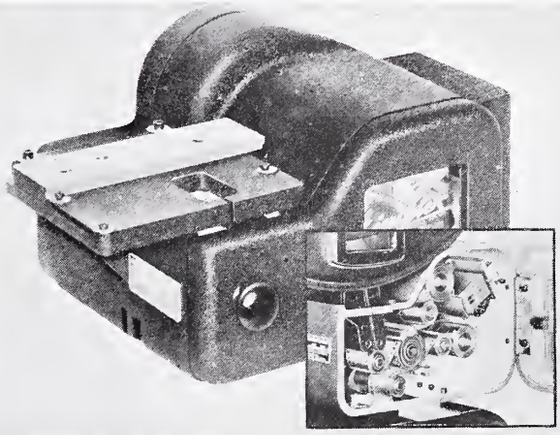


Diagram illustrating the "Panaphonic" sensor head, which is mounted above the projector. Shown through the cutaway are the twin exciter lights and phototubes. Threading is done by sliding the film between the spring-loaded guides as indicated by the arrow.

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unit to be mounted above the projector mechanism; a console containing the cue amplifiers, filters and relays; and speakers. The equipment operates on a binary signal system from darkened spaces between the sprocket holes at both sides of the film. These darkened areas are sensed by two small photocells. The amplified outputs of these photocells operate relay tubes and provide four "modes" or loudspeaker combinations. The "modes" generally used are center-screen horns, right-side horns, left-side horns, and all supplementary speakers, including those at the sides and rear of the auditorium.



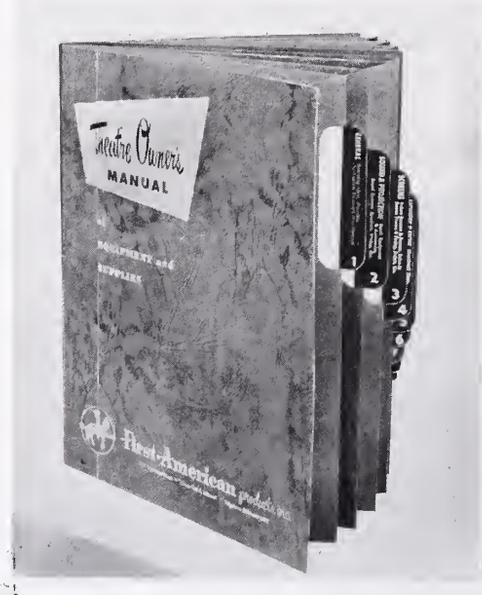
The "Panaphonic" console contains cue amplifiers, filters and relays.

The cue lead may be adjusted by the timing circuit to conform to any type of projector, according to the manufacturer. This timing circuit, together with the filter, also serves to eliminate false cues due to film splices or other causes. Special effects can be cued-in through the use of a marking brush pen, a special "instant-drying" dye and a pair of rewinds. Such markings can be removed quickly by means of a cloth dampened with a solvent, it is pointed out.

Portfolio and File For Equipment Data

A COMBINATION portfolio and file for theatre operators made in the form of a binder that expands on the "accordion" principle has been announced by First-American Products, Inc., Kansas City, Mo.

Called the "Theatre Owner's Manual of Equipment and Supplies," the binder is designed to provide theatremen with a convenient system for collecting and employing data on theatre operation and equipment. It contains nine pockets for inserting material, all identified by a projecting tab which carries the main subject or classification in bold letters, followed by sublists. The leading divisions include General, Projection and Sound, Screens, Lighting and Signs, Marquees, Playgrounds and Patios, Refreshments, Buildings and Furnishings and Maintenance. Under each of these divisions, there is a detailed breakdown of subjects pertinent to the general classification.



All data collected by theatremen—such as articles from trade magazines, equipment circulars, and clippings from any source—can be quickly inserted into the proper pocket and then easily removed when needed.

The portfolio-file is being offered by the company free of charge to theatre owners, managers and circuit executives who request it on business letterheads. Some sheets and folders on the company's equipment for both indoor and drive-in theatres are already filed in the proper pockets. They include information charts and tables, and other sheets will be mailed at intervals to theatres having the binder. (The company's address is 1717 Wyandotte Street, Kansas City 8.)

AMERICAN SEATING CHAIRS FOR OPERA HOUSE



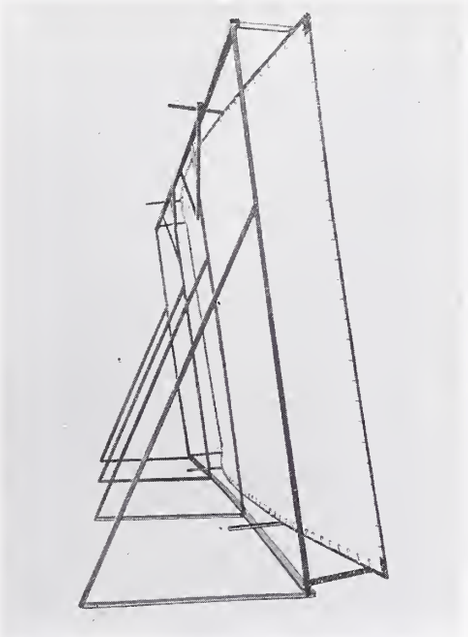
One of the new "Bodiform" chairs of the American Seating Company, recently installed on the main floor in the Metropolitan Opera House in New York is tried out by famous soprano Rise Stevens (above) as Francis Robinson (left), box-office head, and George Sloan, chairman of the board, explain its features. In addition to the new chairs the opera company has revised its seating arrangement for the main floor at the suggestion of Martin E. Kornbluth, American representative in New York. By eliminating the orchestra circle and the several right-angle rows of chairs on both flanks of the main floor, the new seating plans permit "across-the-house" rows of chairs. The "Bodiform" chairs selected for the installation feature spring-cushion backs with curved rear panels. Backs and seats are upholstered in mohair, and the chairs are finished in red and gold to conform with the Opera's decorative scheme. Seats are 21 by 33 inches in area, and the backs rise 32 inches from the floor. Each chair is equipped with a foam-rubber seat cushion over spring-arch construction.

New Wide-Screen Frame With Adjustable Parts

AN ADJUSTABLE wide-screen frame of steel, so designed that the portion in which the screen is mounted for curving and tilting is a separate part from the supporting structure which stands on the stage floor, has been announced by First American Products, Inc., Kansas City, Mo.

Called the "Adjust-a-Curve," the frame

is equipped with four adjustment bars each at the top and bottom, which permit selection of the desired curvature setting at all points across the arc. These settings can be changed after installation if desired and the frame can also be converted to flat. The rear support members can be anchored in



a choice of positions to provide tilt to any angle desired.

The frame is fabricated of heavy-gauge steel painted with flat black lacquer. It is available with or without casters and also with "eyes" for flying. Complete installation instructions are provided by the company, which also reports it will design frames for special requirements to individual order .

•

NEW LITERATURE

Stereophonic Sound Systems: A new 12-page, illustrated booklet describing its stereophonic sound equipment "packages" has been issued by the Ampex Corporation, Redwood City, Calif. Trade-named the "Ampex Multi-Directional Sound," the equipment is furnished in three basic system packages and with five different power ratings for various sizes of theatres.

New Steel Frames For Wide-Screen Use

CURVED, metal wide-screen frames, constructed to individual order with the tilt and radius specified permanently built-in, have been marketed by the Drive-in Theatre Manufacturing Company, a division of Dit-Mco, Inc., Kansas City, Mo.

Vertical members of the frames are of heavy-gauge square steel tubing with angle bracing in all four corners of each of the

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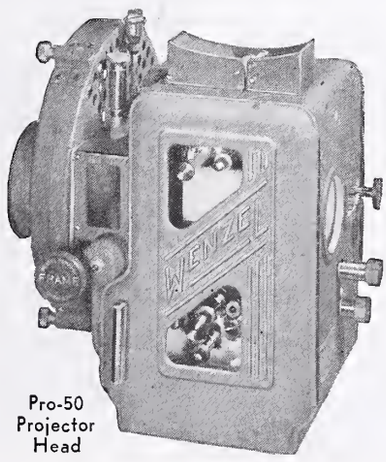
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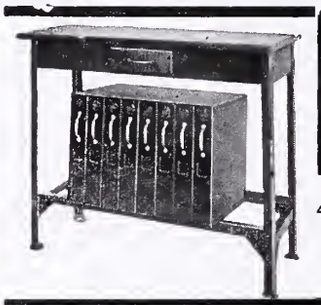
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Grand Rapids, Mich.

sections. The top and bottom horizontals are constructed of a channel, into which the proper arc is rolled, and then the channel is secured to a stiffner plate. The complete frame is painted flat black.

Lacing hooks are on the face of the frame, placed on the standard 6-inch centers, and there are studs every four feet on all four sides for easy installation of the masking frame. "Eye" bolts are installed at the top for flying, and mounting plates are furnished for permanent installations.

The supporting frames, also constructed of steel, are each mounted on three heavy-duty drop pin hinges so that they may be folded in for flying or for additional room when the frame is rolled to the back wall for stage shows. Plates are furnished for the rear of each of the supporting frames should it be desired to secure the rear of the frame to the floor.

•

"BOWLINE" FRAMES INSTALLED

Recent installations of its adjustable "Bowline" screen frame for wide-screen projection are reported by the H. R. Mitchell & Company, Hartselle, Ala., to have been made in the following theatres: the McCombs, Mt. Clemens, Mich.; Haven, Brookhaven, Miss.; Oriental, Indianapolis; Loew's New Rochelle, New Rochelle, N. Y.; Tooga, Summerville, Ga.; Hilan, Atlanta, Ga.; Coronado, Rockford, Ill.; Polk, Columbia, Tenn.; and San Benito, San Benito, Tex.

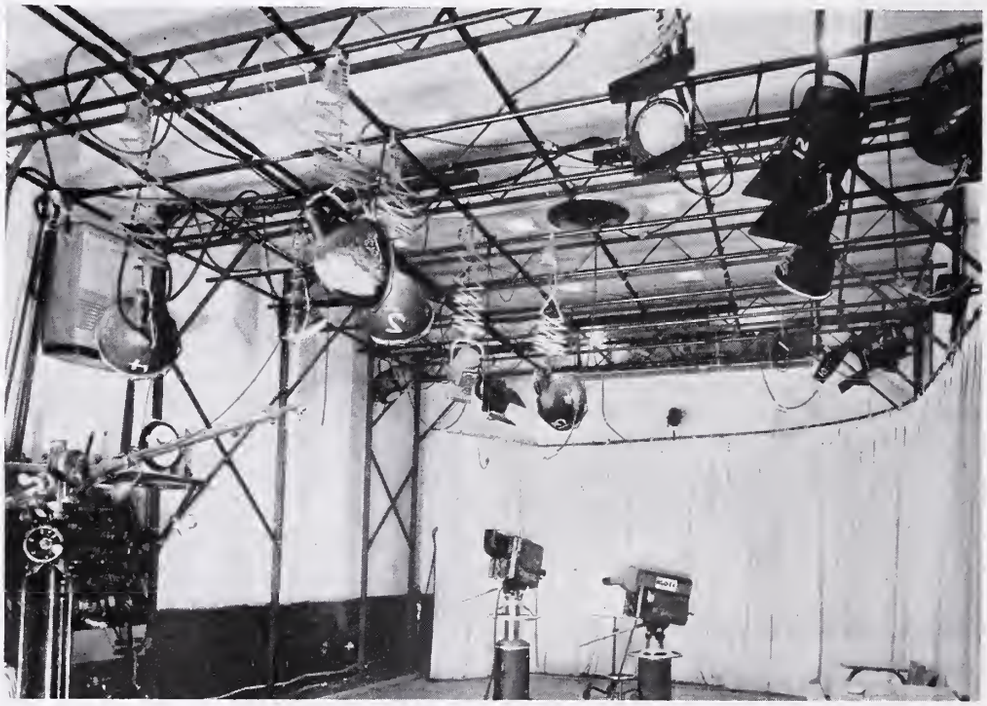
New Wall Paneling In Planks and Blocks

A NEW tongue-and-groove prefinished wall paneling, manufactured in both planks and blocks, has been introduced by Marsh Wall Products, Inc., Dover, Ohio. Designed for speedy installation in both new construction and remodeling, the materials are available in a variety of colors and patterns.

The size of the planks is 16 inches wide and 8 feet long while the blocks are 16 inches square. Both are 3/16-inch thick. Ten different colors especially styled for Marlite by Raymond Loewy Associates are provided and four wood pattern finishes.

Application of the materials can be made over furring strips or to a continuous backing such as plaster or plywood. The panel-

"UNISTRUT" ADAPTED TO TV INSTALLATION



The versatility of the "Unistrut" system of metal framing, which has been adapted to wide-screen frames for theatres (see BETTER THEATRES for December, 1953) is again demonstrated in this grid installation at the KGO-TV station of the American Broadcasting—Paramount Theatres, Inc., in San Francisco. Faced with the extremely limited space in this "Studio C" of their temporary quarters for programming two live shows "back-to-back," ABC engineers found they had to light the entire area from above. Grid installations in the ceiling or walls are impractical in such cases, since they must also be re-used at other locations. So the engineers selected the prefabricated, adjustable scaffolding of "Unistrut" metal framing to support the 1½-inch nominal black pipe sections which carry the actual lighting units. Complete assembly and erection required only 80 man hours on the part of the station's crew, who worked without special tools or training, the company reports. "Unistrut" has also been used by other television studios across the country to mount, hang, suspend and support lighting, sound projection and other stage production equipment.

ing is held firmly in place by nails or clips and the tongue-and-groove joint conceals all fastening in the finished installation. Business need not be interrupted during remodeling, it is pointed out.

In addition to being easy to clean, the panels are resistant to moisture, heat and stains, according to the manufacturer.

Modernizing Theatre Interiors With Prefinished Wall Panels



The new "Marlite" tongue-and-groove prefinished wall paneling made by Marsh Wall Products is available in both planks (as shown being installed above) and blocks (below). The planks are 16 inches wide and 8 feet long; the blocks are 16 inches square. Both are 3/16-inch thick and come in ten colors and four wood pattern finishes.





The use of "Marlite" prefinished wall panels, manufactured by Marsh Wall Products, Inc., Dover, Ohio, to modernize theatre interiors is demonstrated in these applications at the remodeled Mohawk theatre in Waynesburg, Ohio. In the lobby (above) black and gold marble panels were used on the side wall. The same pattern was used for the stairway (below) and the wall area behind the snack bar is paneled in plain color "Marlite". Other locations where the panels can be used include entrances, foyers, lounges, rest rooms, offices, candy cases, displays and fixtures.



The office at right illustrates how "Marlite" panels can be used to produce a luxurious effect. Gray prima vera wood panel was used on the walls and doors to blend with the natural grains of the office interior. The panels are easy to install, requiring only ordinary carpenter's tools. They have a baked finish which needs only a damp cloth for cleaning.



New Central Station Air Conditioning Units

NEW CENTRAL station air conditioners, provided in 14 models in both horizontal and vertical types, have been added to its line by McQuay, Inc., Minneapolis. (A vertical model is pictured herewith.)

Trade-named the "Seasonmasters," the units have been designed to provide flexibility in the location of coil connections and air openings. There are also many combinations of cooling and heating coils and a wide variation of accessories.

The cabinet framework of the units is fabricated of heavy gauge galvanized steel channels securely bolted and braced to form a rigid structure. To this framework are fastened removable panels to permit accessibility for inspection or service. The panels are finished in a neutral grey paint



and are internally insulated with a ½-inch thickness of rigid thermal-acoustic insulation, which is designed to protect against moisture, fire and vermin.

Forward curved, blade-type fans are enclosed in housing designed to deliver quietly the rated c.f.m. with minimum horsepower demand. Spark-proof wheels are available upon special order. The fan shaft is of high-carbon steel, turned, ground and polished.

On single fan units bearings used are sleeve, self-aligning, bronze, oil lubricated, and pillow-block type. On multiple fan units these are ball, self-aligning, grease lubricated, flange-type bearings.

All coils are made with the McQuay ripple fin construction designed for maximum heat transfer. The ⅝-inch o.d. seamless copper tubes are expanded in two wide, smooth collars of aluminum fins. Headers are heavy wall, seamless copper tube. Joints are copper brazed. The casing is galvanized steel. Steam coils are pitched to the return end to insure proper drainage of condensate. All coils are removable.

The drain pan is constructed of heavy gauge galvanized steel and coated with a sealer for added protection against corrosion.

Standard belt duty type, 1725 r.p.m. open motors are furnished unless otherwise specified. Totally enclosed and two-speed motors are available upon special order. The motor mounting base is adjustable for tightening the belt tension. An adjustable V-belt drive is standard on all motors up through 7½ h.p.; and a fixed drive is standard on larger motors.

A flat type filter section is available for all units; and a V-type for all multiple fan units. Throwaway or cleanable filters 2 inches thick are also available.

Internal (filtered air) by-pass is provided by the face and by-pass damper sections and by-pass duct. Damper blades rotate on oil-impregnated bronze bearings, and damper rod extensions are provided at both ends.

Mixing boxes are furnished with balanced dampers, which interlock and rotate on oil-impregnated bronze bearings. Combination mixing boxes and filter sections are available.

Two types of humidifiers are available—spray and steam pans. The spray unit has mist type, self-cleaning brass target nozzles. The steam unit has copper coil and copper tank. The float valve is brass with a copper float and a bronze inlet orifice.

The company has prepared an illustrated catalog (No. 505) containing features and specifications of the air conditioning units along with instructions for selecting the proper model, the direct expansion coil, the water cooling coil, motor horsepower, the water heating coil and the steam coil, and other information. It is available upon request to the company (1660 Broadway, N. E., Minneapolis, 13).

Plastic Fabric Makers Plan Special Designs

MANUFACTURERS of plastic fabrics in 1954 will again place heavy emphasis on designing and production of their products to fill the special use-and-care requirements of specific markets as they did in 1953, according to a report made by the Plastic Coatings and Film Association, New York on a survey it conducted of the field.

In anticipation of an increase in sales, the manufacturers report plans to install new processing equipment that is "larger, of higher speed, more versatile, and capable of closer control." In addition new machinery for finishing will be purchased, primarily multi-color presses and embossing equipment. Only a small part of the new equipment is to replace obsolete machines, the report stated, with most representing an increased production potential.

The survey also showed that vinyl-coated fabric, the top volume material in the plastic fabric industry, finds its largest markets in flat upholstery, which includes auditorium chair fabric, and auto seat covers. From 90 to 95% of this vinyl sheeting is calendered, according to estimates of PCFA members. A constant demand for new surface effects and colors in vinyl sheeting was also reported, and the producers "have kept these elements in constant view in their development work directed toward improving the inherent properties of this type of material."

The opinion of manufacturers producing pyroxylin-coated materials continued to be that this material has about found its level —despite the increased shipments in 1953. Book bindings, case coverings and similar products were listed as major outlets for it. Pyroxylin was once the principal type of "leatherette" used on theatre chairs.

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PORTABLE 16MM FILM UNIT



A portable projector unit for the continuous showing of 16mm films for industrial use has been announced by the Triangle Continuous Daylight Motion Picture Projector Company of Skokie, Ill. The unit will show up to 1,600 feet of film on a 13-by-18-inch screen through rear projection, the manufacturer explains. It is designed to repeat a film continuously for up to 200 hours with no rewinding or, by means of an automatic stop at the end of the film, it may be set to run only once and repeated by pushing a button. A shadow box frame is designed to make the picture clearly visible in an undarkened room. The portable unit comes in three cabinets: a heavy-duty case with a handle, a "knock-down" console cabinet on casters and an imitation television cabinet (above). The device has been used by industrial firms at conventions, exhibits, and sales meetings to instruct and entertain employees.

MOTION PICTURE SCREENS TODAY

Wide-screen and 3D have made the screen a critical element of a projection system. The tendency in exhibition until now to give it the status of a piece of painted canvas has persisted from the time when it was precisely that among the crude contrivances of the early motion picture. Rising standards of picture brightness were met by improvement of light sources, while screens, despite their relative cheapness, continued to be kept in service, perhaps with some "repainting," for years.

But the great increase in light demanded by wide-screen and 3D projection calls for efficient adjustment of all of the factors of screen brightness—the lamp, the optical system and the screen.

"To bring brightness levels up to the values now obtained in accepted practice," said the Motion Picture Research Council in its August 1953 report, "it is necessary to increase the brightness of wide screens or of screens used for 3D projection, either by increasing the total light reaching the screen from the projector, or by increasing the brightness of the screen for a given illumination, or both."

The report gave the amount of increase required "for typical situations" as follows:

	ANAMORPHIC		LESS APERT. HT.	
ASPECT RATIO	2D	3D	2D	3D
1.33 to 1	same	3.33	same	3.33
1.66 to 1	1.25	4.17	1.56	5.20
1.75 to 1	1.31	4.36	1.72	5.75
1.85 to 1	1.39	4.63	1.92	6.40
2.00 to 1	1.49	4.97	2.27	7.55
2.66 to 1	2.00	6.67	....	....

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Below are described screens for 3D as well as wide-screen projection of manufacturers who have responded to a request for such data.

The "Miracle Mirror" Screen

CinemaScope Products, Inc., New York

From the CinemaScope Manual

"MIRACLE MIRROR" screens are made with a cotton base which is overlaid with several coatings of plastic surfaced with aluminum and accurately embossed with a fine detail pattern. The pattern is designed so that very little light is reflected to the average theatre auditorium where there are no seats but within the theatre seating regions the distribution is quite uniform. The uniform area of distribution includes 30° above and below and 50° to each side of a line perpendicular to the screen. It will be recognized that the typical theatre is adequately covered. By concentrating all of the incident light only to the regions of the audience, a screen is obtained which is at least twice as bright as the usual theatre screen for the same value of projector illumination.

By virtue of the metallic surface the screen supplied for CinemaScope is excellent for 3-D polarized projection. The screen material is purposely made light in weight to facilitate hanging and to minimize the demands on screen frames and, because of this, it cannot be handled roughly; it is adequately strong if treated with reasonable care. The finely detailed surface can be damaged by severe rubbing or pressing which will be evidenced by dark spots which cannot be removed.

No attempt should be made to clean or resurface the screen but it may be dusted with a soft dusting brush. The surface is such that it does not collect dust readily and does not discolor or oxidize easily. Experience has shown that the useful life of these screens is several times that of the ordinary white screen.

The screens conform to the appropriate federal specification applicable to the testing of such materials for fire resistance and flameproofing and although they will char and smolder when subjected to flame, combustion will not be supported.

The "Miracle Mirror" screen is available in two patterns: one for head-on (or small-angled) projection, and a tilted design for high-angled projection. The choice of pattern depends on the specific theatre conditions. A further choice resides in the possibility of tilting the top of the screen away from the projector a few degrees, up to 5° or 6°, to minimize picture keystone effect and to give more control of the vertical light distribution.

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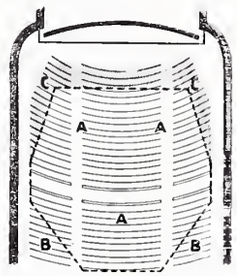
The Raytone "Hilux" Screen

Raytone Screen Corporation, Brooklyn, N. Y.

By LEONARD SATZ

A SO-CALLED "all-purpose" screen is now in demand. The screen manufacturer today must carefully consider the requirements for wide-screen 2-D and for 3-D in practicable sizes. The least amount of light gain is required by the anamorphic system of achieving "wide-screen," since its lenses transmit wide-angle lighting more efficiently. This is somewhat tempered by the fact that two lenses are needed. A regular lens *plus* the attachment of a six-element anamorphic lens results in slower speeds and light losses. The system still transmits more light than other wide-angle techniques, however.

3-D on a wide-angle screen requires the most light. Here, according to unquestionable authority, brightness gains on the order of five times are required to overcome the deficiencies of filters in the booth and eyeglasses. A compromise is in order, and the writer believes in brightness gains of three, approximately. In other words, the screen must be capable of reflecting 300% more than a "white" screen at peak performance. No screen can do this at all angles, but one must be practical.



Reflectance pattern (see text)

The Raytone "Hilux" screen is made of all-vinyl plastic, coated with vinyl plastic containing a combination of metallic powders, including aluminum, to produce an all-purpose surface. It is tearproof and seamless.

Brightness curves are like electrical characteristic curves for the tuning of a sound system. With the latter, add high frequencies and it is the same as eliminating the lows. With the former, add brightness at the sides and the center will suffer. The writer believes that a screen must return the *maximum* possible amount of light to the *greatest number of desirable seats* in any auditorium. It must also distribute light evenly enough to avoid "hot spot" and too rapid fall-off beyond *useful* viewing angles. (In diagram "A" and "B" represent the most desirable seats while to reach "C" areas would mean a further sacrifice of light, which is not advisable.)

In its progress report on screens issued last August, the Motion Picture Research Council said, "Two general methods are available for increasing screen brightness. One is to increase the light from the source. The other way is to increase the *brightness gain* of the screen. This can be done by increasing the reflectivity of the

surface, or by changing the reflection characteristics so that more light is reflected into those directions where it will be *useful.*"

Either method can be used with success, in the opinion of the writer. The question of uniformity of surface enters the picture, which is the manufacturer's problem.

As for polarization defect, the Polaroid Corporation would like to see screens with a polarization defect of only 0.5, or one-half of 1%. This is attained by certain screens at direct viewing angles, but varies considerably at 45° viewing angles. The polarization defect of the Raytone "Hilux" is 0.4, or less than one-half of 1% at zero angle; and at 45° it does not exceed 2.2%.

The "Hilux" screen is cleanable by use of a soft, long-bristle brush. It should be brushed lightly and evenly, with a minimum of pressure. This should be done at least once a week.

•

The Walker "H-I" Screen

Walker American Corporation, St. Louis

By DICK WALKER

THE WALKER AMERICAN Corporation makes a complete line of theatre screens, but we are concentrating most of our efforts on the production of Walker "High Intensity" screens, due to the great demand for these screens.

Of all the qualities of the "High Intensity" screen, we pride ourselves most on its seamless construction and uniformity of surface. We know that any picture can be ruined if it is projected on a screen with visible seams and a streaky or uneven surface.

The "High Intensity" screen is a modification of a screen made by us during the war for the Navy's Mark One Gunnery Trainer, which used polarized 3-D to simulate actual combat conditions. To meet the requirements of 3-D at the present time, as did its predecessor during the war, the "High Intensity" screen has an extremely high retention of polarization, which eliminates double image and "ghosting," which can be caused by a screen not properly designed to handle projected polarized light. Besides this, the uniform seamless surface of the "High Intensity" screen brings out the best in 3-D projection as annoying visible seams and surface streaks become even more objectionable in 3-D than in 2-D.

The surface of the "High Intensity" screen is a plastic compound, molded in one continuous piece over a cloth backing. The surface is not flat, but is composed of thousands of elliptical contours. This elliptically-contoured surface aids in the distribution of light over a wide angle, which is so necessary with wide-screen projection.

To meet the need for additional picture brightness for wide-screen projection, the "High Intensity" screen has a brightness gain over twice that of a white screen. This brightness or reflectivity is controlled so as to give as bright a picture as possible without specularity, which would result in an objectionable "hot spot" or glare.

The "High Intensity" screen is designed to maintain its reflective efficiency over a long period of time. This is done by using metallic pigments made of an alloy which does not oxidize or tarnish, combined with plastic materials which do not oxidize or discolor. Not only does this keep up the reflective efficiency of the screen, but it keeps the screen from changing color, which is as harmful to good projection as the loss in reflective efficiency.

The "High Intensity" screen has a uniform reflectivity over the entire visible spectrum. The color of the reflected light is the same as the color of the projected light, which gives a faithful reproduction of color in color pictures. Blues are blue and not greenish blue, reds are red and not washed-out or off-color reds, and as the screen does not change color with age, this faithful reproduction of color continues throughout the life of the screen.

The "High Intensity" screen has a smooth, hard, metallic surface which is almost impervious to dirt. It can easily be kept clean by frequent brushing. The surface of the screen, while contoured, is smooth and lends itself to cleaning with a dry brush. How often the screen must be brushed will depend upon the local conditions and how rapidly dust collects on the screen.

Holes for the transmission of sound are molded as tiny flaring horns with smooth plastic walls. Each miniature horn starts at the back of the screen and flares smoothly outward. These molded holes reduce the friction of sound waves passing through, do not clog with dirt, and result in high fidelity sound transmission during the life of the screen.

The Walker "High Intensity" screen is made in any proportion and can be installed either flat or curved, as desired.

•

The Williams Screen

Williams Screen Company, Akron, Ohio

THE "ALL-PURPOSE" screen of the Williams Screen Company is manufactured by all-vinyl plastic with a manufactured of all-vinyl plastic with a powders including aluminum, to give it a specular surface. This finish, in addition to supplying the polarization for 3-D projection, gives increased reflectivity for sharp and brilliant pictures in wide-screen projection.

The panels of the screen are put together with electronic seaming to render the seams imperceptible. Sizes are produced up to 55 feet.

Perforations of the screen are clean cut with no projecting fibres to impede sound or collect dirt. In addition they are fungus-proof and unaffected by moisture. The screen can be cleaned by brushing, using a very fine, long-textured brush.

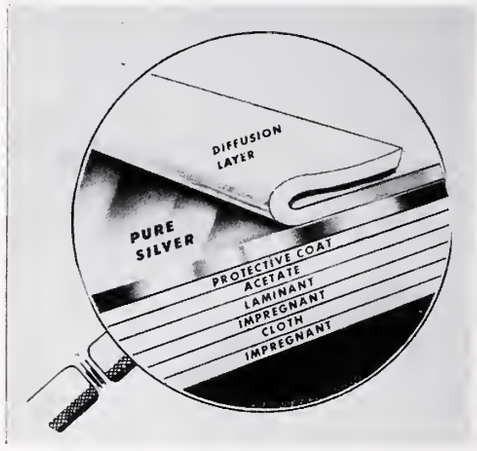
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The "Astrolite" Screen

Radiant Manufacturing Corp., Chicago

By* HARRY ELLER, *president

AS MOST EXHIBITORS realize full well, the introduction of 3D and wide-screen motion pictures, combined with the widespread use of technicolor, has placed a tremendous load on motion picture screens. Those screens that were good enough to get by in the '20s, '30s and '40s, even screens that did an outstanding job for conventional motion pictures, were



Showing the layers of the "Astrolite" screen.

noticeably inadequate and inefficient when the load of wide-screen and 3D was placed upon them.

I am going to describe briefly the demands that are made upon a motion picture screen today and then tell how the "Magniglow Astrolite" screen, developed after many years of research by the Glowmeter Corporation of Buffalo, N. Y., and now manufactured by Radiant, meets them. The standards a screen must have for full viewing satisfaction today are as follows:

1. *It must reflect light efficiently*—so as to provide adequate light for the extra illumination for wide-screen and 3D.

2. *It must provide controlled reflection* so as to stop wasting the light that is ordinarily reflected off the sides, top and bottom of the screen to areas in your the-

(*Continued on page* 57)

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Strong "SUPER 135" PROJECTION ARC LAMP

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positioned in the path of the light beam permits the free passage of the visible light rays while diverting the heat rays away from the aperture and back into the lamphouse from which heat is rapidly withdrawn by a mechanically induced air flow out through the stack. Thus, Strong has made possible a tremendous increase in usable light without a corresponding increase in heat at the aperture.

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Alertness and Checking Assure Good 3D Projection

By GIO GAGLIARDI

PROJECTION OF stereoscopic motion pictures burst upon the industry about a year ago and sparked a new program of technical development. Box-office results of 3D were phenomenal at first. Then a succession of productions, coupled with a lack of consistent skill and care in projection, undermined confidence in stereoscopy as a source of added entertainment value.



GIO GAGLIARDI

Luckily, before the public could really make up its mind about 3D pictures, the industry brought forth new devices—the large screen, new aspect ratios, stereophonic sound. This "change of pace" gave Hollywood producers time to evolve better techniques for making good-quality stereoscopic pictures.

During this same time, improved metallic screens, and new projection lighting and current rectification equipment were installed in more and more theatres, while projectionists gained experience which will be extremely beneficial in the future presentation of stereoscopic pictures.

Several new productions are now giving 3D a fairer trial. The public not only has accepted them, but has acclaimed them where they have been *presented with proper technical observance.*

Everyone in the industry must realize the importance that lies in the success of this second trial. The exhibitor, the engineer and the projectionist must use every skill and the best of equipment to give the public a perfect presentation of stereoscopic pictures. It should be helpful to this effort to recheck the various links in the chain of good 3D projection.

1. THE FILM

All 3D pictures today are still being presented with the two-film method—that is, two projectors operating simultaneously and in synchronism. These films must be closely examined, by rewinding, or by actual screening.

In rewinding the film, pay special attention to the footage numbers *before and after every splice.* Since there are 16 frames to one foot of film, there should be 15 unnumbered *whole frames* between every two numbers on the film. If any frames are missing, add the proper amount of black frame line leader, making allowance for the frames which are cut out.

After the new splices are made, or leader inserted, *recheck* by counting off the frames between footage numbers. Improper splicing, which is the greatest single source of 3D projection defects, may be eliminated by following the above mentioned simple precautions.

2. INTERLOCKS

Selsyn type interlocks should be carefully checked to make certain that alignment is correct, mounting bolts are tight, sprockets are firmly fastened, and chains or belts have correct tension. The registration marks on the selsyn sprockets and the motor flywheels should be checked and freshened if they have become worn or smudged.

The framing knobs of both projectors should be set at approximately center position, then the *projector shutters should be synchronized perfectly with each intermittent movement.* After these steps have been taken and rechecked, then the selsyn motor chains or belts should be attached

and the selsyns should be energized *from their master switch.*

The projector motors should then be *operated from a single master switch* to make certain that both of them are energized at the same time. The individual motor switches should be carefully covered, or locked, in place to prevent accidental operation. All fuses in the motor circuits should be examined, and electrical circuits be so arranged that the sum of the starting current of the two motors will not blow fuses in any of the electrical panels.

Loss of synchronism due to power failure to motors and selsyns, need never happen if those simple precautions are observed.

3. ALIGNMENT

One of the major causes of poor stereoscopic or depth perception is the improper alignment of the two pictures projected on the screen.

When *3D* pictures are made, the producers and studio technicians predetermine the amount of separation (parallax) which the corresponding pictures on the two films should have during presentation.

This amount of separation has been arranged to permit the spectator to fuse the two pictures properly. *Any changes in this dimension may degrade the quality of the stereoscopic effect and may destroy it.*

For this reason *it is imperative that the two projectors be aligned on the screen exactly.*

This cannot be done with just blank light. It must be done with a proper type of 3D target film. *The two images projected from this film should superimpose perfectly* (be exactly identical in size, and lie completely, one upon the other, vertically and horizontally).

This alignment procedure must be followed at the beginning of the run of each new 3D picture, and should be checked as frequently as possible during the rest of the run.

4. POLARIZING FILTERS

Since we depend upon the separation of the two 3D pictures by means of light polarization, it is imperative that we use the best polarizing filters available in the projection room. Good polarizing filters give the brightest and clearest pictures possible with a minimum amount of light leakage. When good filters are opposed one against the other, they should black out nearly all light.

In mounting the filters in front of the projection lenses, they should be kept perfectly level, and the plane of the filter should be at right angles to the projection axis.

The filters should be kept cool to prevent bulging, and be kept clean and free from scratches. Stains and dirt may be

New SMPTE Test Films For CinemaScope Sound

TEST films to be used by theatres in the installation and servicing of sound equipment for CinemaScope showings are being produced by the Society of Motion Picture and Television Engineers, according to an announcement by Herbert Barnett, president. Three different types of the films were to be available in December with others to be announced as soon as production arrangements can be completed, he said.

The first types of the new sound test films are multi-frequency test film in 426-foot lengths, 8000-cycle azimuth test film in 50-foot lengths, and 1000-cycle balancing test film in 50-foot lengths.

In announcing the films, Mr. Barnett urged theatre owners, theatre service companies and equipment manufacturers to submit their requirements without delay so that efficient production schedules can be established. All inquiries should be directed to Boyce Nemec, SMPTE Executive Secretary, 40 West 40th Street, New York City.

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50 - 65	8 x 14	544C	7 x 9	545C
65 - 72	8 x 14	544 - 10C	7 x 9	545C
65 - 75	9 x 14	544C	7 x 9	545C
75 - 85	9 x 14	544C	8 x 9	545C

Amp.	Pos.	Grade	Neg.	Grade
75- 90	9x20	552-09	5/16x9	557C
90-115	10x20	552-09	11/32x9	557C
115-130	11x20	552-09	3/8x9	557C
130-150	13.6x22	553-01	7/16x9	557C
140-160	13.6x22	553	1/2x9	555C
160-180	13.6x22	583-08	1/2x9	555CN

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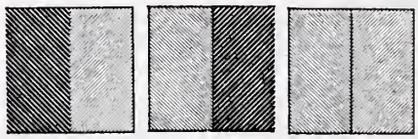
5. SCREEN BRIGHTNESS

When 3D projection began in theatres, there were very few manufacturers who produced good metallic screens. Since we are projecting two different pictures on the screen simultaneously, and depend upon polarizing filters to keep each distinct, it is absolutely necessary that the screen surface reflect the two pictures towards the spectator without destroying the separation effect of the filters. Good aluminum-surfaced screens can do this.

Because of the recent research in screen surfacing, we now have available screens which not only are properly non-polarizing, but which help materially to recoup the loss of light sustained in the polarizing filters. Some screen now produce reflection gains twice that of "white" screens.

FIGURE 1: To check lamp lineup during projection, brightness filters are available. As explained in the Polaroid Corporation manual: Hold filter at arm's length, close one eye, and watch screen. Any difference in screen brightness between the two projectors will show up as indicated in the filter drawings below.





It has been found that illumination of about 10 foot-candles on a good metallic screen will produce proper brightness for colored film. Remember that this light value should be obtained from each projector alone, *with its proper polarizing filter in position.*

While on the subject of screen brightness, we should remember that for good 3D performance it is necessary to maintain equal light from both projectors at all times. If one image is projected on the screen darker then the other, the spectator will lose the depth effect and his eyes will become fatigued. Simple gauges are now available (from the Polaroid Corporation —see *Figure* 1) to check this condition.

6. FOCUS AND FRAMING

There are two other operating faults which can cause a deterioration of *3D*

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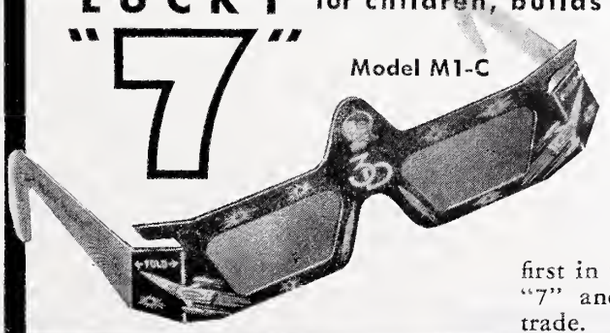
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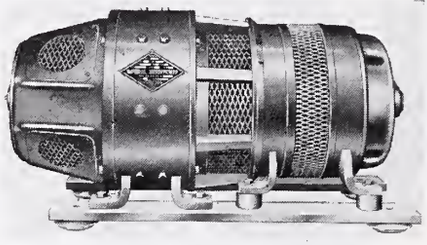
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The Chart below shows just 3 Imperial Stedypower M-G sets and how each set can be adapted to 3 different projection applications.

STEDYPOWER M-G SET MODEL	LINE VOLTAGE	CONVENTIONAL OR WIDE SCREEN INTERMITTENT AMPERES	CONTINUOUS DUTY 1-LAMP AMPERES	CONTINUOUS DUTY 2-LAMPS AMPERES
4B	60	80–160	120	60
6B	80	110–220	165	82
7A	90	125–250	190	95

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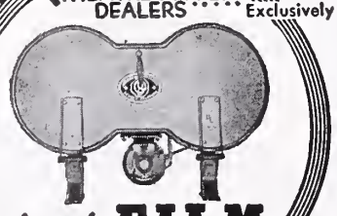


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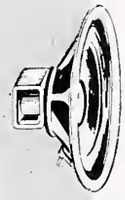


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effect and which produce bad eye strain. When the two images on the screen are out of frame with respect to each other, the viewers' eyes try to rotate, producing muscular eye strain.

The screen should be checked often during operation; without wearing 3D glasses, look at similar objects in the foreground and frame up or down until both images line up vertically.

When either of both pictures is out of focus, it is very difficult to fuse them properly. Each machine should be focused

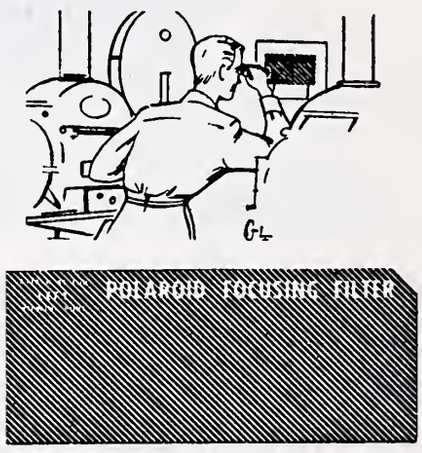


FIGURE 2: Focus of each projector can be matched without putting on 3D spectacles by using a focus filter, one for left port, one for right port. It is further pointed out in the Polaroid Corporation manual, from which these illustrations were taken, that field-glasses help to assure sharp focus.

separately and as sharply as possible. Binoculars or special viewing scopes may help in doing this.

Simple porthole focusing filters are available which may be installed at each observation port. These are sheets of right-eye and left-eye filter stock which are large enough for the projectionist to look through with both eyes at once, thereby using his full vision for proper focusing of the projector (See *Figure* 2).

7. SYNCHRONIZATION

In order to obtain the greatest amount of realism from 3D pictures, *perfect synchronization of the two films must be maintained at all times.*

It is obvious that if the film be perfectly matched as to length; if it is threaded in both machines at the correct start mark; if the intermittents, shutters, and framings devices are in correct alignment; and if the projector interlocks do not permit any slippage—then perfect synchronism of the two films will be maintained during the full run of the reels.

Unfortunately, however, mistakes can be made, or time may not be available for checking film, then out-of-sync trouble may develop. Normally there are no means

at hand for clearing this trouble except a forced stop and the necessary rethreading

The Polaroid Corporation has made available an equipment kit containing devices which, when installed in the electrical interwiring of the selsyn interlocks, will give the projectionist a simple means for resynchronizing his projectors during operation and without stopping the performance The equipment consists of a special multipole switching device. Inserted in the selsyn wiring, this switch permits the rapid changing of the phase relation between the various fields in the two control selsyns. In this manner one machine may be advanced, or retarded, with respect to the other in steps of a fraction of a frame at a time until perfect syncronism is re-established (See *Figure* 3). A special monitoring viewer is also provided to determine the exact condition of synchronism.

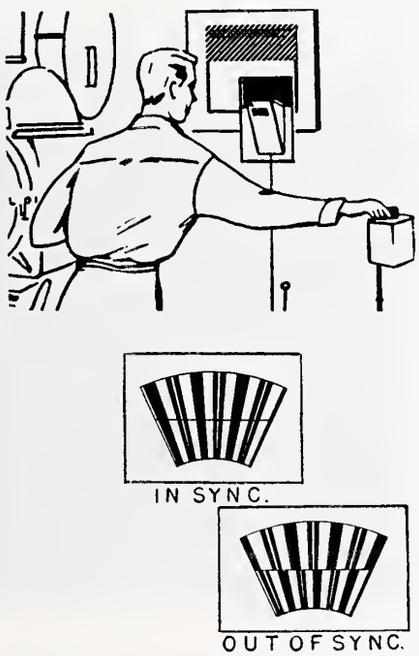
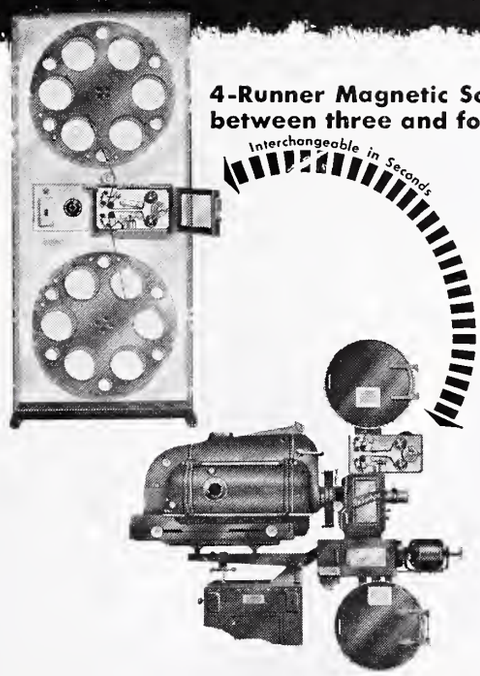


FIGURE 3: To facilitate maintenance of projector synchronization, the Polaroid Corporation has developed a "sync monitor and control" device (described in BETTER THEATRES of December, 1953). If out-of-sync conditions develop during projection, synchronization can be restored by merely turning a knob. The company's manual explains that films out-of-sync are indicated when the screen image has (1) a watery "floating" look, (2) double images, and jerky action, especially in fast-moving scenes and close-ups, and (3) loss of the effect of depth.

8. VIEWERS

The final link in good 3-D projection is the glasses, or viewers, which are supplied to the audience. These viewers must be constructed properly. They must have good transmission so as not to cut down the picture brightness; they must also be very selective so as to eliminate double image, or "ghost effect."

Show *All* the Great Pictures and AVOID COSTLY DUPLICATIONS with Ballantyne Magnetic Sound



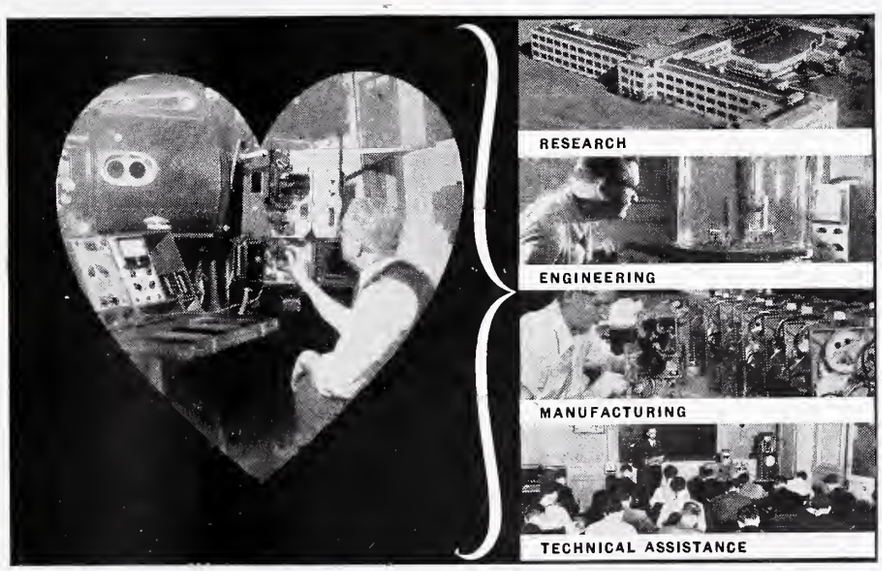
4-Runner Magnetic Soundhead *Interchanges* between three and four track magnetic sound systems.

You can show "How to Marry a Millionaire", in Cinemascope at one performance in four track magnetic sound and "Kiss Me Kate" in 3-track magnetic sound with 3-D at the next. And you do it at a cost that is only *slightly more* than for a single system alone.

It is the practical, economical approach to the new techniques. And make no mistake, this sound system gives you the superb tone and range *at least equal* to any separate system. Talk with your Ballantyne Dealer or write

If you are planning a new drive-in theatre ask for full details on the Ballantyne Complete package plan.

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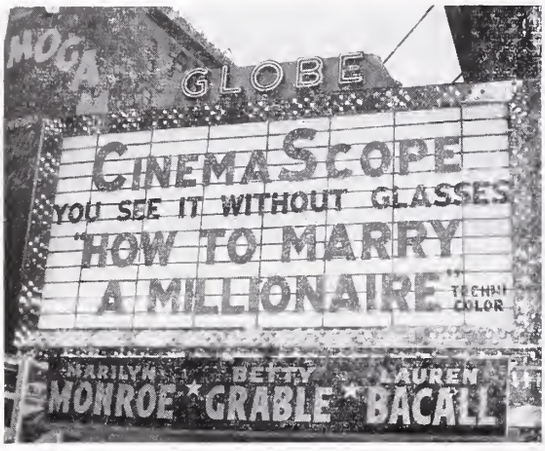


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Marquee announcement of the introduction of CinemaScope.

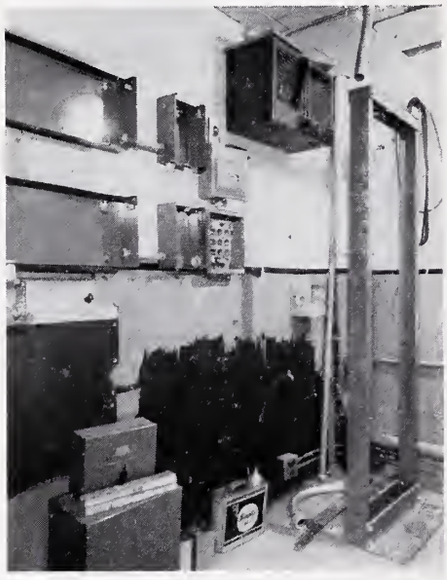
Installing Screen and Sound for CinemaScope

Step-by-step picture-story of a wide-screen-stereophonic sound installation in a theatre. The photos show the equipping of the Globe in New York for the CinemaScope production "How To Marry a Millionaire" by Altec Service under direction of George Evans and Fred Hall of office of C. S. Perkins, northeastern division manager.

PHOTOGRAPHY BY JIMMY POWERS



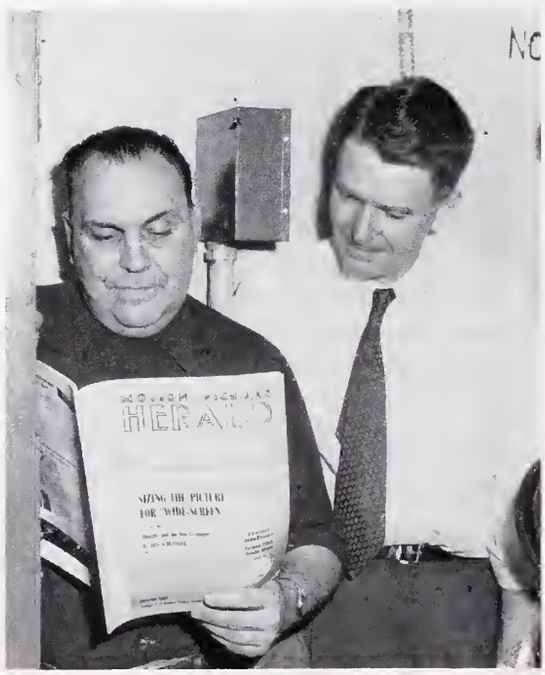




INSTALLING AMPLIFICATION EQUIPMENT: In preparation for converting the projection booth of the Globe from a single to a multiple sound system, George Evans (left above), Altec field representative, studies the room's layout with Globe projectionists Charles Beal (center) and David Shapiro. It was decided to install the pre-amplifiers on the left wall and the main amplifier rack on the rear wall. Equipment previously in that location (center photo above) was moved to the rear wall and rewired. Photo at far right above shows the same location following installation of the pre-amplifier cabinets and the main amplifier rack. The pre-amplifier units, the switch unit and the main amplifier unit are shown in photo at left below prior to conducting the multiple wiring through tubing and with control panels on directly below.

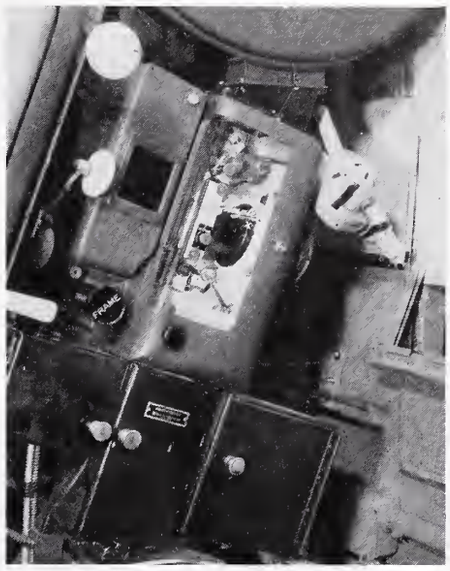






TIME OUT FOR STUDY: Altec field engineer Hans Neuberger (at right above) and Mr. Evans take time out to read Ben Schlanger's article in BETTER THEATRES for October 1952 on "Sizing the Picture for Wide-Screen."







MOUNTING PENTHOUSE REPRODUCERS: Altec field engineer S. P. McGuigan (left above) and the Globe's chief projectionist Paul Ricci consult with Mr. Evans on installations of the Motiograph penthouse reproducers. One of the "Simplex X-L" projectors is shown at right before and (at far right) after mounting of the magnetic reproducer.





AUDITORIUM "SURROUND" SPEAKERS: In the Globe's auditorium (above) eighteen special "surround" speakers were installed—ten on the lower floor, four in the mezzanine, and four in the balcony. They are Altec "600B" speakers.

INSTALLING THE STAGE SPEAKERS: Placement of the three "Voice of the Theatre" stage speakers is discussed above by Harry Goldstein (left), general manager of the Globe; Fred Hall, Altec northeastern branch manager, and Mr. Evans. In the rear Mr. Neuberger is shown working on one of the three speakers, which are placed on either side and in the center behind the screen. Below stagehands move the right speaker into position.

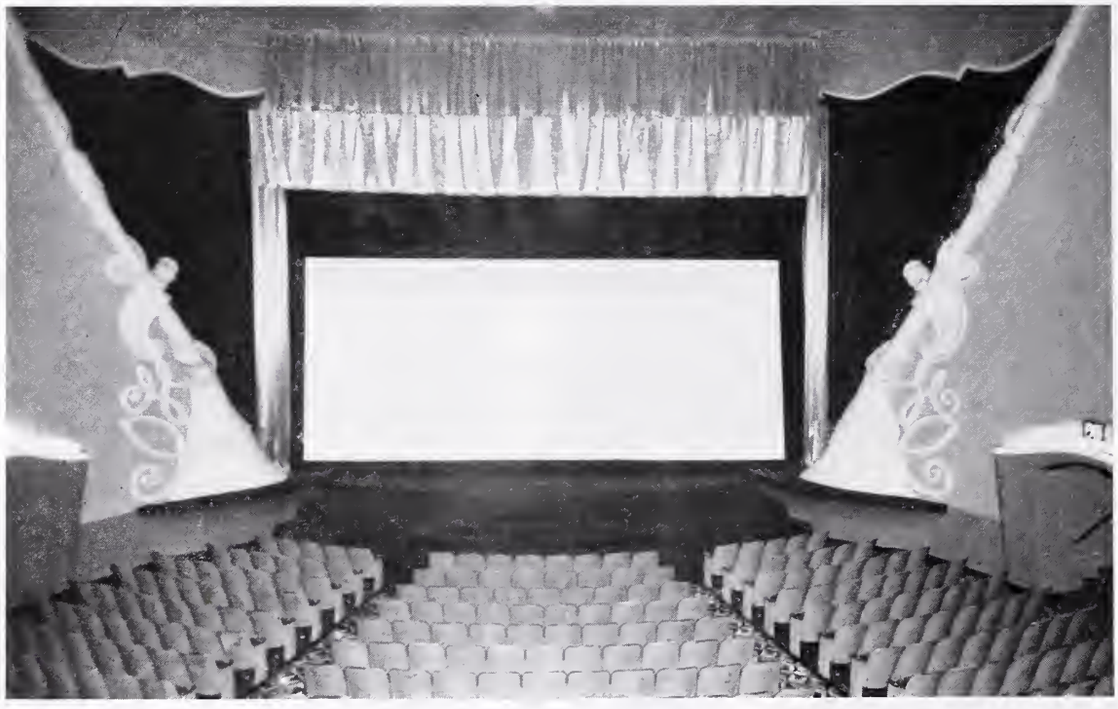




ERECTING THE FRAME: Workers of Artkraft-Strauss Corporation (above) begin erection of the screen frame which will hold the curved "Miracle Mirror" screen. Made to exact specifications, the frame is joined and bolted in numerous sections with the four sides of the frame carrying 150 grummets each, through which is passed cording to be attached to the curved hooks.



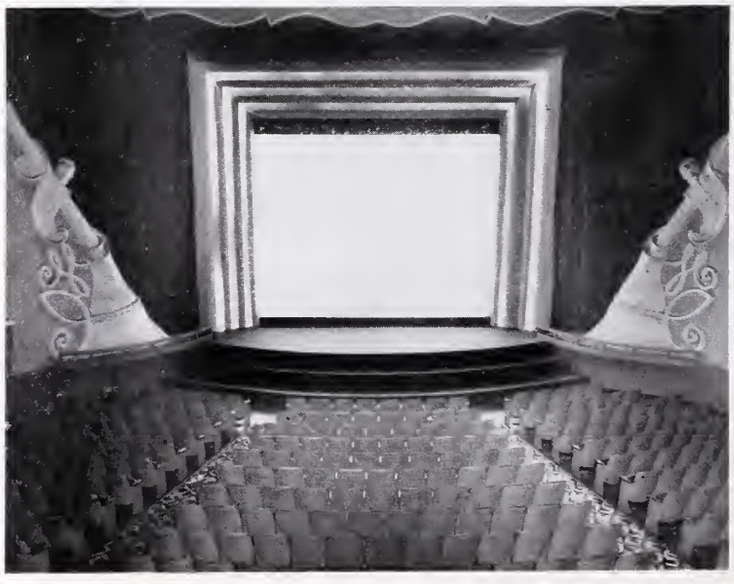




INSTALLING THE SCREEN: The first step in installing the "Miracle Mirror" screen is supervised by Morris Werner, chief electrician of Brandt Theatres, in photo at far left above. The screen is placed from left to right on the framework, which tilts forward six degrees to adapt reflectance characteristics to projection and balcony angles of the Globe. The process is laborious with a pause necessary every few feet to lace and fasten the cording. Gloves are used by the workmen to prevent marring of the screen's surface. The screen is shown directly above drawn three-quarters of the way across the frame, obscuring all but one of the three speakers placed in back of it. At left the new screen is shown upon completion. It measures 37 feet, 6 inches in width by 21 feet in height, as compared with the theatre's former screen (below), 24 by 18 feet. The wide-screen is at the apron of the platform, with draping substituted for the proscenium opening.



MARQUEE ANNOUNCEMENT: During the installation period copy on the Globe's marquee read as above to announce the theatre's conversion.



The Astrolite Screen

(*Continued from page* 46)

atre where such light is not needed. After all, there are no seats on the walls or ceiling of your theatres.

3. *It must assure uniform distribution of light* so that light is reflected evenly at all angles of vision without a sharp or significant drop-off. Otherwise certain seats in your theatre simply will not be used by your patrons, of if used, will create a very bad reaction.

4. *It must reflect color accurately* so that all visible colors in the original film are shown so perfectly that the human eye cannot detect the difference.

5. *It must be an "all-purpose" screen* so that it is suitable for all existing and proposed projection systems—conventional 2D, 3D, wide-screen, color and black-and-white.

How the "Astrolite" meets these demands has been told in detail in a paper called "A New Concept of Good Screen Performance," prepared by John L. Curtin, director of research of the Glowmeter Corporation. Mr. Curtin is a member of Association for Advancement of Science and is only one of a number of outstanding physicists who have worked on developing the "Astrolite" fabric. I shall try to summarize the paper in the everyday layman's language.

PURE SILVER SURFACE

First, the "Astrolite" uses a pure silver surface. Every "Astrolite" screen consists of an eight-layer sandwich, one layer of which is a pure silver layer, similar to that which is used in mirrors. (See illustration.) Pure silver is the most efficient reflective light surface known.

The highest possible light return for any reflective surface is about 93%. Aluminum, properly applied returns 89.4%. Laboratory tests have proved that "Astrolite" screens give a light energy return of 91.5%. This is just one of the basic reasons why it reflects light so efficiently and why, in many cases, no amperage boost is required to produce additional illumination when "Astrolite" is used.

Secondly, the "Astrolite" screen is a fully optically engineered screen. What do I mean by "optically engineered"? There are two types of reflective surfaces—the painted or coated type which diffuses light, wastes light and has limited brilliance. Then there is the lenticular or engineered type which controls light, increases brilliance, spreads light evenly and gives maximum reflection efficiency.

A lenticular reflective surface has millions of tiny lenses, actually processed on the surface in a scientific, geometric pattern. There is only *one* correct pattern and "Astrolite" uses it. No lenticular screen is better than the design of the lenticles and the efficiency of the basic reflector. Through patient research and developmental work, using the outstanding physicists in this country, and employing the most efficient basic reflecting surface—silver—"Astrolite" has developed the most efficient possible lenticle. There are 6½ million perfect curved mirrors in every square yard of the pure silver "Astrolite" screen surface.

As a result of this optical engineering plus the use of the pure silver reflective surface, the "Astrolite" screens not only maintain full brightness but maintain a uniform brightness throughout the entire field of observation. That is why when an "Astrolite" is used every seat in the house is a good seat. It means that audiences seated at the sides see bright pictures over the entire screen. It means that full polarization is maintained on 3D and there is good illumination across the entire screen for wide-screen projection. It also means that the light reflection is controlled so that none of the important light is reflected up toward the ceilings or towards the side walls where it is not needed. It also means that there is resistance to light from outside sources other than the projector.

The combination of the pure silver surface and optical engineering also assure effective color projection. In addition "Astrolite" has other valuable characteristics: it is flameproof and also it is easily washable.

The "Astrolite" screen has been officially approved for CinemaScope by 20th-Century Fox.

NEW ANAMORPHIC LENSES



The Bell & Howell Company, Chicago, has made available to theatre supply houses its new 35mm anamorphic lens, which A. H. Bolt, director of retail and industrial sales, holds in his left hand above. The company reports that it will also manufacture a 16mm lens for taking and projecting films in the anamorphic process to be available in March.

NEW BOLTA-WALL DISTRIBUTOR

Appointment of the Whitman Company in the Bronx, New York, as a distributor of "Bolta-Wall" vinyl wall covering has been announced by Bolta Products Sales, Inc., of Lawrence, Mass. The Whitman firm will serve the following territory: in New York, the counties of Richmond, Manhattan, Bronx, Orange, Westchester, Putnam and Rockland; and nine counties in New Jersey.

Basic to an understanding of developments in film product!

NEW SCREEN TECHNIQUES

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Refreshment Attendants, Stocks and Reports

CONTINUED FROM PAGE 34

Report section, this will give the amount we can definitely account for on the day, and this (going back to the Cash Collection group) is listed as "Less Acctd. For" and subtracted from the Cash "Total Received" to give us the amount which will be "Credit Candy," and then brought down to the box-office section for entry, as will also the sales tax.

The other lines in the Box-Office Report section are for items such as scales, cigarettes, ice cream, sanitary napkins, etc., which must be accounted for on the weekly report, but are not accounted for daily. Once or twice a week is often enough to empty these various machines and deposit their collections.

You can see from the foregoing method of accounting that any shortage (or overage) that comes up at the end of the week will be shown, largely, on candy, since it is not accurately accounted for each day. In the event of serious shortages, it should be remembered that the figure reflected as a *candy* shortage could just as easily have actually occurred in the popcorn or drink departments. (This may help in tracing missing stock, or correcting errors.)

At the end of each accounting period, it is necessary to run a physical count of the inventory of *all* items covered in the concession report. This should be broken down according to each type of merchandise handled, and if individual brands are listed, they will also serve as a check list for your next requisition to replace depleted stocks.

CONSOLIDATED DAILY CONCESSIONS REPORT

MAIN FLOOR — DAY Tues. DATE Nov. 3, 1953

POPCORN:
- Closing No. 932924
- Opening No. 932614
- Sold 310
- Amount $ 31.00

BUTTERCORN:
- Cups Open 31
- Cups Issued 100
- Total 131
- Closed 82
- Sold 49
- Amount $ 9.80

FOUNTAIN DRINKS:
- Cups Open 6
- Cups Issued 200
- Total 206
- Closed 82
- Sold 124
- Amount $ 12.40

CASH COLLECTIONS:
- Total Received $ 102.30
- Less Acctd. For $ 63.80
- Credit DANDY $ 38.50

STATE SALES TAX $ 1.73

GALLERY

DRINKS:
- Matinee $ 3.70
- Night $ 6.90
- Total $ 10.60

CANDY:
- Matinee $
- Night $
- Total $

BOX OFFICE REPORT

Total Drinks	$ 23.00
Total Popcorn	$ 40.80
Total Candy	$ 38.50
Sales Tax	$ 1.73
Misc.	$
TOTAL DEPOSITED	$104.03

WEEKLY REPORT

The weekly concession report must be very detailed to give a true picture of each phase of the operation and to prove which items are profitable, as well as over or short.

The principle of this check is very simple. The daily concession figures are grouped according to each primary item (candy, popcorn, drinks, etc.) and the total obtained for each column, which is later cross-checked with the total deposited for the week. After these totals are obtained, follow the same procedure as outlined in the Daily Concession Report, with the exception that the figures used are the *opening* and *closing* numbers for the entire period covered. If the results obtained as the total amount of sales do not check with the total of the daily receipts under each column, then there is either a mistake in your calculations, or an overage or shortage exists in that particular item.

GROSS PROFITS

Gross profits on each primary item must be arrived at by figuring all the basic costs of the merchandise involved. A set percentage can be arrived at which will average out for the year, after which this should be re-figured. Of course, any substantial change in product prices during the year will call for a re-examination of your gross profit figure.

EXPENSES

Having proved our popcorn, candy, drink and other sales with the deposits made daily, and calculated the gross profit for each item, we come to the point of accounting for the other expenses which vary from week-to-week, such as payroll, paper napkins, shipping charges, carbonation gas and similar items.

These might be listed under the primary headings used previously, so that we may know the expenses for each group, and we will at this time list shortages as expense and deduct overages so that a proper balance may be had. Sales taxes are properly shown here, according to your situa-

tion, as well as any other miscellaneous expense not otherwise covered.

NET PROFIT

Adding the total expense for each group of merchandise, we deduct this from our gross profit in each case. The result is the *net profit*. The total of these group profits is, of course, our net profit for the entire week. This can be cross-checked by totaling *all expenses* and deducting from total of *all gross* profits.

POLICY CONSIDERATIONS

Installation of stands as an integral part of the indoor theatre is highly advisable. Instead of being a small "island," added as an after-thought, the snack bar, as some call it, should receive consideration equal to that given other important features of a good theatre.

Serious and continuing thought should be given to the proper location of the counter. It ought to be "built-in" to jibe with the architectural style. Clever lighting effects can call attention to the stand, and the locations should cause incoming patrons to pass near the counter before entry to the auditorium.

Candy products are being packaged with an eye to vending appeal. Where heat damage can occur, some firms have been able to treat their candies (by glazing, etc.) to reduce this hazard. In further recognition of theatre sales, some products are being packaged in 72 to 144 count per box, since many theatres can easily handle the larger quantities, and that reduces cost.

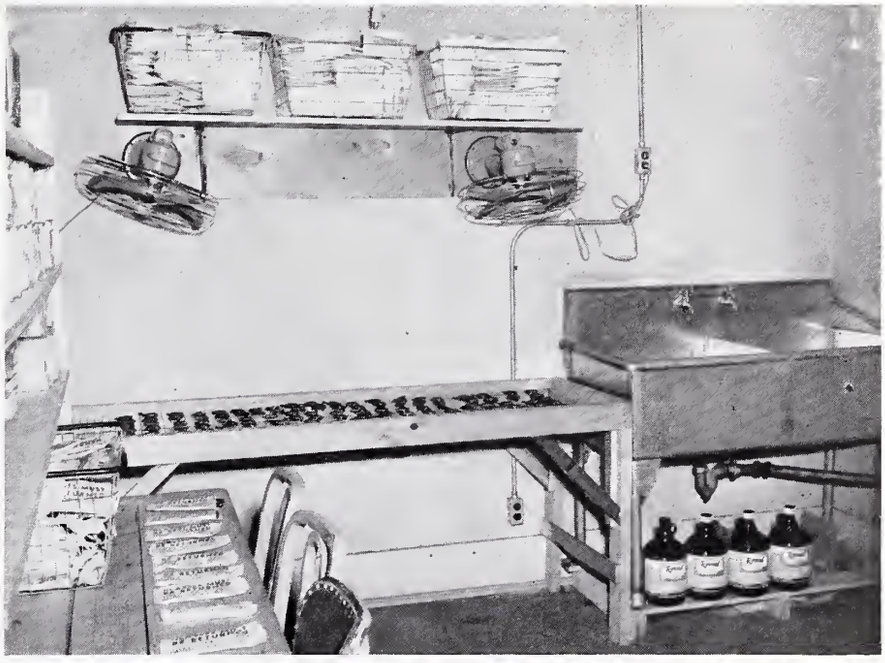
New products are being developed especially for the theatre market (as for example, "Bon Bon" ice cream), and the manufacturers of vending equipment are turning out greatly improved machines as a result of study of theatre operations.

Almost entirely in consequence of theatre sales, popcorn has produced a full-fledged industry. It developed crackle-proof bags and protective boxes to eliminate objectionable noises and soiling. Everyone agrees as to the food value of popcorn.

Efficient methods, and new ideas coupled with new products, can vastly increase sales per person. Smart managers will give this "extra-revenue" source careful study.

At the same time, a word of warning especially to the newcomer in exhibition, may be in order. Some might be inclined to lose sight of the primary purpose of the theatre through becoming closely involved in concession operations. At those times when figures for general operation would reflect a loss without the profits from the refreshment service, one might get off the beam and lose sight of the fact that it is the *entertainment* values you offer your patrons which bring them to the theatre. Refreshment vending is incidental to this.

Sterilizing and Dispensing Set-ups For Permanent-type 3-D Glasses



To facilitate all handling procedures in the use of permanent-type 3-D glasses at Loew's Theatre in Rochester, N. Y., manager Lester Pollock has worked out the set-ups illustrated here. The glasses are prepared for re-use in the room above with these techniques: sterilizing for ten minutes in a disinfecting solution, which is changed continuously by running water in the sink; drying on the wire rack with aid from the exhaust fans above; wrapping in envelopes at the table on the left; and placing the glasses in wire baskets holding 200 pairs each. These baskets are taken to the lobby (photo below) and put in a tray accommodating two baskets, from which they are handed to incoming patrons by the attendant with the request, "Please return the glasses without the bag as you leave the theatre." Having them returned in that way has two advantages, according to Mr. Pollock: It cuts down on loss and breakage, since the patron cannot substitute something else in the envelope and, knowing this, will be more careful with the glasses. Also, it assures the patron that each pair of glasses has been completely sterilized and freshly wrapped before anyone else uses them. Exiting patrons return the glasses on the right, where the tray also holds two wire baskets.



About People of the Theatre

AND OF BUSINESSES SERVING THEM

KENNETH S. ASHWORTH and ARTHUR T. ASHWORTH, owners and operators of the Hallendale drive-in at Hollywood, Fla., recently purchased the Hi-Way drive-in, also in that city.

SUNNIE CRISTOPHER has been named assistant to CARL RINDCEN, manager of Shea's Buffalo theatre in Buffalo, N. Y.

NORRIS WILSON, owner of the Cadiz drive-in, Cadiz, Ohio, was killed last month while on a hunting expedition in West Virginia.

JACK HALL, formerly manager of the Rainbow theatre, Great Falls, Mont., has been promoted to city manager for Fox Inter-Mountain Theatres, Denver, in Caldwell, Idaho.

CORA YOST, formerly with the advertising and publicity department of Fox Inter-Mountain Theatres, has been made assistant manager of the Tabor theatre, Denver.

DAVID SPENCER has been named assistant to WAYNE ROGERS, manager of the Normandy theatre, Miami, Fla.

SHELDON GRENGS has purchased the Town theatre at Fargo, N. D., from GORDON AAMOTH.

Following remodeling and installation of new equipment, the Raleigh theatre at Raleigh, Miss., has been reopened.

LEROY HITCHINGS, owner and operator of a drive-in theatre near Osage, Kan., is now in process of constructing a new one at Osage City, Kan.

LEW SINGER, manager of the Fox theatre at Redwood City, Calif., for Fox West Coast Theatres, has also been named manager of the Redwood theatre there. ROBERT COPES, formerly manager of the Redwood, has been transferred to the East Bay.

JOHN FORD, 62, projectionist and member of MPO Local 162, San Francisco, since 1912, died suddenly December 2nd. He had been working as relief projectionist at the Cinema theatre there.

VIRGIL ALBERSON, co-owner of the Ala-Hi drive-in at High Springs, Fla., died at his home in Ocala last month.

A new Walker-American screen has been installed in the Woods theatre, Chicago, an operation of Essaness Theatres.

Burglars broke into the Ramoa Auto theatre, operated by GEORGE TURLUKIS at Hamilton, Ohio, obtaining some cash and a quantity of theatre tickets.

The Monroe theatre in Key West, Fla., has recently undergone renovations and had its policy changed to first-run product. New installations included a 40-ton air conditioning unit, a screen 24x15 feet, and equipment for 3-D projection. The new equipment was installed by the Exhibitors Service Company of Jacksonville.

Redstone Drive-in Theatres, Boston, is constructing its second drive-in within that city's limits. It will be an 800-car operation located in West Roxbury on the Veterans of Foreign Wars Parkway. A spring opening is planned.

ADAM GOELZ has resigned as manager of the Paramount theatre in Steubenville, Ohio.

LEONARD CONSTANTINI has been named assistant manager of Loew's Ohio theatre in Columbus. He was formerly on the staff of Loew's in Dayton and Pittsburgh.

DAVID SHERMAN has resigned as assistant manager of Stanley Warner's Strand theatre in Hartford, Conn.

RAY ROBINS, owner of the Midway theatre, Los Angeles, has assumed control of the Victoria, formerly operated by CARL YOUNG.

TOM MANN will take over management of the Granada, a Minneapolis neighborhood theatre, around the first of the year and operate it under an "art" policy. The theatre was formerly managed by the Minnesota Amusement Company.

WILLIAM DEMELLO, manager in Cuba for the Westrex Corporation, has been loaned to 20th Century-Fox at its request to assist the staffs of theatre owners and supply dealers in Latin America in the installation of equipment for CinemaScope. Mr. DeMello left New York late in October, and his itinerary includes Mexico, Cuba, Puerto Rico, Venezuela, Colombia, Peru, Uruguay, Brazil, Trinidad and Panama. He has worked closely with the engineering department of Fox and before his current assignment took part in supervising installations for CinemaScope in Syracuse, N. Y., and Baltimore.

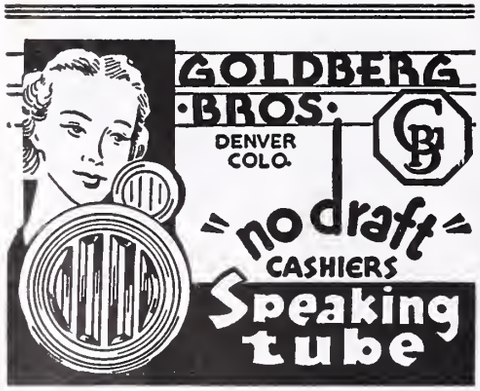
PERCY DUPLISSEY and MATHEWS GUIDRY this month are celebrating the fifth anniversary of their Pat theatre in Lafayette, La.

RICHARD NEWTON, formerly manager of the Northgate theatre in Seattle, has been named to that position at the Paramount theatre, also in that city. The latter theatre was recently acquired by M. M. MESHER, president and managing director of the Portland Paramount Corporation, from the Evergreen State Amusement Corporation, Seattle.

"STARLETS" AND LENSES

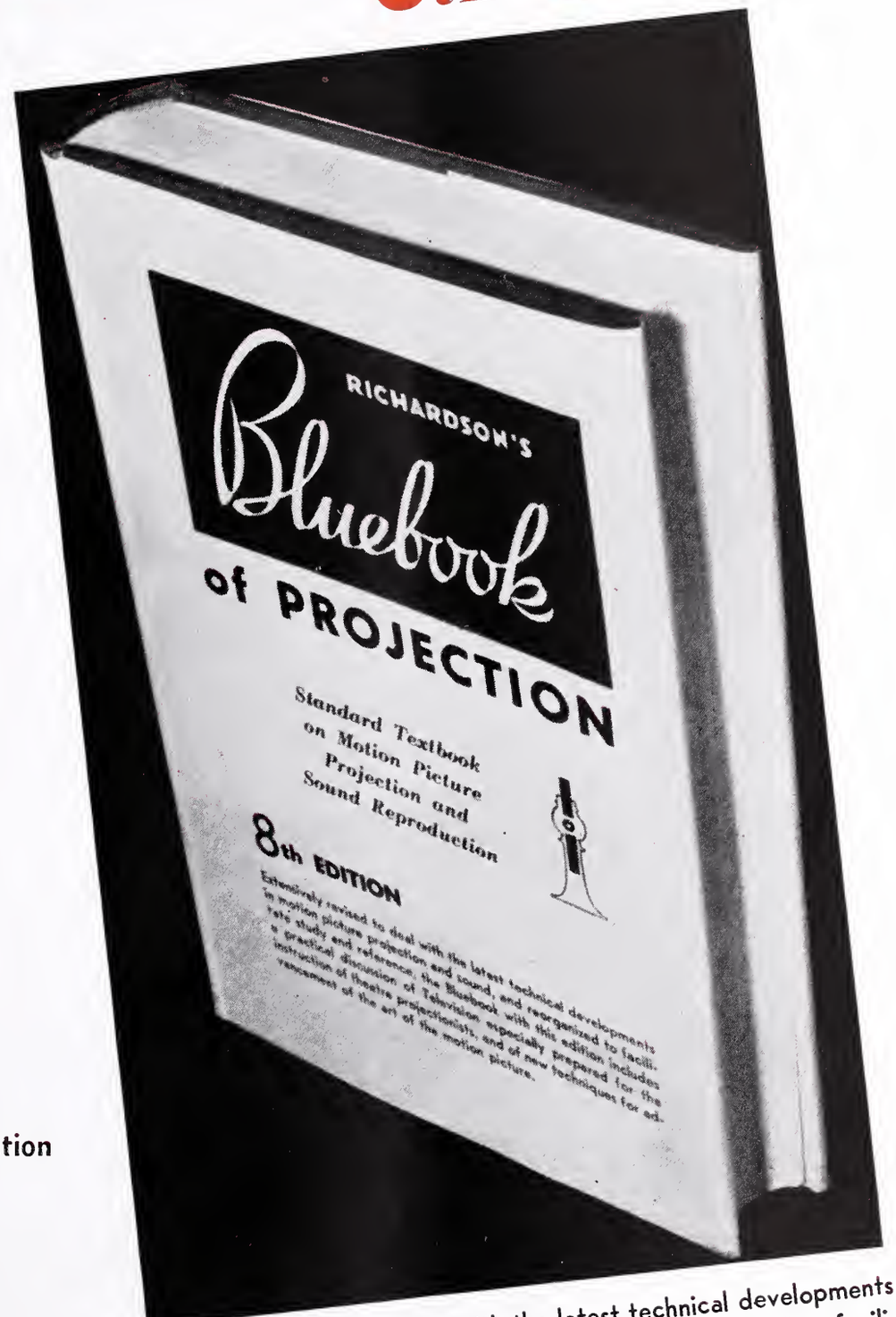


Three potential film stars of 1973 are shown above inspecting three of the new series of f/1.8 "Super-Cinephor" projection lenses recently announced by the Bausch & Lomb Optical Company, Rochester, N. Y. Making their modeling debut are Maureen, 3; Kathy, 4, and Ann, 2, daughters of Robert Callahan of B&L.



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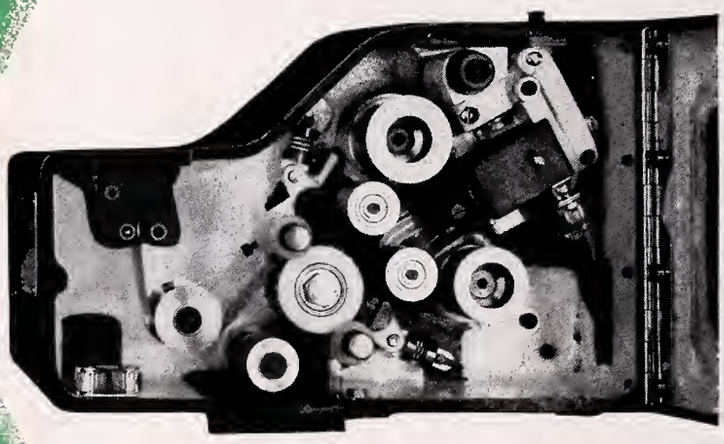
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Because of sheer audience appeal, stereophonic sound has already insured its place in the future theatre. Every new method of projection is linked to the realism of "all-around" sound, and every exhibitor should keep in step to give theatre patrons what they want. SIMPLEX STEREOPHONIC SOUND can easily be paid for by only a fraction of the additional boxoffice revenue, produced by the wonder of new magnetic recording.



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- ★ Roomy white interior with plenty of finger room.
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- ★ Lifetime factory lubricated — never needs oil.
- ★ This all adds up to . . .

MAXIMUM PERFORMANCE • MINIMUM WEAR • LONG LIFE

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY

JANUARY 16, 1954

MOTION PICTURE HERALD

" . . . To win our objectives we must cohere into a strong, united organization of exhibitors . . . "

—S. H. FABIAN in outlining a program for exhibition's ills

REVIEWS (In Product Digest): IT SHOULD HAPPEN TO YOU, SHE COULDN'T SAY NO, THE BOY FROM OKLAHOMA, BOTH SIDES OF THE LAW, CRIME WAVE, THE GREATEST LOVE, THREE YOUNG TEXANS, THE SPICE OF LIFE

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M-G-M's BIG SHOW!
Starring America's No.1 favorites!
LUCILLE BALL
DESI ARNAZ
IN
"THE LONG, LONG TRAILER"
Gorgeous in COLOR!

1924-1954
MGM 30TH ANNIVERSARY JUBILEE

BOOK IT FOR WASHINGTON'S BIRTHDAY
and capitalize on $1,000,000 worth of promotion!



THE GREATEST HOLIDAY ATTRACTION IN YEARS!

NEVER BEFORE SUCH PROMOTION!

Perfect timing for Washington's Birthday!

By the utmost careful planning, every phase of the gigantic promotion of "THE LONG, LONG TRAILER" in magazines, newspapers, radio and TV and countless other outlets is TIMED TO SYNCHRONIZE WITH WASHINGTON'S BIRTHDAY BOOKINGS IN HUNDREDS OF THEATRES.

★

M-G-M MULTI-MILLION READERSHIP!

In its "Picture of the Month" Column alone more than 93 million people will see M-G-M's ad in top national magazines: *Woman's Home Companion, Collier's, Look, True Series, Good Housekeeping, McCall's, Redbook, Cosmopolitan, Parents', American, Seventeen.* Many more millions will see M-G-M's ads in all fan magazines, plus smash teaser and display ads in newspapers.

FABULOUS AD CAMPAIGN ASSIST!

The New Moon Trailer Company, Mercury Cars and Youngstown Kitchens will each run full-page, 4-color ads in: *Modern Romances, Modern Screen, Screen Stories,* Additionally, The New Moon Trailer Company will run full page ads in 4-colors topped by great display for the picture in terrific-circulation Sunday supplements: *American Weekly, American Magazine;* also *Look, Woman's Day, Family Circle, American, Argosy, Redbook, True, Mechanics' Illustrated, Christian Herald, Popular Mechanics, Popular Science, Lifetime Living.* Also, The New Moon Company will schedule local advertising to be placed through dealers at time of playdates.

★

KEY CITY OPENING BALLYHOO!

Duplicates of the exact big New Moon trailer used in the picture will be available to spark the ballyhoo launching of the

(continued on next page)

(continued)

picture in all key-city openings. Local dealers will work with M-G-M field men and theatre Managers for widest exhibition publicity in area around key cities.

★

M-G-M STARLET TRAILER TOUR!

Two beautiful starlets will make national tours, each in an exact duplicate of the New Moon trailer. Each star will make newspaper, radio, TV and other promotional publicity appearances. A New Moon representative accompanies each trailer as MC and all field men have itinerary and special kit for planning glamorous promotion.

★

NEW MOON REPRESENTATIVES READY!

See press book for 3 full pages of names and addresses of New Moon trailer dealers. Contact the one in your locality for showmanship tie-up. Inquire about display accessories available for mutual profit.

★

CO-OPERATIVE AD LAYOUT!

Co-operative ad layout in press book shows how you can get your newspaper to solicit space from local New Moon dealers, Mercury car agencies and others.

★

PHILIP MORRIS GIANT PLANS!

Philip Morris, sponsors of the No. 1 TV program "I Love Lucy" starring Lucille Ball and Desi Arnaz will promote the M-G-M movie that stars these great favorites in an unprecedented campaign.

★

TV PLUGS "LONG, LONG TRAILER" REACH 50 MILLION WEEKLY!

During February and March there will be plugs for "THE LONG, LONG TRAILER" on the TV program "I Love Lucy" over CBS-TV reaching 50 million every week. Contact your Philip Morris man for local tie-ins and dates.

★

500 FIELD MEN READY!

Philip Morris representatives will work with you. Their names and addresses are in the press book. 500 field men and salesmen are ready for you!

CARDS BLANKET NATION!

Philip Morris have prepared tie-in window cards and posters in several sizes which they will plant by the thousands in tobacco stores, supermarkets, drug chains.

★

MERCURY DEALERS ACTIVE!

Mercury car dealers nationwide will cooperate in promotion for their car used in the picture. Contact local agency.

★

7-FOOT STANDEE!

Wait till you see the smash standee, 7-feet high, 4-feet wide in 6-colors! At N.S.S. Branches. It's a wow.

★

29 NATIONAL TIE-UPS!

A list of 29 national tie-ups of Desilu Manufacturers (featuring Lucille Ball and Desi Arnaz) is shown in the press book. A wealth of promotional possibilities in this.

★

USE THE PRESS BOOK!

The showman campaign book on "THE LONG, LONG TRAILER" is a treasure chest of tie-ups, complete plans easy to apply to any situation, sock advertising.

★

EVERYTHING SYNCHRONIZED FOR HOLIDAY BOOKINGS!

Read These Trade Press Raves!
Then Call Your M-G-M Branch!

"Funniest in a long time. Figures to equal box-office sensation 'Father of the Bride'." —*M. P. Daily.* "Big box-office. Exploitation natural."—*Variety.* "Sock entertainment." —*Film Daily.* "Excellent. A rare and wonderful thing. Will attract all customers."—*M. P. Herald.* "Shrewdly timed piece of casting. Top business. Happy customers. Saturated with merchandising opportunities."—*Boxoffice.* "Hilarious comedy. Record-breaking returns."—*Showmen's Trade Review.*

— ★ —

M-G-M presents LUCILLE BALL, DESI ARNAZ in "THE LONG, LONG TRAILER" with Marjorie Main • Keenan Wynn • Screen Play by Albert Hackett and Frances Goodrich • Based on the Novel by Clinton Twiss Photographed in Ansco Color • Print by Technicolor • Directed by Vincente Minnelli • Produced by Pandro S. Berman

All hail the Chief!! The Top Man in Show Bu



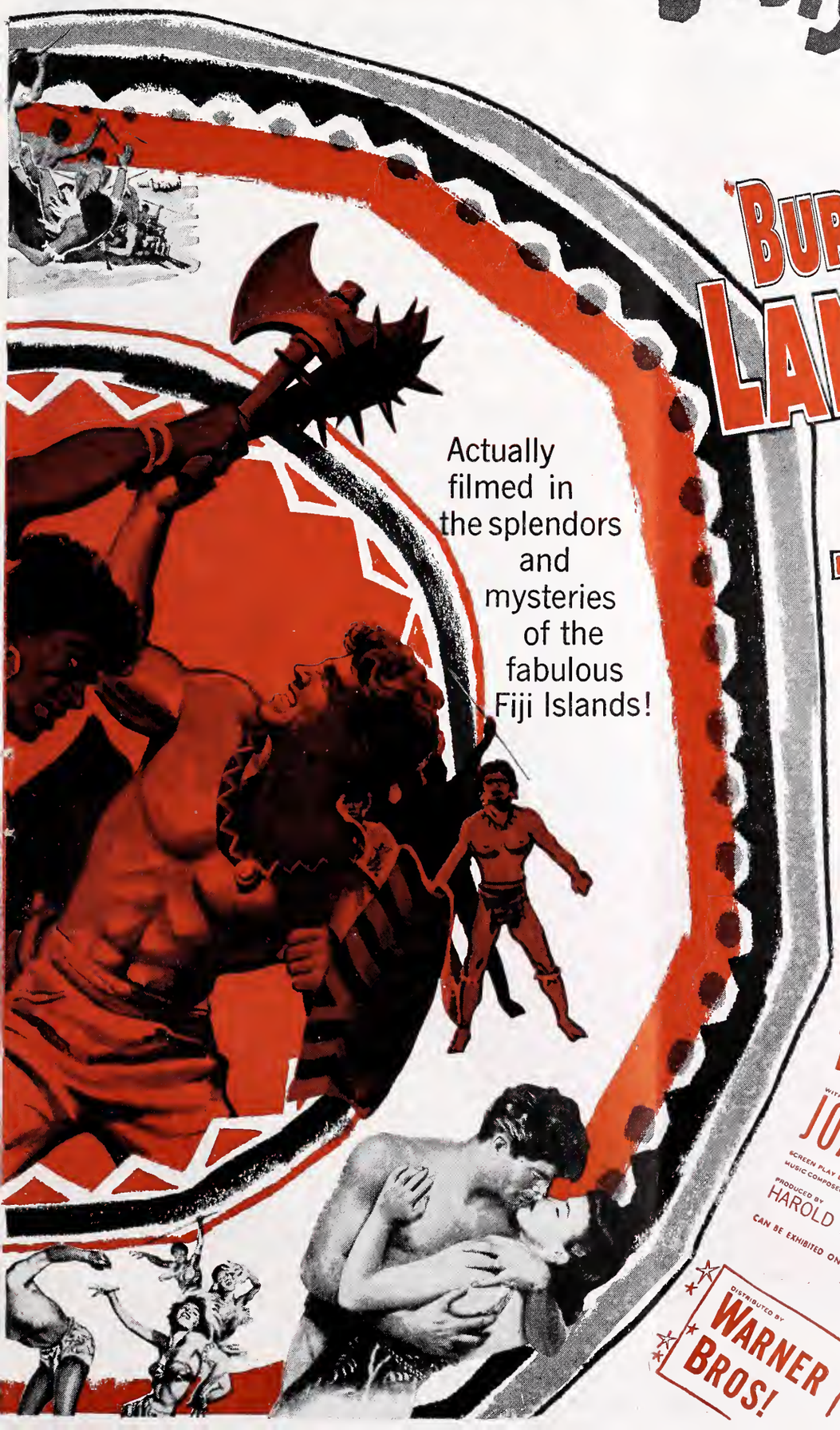
THE SEND-OFF IS SUPER-ROYAL AND EVERY DATE IS MIGHTY MAJESTIC!

25 ENGAGEMENTS UNDER WAY IN STRATEGIC PRE-RELEASE PUBLICITY BUILDUP!

THE WORD-OF-MOUTH IS BOOMING — AND BUSINESS IS LIKEWISE!!!

NATIONAL RELEASE THIS WEEK!

siness is His Majesty O'keefe!



Actually filmed in the splendors and mysteries of the fabulous Fiji Islands!

BURT LANCASTER

as the lost pearl-trader from Savannah, Ga. who became ruler of 10,000 savage Fiji warriors!

"HIS MAJESTY O'KEEFE"

COLOR BY TECHNICOLOR

WITH JOAN RICE

FROM THE BEST SELLER BY LAWRENCE KLINGMAN AND GERALD GREEN

SCREEN PLAY BY BORDEN CHASE AND JAMES HILL

MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

DIRECTED BY BYRON HASKIN

PRODUCED BY HAROLD HECHT

CAN BE EXHIBITED ON WIDE SCREENS

DISTRIBUTED BY WARNER BROS!



*Have you seen the grosses, in theatres large and small, on 20th's "THE ROBE," "HOW TO MARRY A MILLIONAIRE," "BENEATH THE 12-MILE REEF" and "KING OF THE KHYBER RIFLES"!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 3

January 16, 1954

What the Code Is About

IT is not to be expected that all who currently are criticizing the Production Code and its administration do actually know what it is all about. It therefore is doubly important that members of the industry should understand its principles and purposes. When asked, or the occasion indicates, they should be able to explain what the Code is and what it is not.

The fact that the Code has been at work for the benefit of the industry for nearly a quarter of a century does not mean that it is well or widely comprehended. The current controversy may be of lasting benefit if as a result exhibitors, distributors and the creative workers of Hollywood—and the so-called "opinion makers" among the general public—gain a fundamental grasp of what is involved in the Code system.

Much of what has been said and written about abolishing, revising or amending the Code has tended, deliberately or indeliberately, to confuse. The heart of the matter is simple. The Code's purpose and the means adopted to attain its end are not occult or complex.

The whole aim of the Code may be reduced to one short sentence:

Motion pictures should not be produced which tend to lower the moral level of spectators.

All the principles and specific applications of the Code document are simply guides in applying the purpose of the Code summarized in that sentence.

Motion pictures of an entertainment character have no direct obligation to educate or morally elevate. They do have an obligation not to lower the moral standards of members of the audience. In the same measure purveyors of food have an obligation to make sure that their products do not physically harm consumers.

The Code answers broadly the question of what in motion pictures may lower the moral level. The basic point is that incidents of a picture which discredit human or divine law or arouse sympathy for the violation of law are those which harm viewers morally.

Those who deny that motion pictures can affect the moral standing of spectators either have little or no belief in or loyalty to morality of any kind or assume that films are without influence on thought and behavior. Neither viewpoint is tenable. All personal, business, national and international life depends on general acceptance of moral standards. The great power of the screen is not to be denied by experienced persons.

The specific provisions of the Code are intended to help producers handle the subject matter of films in ways that are calculated not to do moral damage to audiences. Motion pictures made by the member companies of the Motion Picture Association which subscribe to the Code are intended for universal exhibition to audiences of all ages. Therefore the application of the Code gives due weight to these circumstances. If some motion pictures were made for exhibition exclusively to mature persons, application of the Code principles would differ in emphasis.

Within the framework of the Code there are some subjects but not many which are not acceptable for screen entertainment. With most stories it is a matter of treatment which determines whether moral harm may be done. Obviously sympathetic and triumphant treatment of violations of law could lead to an increase in juvenile, and in adult, delinquency.

Critics of the Code are singularly quiet when asked for specific suggestions for revision. This may mean that most of them want no Code at all—no restraints.

The Code has never been viewed as a perfect and unchangeable document. Provisions concerning specific applications have been changed and will be changed from time to time. In fact a number of these suggestions have been made by the Production Code Administration itself.

Whether a Code existed or not, producers of motion pictures would still be under the same obligation to make films that would not harm spectators. Adoption of the Code represented a solemn pact between the American industry and the American public that wholesome films would be made. The faithful administration of the Code for more than two decades by Joseph I. Breen and his associates has been of outstanding public relations and dollars-at-the-box-office benefit to the American motion picture industry.

Neither the Code nor its administration will be scrapped to satisfy the purposes of those who, despising all regulation and restraint, would like to encourage the industry to policies of license that would be disastrous—morally and economically.

■ ■ ■

¶ An indication of the growing acceptance by the American public of British motion pictures is given in a year-end report by Harry Fellerman, executive sales head of the special films division of Universal. It was noted that J. Arthur Rank productions received over 15,000 bookings in the United States during the past year. The record is especially significant when it is pointed out that there are fewer than 500 of the so-called "art theatres" which show regularly pictures made outside the United States. Such pictures must have a particular appeal in order to obtain general circuit and small-town bookings. So far as the U.S. was concerned the top British stars of 1953 were Queen Elizabeth II for "A Queen Is Crowned" and Alec Guinness for three of his comedies.

—*Martin Quigley, Jr.*

Letters to the Herald

Confidence

To the Editor:

There are too many showmen who have thrown up their hands in despair. I for one have great confidence in the future of the movie industry.—*ARTHUR J. SILBERMAN, Exhibitor, Chicago, Ill.*

Keep 'em Coming

To the Editor:

All I can say at this time is that Hollywood is making pictures the public wants. Keep them coming.—*ANTHONY COUTSOUMBIS, Manager, Loew's Ritz Theatre, Pittsburgh, Pa.*

Can Be Beat!

To the Editor:

Television *can* be beat. We should have more like "Shane" and "From Here to Eternity." 3-D is dead, except for youngsters. Give 'em glasses, speakers, wide screens, screens on the ceiling, etc., but if we don't have something to put on the screens, poof!!!—*JOE WALSH, Smalleys Theatre, Johnstown, N. Y.*

More Comedy

To the Editor:

More comedy is needed. Be it corny or otherwise, more comedy. The color cartoons draw almost as well as the features. I think the drive-ins have proved this.—*GEORGE M. SLAUGHTER, Auburn-Opelika Drive-In, Opelika, Ala.*

Shooting Abroad

To the Editor:

Don't make so many of our pictures abroad!—*JOSEPH J. GREENE, Manager, Harbor Drive-in Theatre, Torrance, Calif.*

Shorter Films

To the Editor:

Why a ninety-minute feature on six reels when five reels would be perfect? More human true life features in the price range for the smaller theatres would be welcome. —*DON L. TRACY, Manager, Grand Theatre, Carrington, North Dakota.*

Drop "Gimmicks"

To the Editor:

Here's a tip to producers! Stop fooling around with gimmicks and get down to the business of making good pictures. Everyone in the industry knows that current releases and those from a few years back are not nearly as consistent as those of 10 to 15 years ago. It is my opinion from an exhibition standpoint, going back to 1935 and taking them over again as they come, would be preferable to accepting those coming through now.—*Exhibitor, McIntosh, Fla.*

EXCELLENT JOURNAL

TO THE EDITOR:

I look forward each week to your excellent journal and enjoy reading it immensely from cover to cover.—DAVE S. KLEIN, Managing Director, Astra Theatre, Northern Rhodesia.

Family Pictures

To the Editor:

Let's have more pictures for the family. Good musicals, comedies, Westerns and good drama would help fill our theatres. Give us good pictures and we won't have to worry about TV.—*Exhibitor, White River, South Dakota.*

Get the Tax Off

To the Editor:

Get the admission tax off and CinemaScope into the drive-ins!—*Exhibitor, Kingsville, Texas.*

Modernization

To the Editor:

All theatre owners should take a look at the big department stores, super-markets, etc., then look at their theatres and ask themselves just one question: "Have I kept up with modernization in my theatre as much as these other businesses have?"—*Exhibitor, St. Petersburg, Florida.*

Need More Comedy

To the Editor:

We need more comedy—less drama!—*Exhibitor, Nevada, Mo.*

3-D "Goofed Up"

To the Editor:

Spend more money on production and stories. We had a good thing in 3-D until they goofed it up with a bunch of sorry pictures.—*Exhibitor, Arlington, Texas.*

MOTION PICTURE HERALD

January 16, 1954

JUSTICE Department sees no need of changes in Consent Decrees Page 12

FABIAN urges united exhibitor front, proposes six points Page 13

MEDIATION committee is set up by local exhibitor unit Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

NATHANSON acquires control of Associated Screen News, Canada Page 16

VARIETY CLUB total of charity aid to date put at $50,000,000 Page 16

TAX fight best hope during current session seen in reduction Page 17

LEVY of TOA sees dangers in recent high court Crest case verdict Page 17

RKO understood re-submitting "French Line" to PCA scrutiny Page 20

NEWSPAPER and state censor defend trade's Production Code Page 20

SUPREME COURT studying state censor issue following arguments Page 22

DISNEY Productions reports net profit gain to $510,426 Page 23

EISENHOWER asks Taft-Hartley relaxation for amusement industry Page 23

RANK pictures reported having best year in U.S. exhibition Page 23

REPUBLIC announces plans for release of twenty-nine features Page 24

BRITISH industry to take tax cut plea to Government Feb. 4 Page 26

MEXICAN production industry in 1953 showed sharp decrease Page 30

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 32

SERVICE DEPARTMENTS

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Release Chart by Company Page 2149

PEOPLE like Sadie Thompson flat as well as round. So says Columbia. It ran the film last week in 3-D at the Byrd, in Richmond, Va., and in 2-D at the State there; and, in Sacramento, at the Tower and Del Paso in 3-D and at the Esquire in 2-D. Whatever the medium, the results were about the same. Couple this with the fact that many exhibitors not equipped for 3-D want "Miss Sadie Thompson" —and you have a reason for Columbia changing its policy of exhibiting the picture only in 3-D.

▶ Drive-in exhibitor Ben Bronstein, out in Palm Springs, where they ran that Telemeter test, is asking the Justice Department to investigate the matter. He says he was told by Paramount, half-owner of Telemeter, that he must allow Telemeter, going into people's homes, to buy Paramount pictures, day and date or even before. He also adds that Paramount's agreement with Palm Springs theatre owner Earl Strebe—whereby the picture at Mr. Strebe's theatre was Telemetered into homes —puts Paramount into exhibition and therefore violates the Federal consent decree.

▶ Research in motion picture advertising was pointed up last week in New York by three executives of the Cunningham and Walsh agency, which handles the Universal account. The men, Gerald Tasker, Anthony Chevine, and John S. Williams, suggested to the Showmanship School of the Associated Motion Picture Advertisers that managers be instructed to use "panels" of patrons to ascertain opinion; and they also noted the necessity of ascertaining the influence of certain types of advertising. Mr. Williams commented that research had upset some traditional art and copy approaches.

▶ MGM's first CinemaScope effort, "Knights of the Round Table" appears to have obtained a gross of over a million dollars in 21 engagements. Sixteen of these were held a second week; eight, a third.

On the Horizon

▶ A New York Assemblyman this week is trying to put through a bill requiring theatres with 3-D to post a sign "at least one foot high" near the boxoffice. The sign would read: "Polaroid glasses required to view picture". Assemblyman Daniel Kelly says merely that his measure is required because there are many techniques which the public may confusedly believe to be 3-D. At this point, the measure could be a plug for Polaroid, for 3-D — or for CinemaScope.

▶ The social security tax will apparently stay at the increased 2 per cent rate. The Administration said it would not renew its request of last year that the rate go back to 1½ per cent, and House Ways and Means Committee chairman Reed (R., N. Y.) says he sees "absolutely no possibility" of any change now.

▶ New York's new mayor, Robert F. Wagner, Jr., has had some pretty startling things to say lately. He's against some taxes. For one thing, he'd like to reform the city's financial methods. Writing to Governor Dewey about the city's problems, in extenso, he even asked that the city's unused authority to levy a five per cent tax on amusements, be withdrawn. Such a tax, he said, "would hit industries already taxed to the hilt by the Federal Government and possibly would drive many of them, faced with TV competition, out of business entirely."

▶ Those curfew proposals are with us again. Theatre managers want to strangle vandals and curb crime; but curfews raise problems. As the "Kansas City Star" pointed out the other day in comment about a proposed curfew considered by the City Council there, because the law would ban persons under 17 on streets after midnight, a manager would have to clear his house by midnight or be guilty of a misdemeanor. In fact, he'd have to begin much before midnight; and he'd have to ascertain the ages of his patrons, itself an improbability.

▶ The television industry will ask Congress to spell out in greater detail just what the industry's obligations are in providing free time for the airing of controversial public issues.

Press Features Fame Poll

The Ten Best Money Making Stars of 1953, 22nd annual poll of exhibitors by The HERALD for "Fame," this year was accorded wide newspaper, magazine and radio coverage upon its publication December 31. In New York and Hollywood newspapers ran feature stories on the results of the poll on their amusement pages with special coverage in the "New York Times," the "Los Angeles Mirror," and the "Hollywood Citizen News." In addition, nationally syndicated columnists like Louella Parsons and Edwin Schallert featured it; the "Detroit Free Press" critic Helen Bower wrote a column about it; the "New York Daily News" made it the subject of a Sunday editorial, and "Time" magazine covered the results in its cinema section.

The Top Ten this year were Gary Cooper, Martin & Lewis, John Wayne, Alan Ladd, Bing Crosby, Marilyn Monroe, James Stewart, Bob Hope, Susan Hayward, and Randolph Scott.

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This week in pictures



DAY AND NIGHT the lines continued, at the Warfield, San Francisco, after a campaign on MGM's "Knights of the Round Table" which for intensity was unusual, and which had as climax a parade of knights in armor.

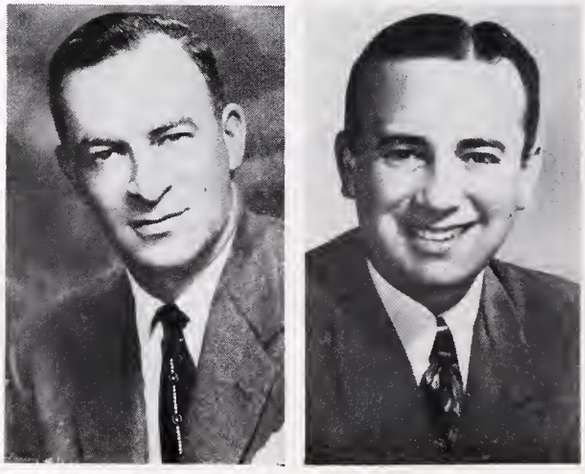


by the Herald

NORMAN PANAMA, above, and Mel Frank, producers of the Paramount release, "Knock on Wood," starring Danny Kaye, are in New York planning promotion. They believe strongly in television advertising, Mr. Panama said, disclosing trailers for that medium were filmed during production. He added he and Mr. Frank, aided by Mr. Kaye, intend to promote the picture personally during its openings.



MONDAY MORNING "Coffee Hour" in Lubbock, Texas—a forum during which the town's showmen discuss common problems. Above, in order, are Marvin McLarty, Circle Drive-In; Preston Smith, Smith Theatres; J. B. Rhea, Video Theatres; master Frank Baker, Fred Baker, Midway theatre; Wallace Blankenship and Wesley Blankenship, Wallace Theatres; W. O. Beardon, Beardon Theatres; J. B. Beeson, Red Raider Drive-In.



PAUL N. LAZARUS, JR., left, and Leo Jaffe last week were named vice-presidents of Columbia Pictures. Mr. Lazarus is in charge of advertising and publicity. Mr. Jaffe has been assistant treasurer.



ON THE SET of Paramount's "Rear Window," star Jimmy Stewart is host to fellow Pennsylvanians David E. Milgram and wife. Mr. Milgram heads Milgram Theatres, eastern Pennsylvania circuit.





CEREMONIES, above, as Calvin Johnson, center, head of the Paramount New Orleans branch shipping department, was inducted into the company's 25-Year Club and received an engraved wrist watch and stickpin. With him, left to right, are branch manager William Holliday, head inspectress Lillian Flick, booker Irma Rogers and salesman Edgar Shinn.

THE FIRST PRINT of Warners' "Born to Ski," a two-reel subject, is presented at the Wakefield theatre, Wakefield, Mass., to David Hodgdon, manager, right, by John W. Roberts, who photographed and directed. At the left are Gardner Campbell and Clayton A. Ballou.



IN PUERTO RICO, at the opening of 20th-Fox's "The Robe." Receiving guests at the Music Hall theatre, in San Juan, are Rafael Ramos Cobian, left, owner of Cobian Theatres, and Henry King, manager of the 20th-Fox exchange.



IN WASHINGTON, at installation ceremonies for new Variety Tent No. 11 officers in the Willard Hotel clubrooms. Above, Victor J. Orsinger, right, retiring 1953 chief barker, receives a plaque from Morton Gerber, 1951 chief barker. The new chief barker is Jack Fruchtman. Other officers are Alvin Q. Ehrlich, first assistant; Joseph Gins, second assistant; Phil Isaacs, property master; Sam Galanty, dough guy.

SCALE STIPULATION NOT PRICE FIXING, U.S. SAYS

Justice Department Sees No Decree Violation in Complaints to Date

by J. A. OTTEN
in Washington

The Government is not going to put its foot in the industry's machinery at this time, either to help the small exhibitor, or for any other reason. Furthermore, it apparently feels some of the business practices of which the exhibitor complains, are not at all bad, or exaggerated, or repairable with some small mending, or unprovable.

This came at mid-week from the Department of Justice, authoritatively, and at length. Particularly featured was the fact that the Department does not feel that discussion of admission price charged by motion picture theatres violates the decree.

Assistant Attorney General Stanley Barnes, who runs the Department's anti-trust division, wrote the Senate Subcommittee on Small Business that the division doesn't plan now to reopen the Paramount anti-trust suit decree by which the industry currently is governed. He also added opinions which make bad reading for the people who have been complaining about price fixing, forced clearances, and pre-releases. These opinions are in answer to questions submitted some time ago by the Subcommittee.

For one thing, apropos of the RKO Radio instructions to salesmen on "Peter Pan" and "Hans Christian Andersen," Mr. Barnes outlined the preferred licensing system and said it "does not constitute the fixing of minimum prices for admission by the parties to the license agreement; and hence it is a proper method by which to determine film rental to be paid by an exhibitor to the distributor."

Furthermore, about the asking of information from an exhibitor—this, too, Mr. Barnes sees as proper, if "germane" and is not price fixing. He explained that good pictures are licensed in early runs on percentage—and that, therefore, what the exhibitor charges will be important to the distributor. He said, in his letter:

"Therefore, when a distributor asks an exhibitor for this information for the purpose of evaluating the exhibitor's bid, this does not, without more, constitute the fixing of admission prices, for the information is germane to such an evaluation.

"However, the exhibitor cannot be required to charge the admission prices which he advised the distributor he proposed to charge. That would be the fixing of minimum admission prices."

SIX ATTORNEYS WATCHING DECREE

Although there were only 17 complaints about industry business practices from July to November 17, when he wrote the opinion-packed letter which makes the news story on this page, there are plenty of Department of Justice attorneys available for the film business, Assistant Attorney General Stanley Barnes said. Six men give all or almost all of their time to film matters. Five more spend part of their time on it. "We believe at least a fair share of personnel have been assigned to motion picture matters," Mr. Barnes said.

Mr. Barnes also told the Subcommittee that Ruben Shor, of Cincinnati, who had complained of the matter, had no more trouble with "Peter Pan" prices after the Department wrote RKO. RKO wrote Samuel Goldwyn, and the latter issued a statement. RKO reviewed the subject, and instructed its salesmen anew that there were to be no agreements with exhibitors about admissions.

Anent the situation of the small exhibitor, Mr. Barnes commented that only 17 complaints were received by his Department between July, 1953, and November 17, when he wrote his letter.

And, he declared: "Many of these, we feel after study, properly should be left for determination by negotiation between the parties concerned.

Delivered Opinion Also About Pre-Releases

Mr. Barnes also delivered an opinion about pre-releases, which exhibitors contend have been violating the decree. Whether they do, he said he believes, depends on whether there is agreement between the distributor and the exhibitor that the pictures may not be shown for a period of time in other theatres.

"Since the distributors," he said, "when pre-releasing a picture, have refrained from specifying how long a time must elapse between the pre-release run of a picture and other runs in other theatres, it cannot be categorically stated in the absence of proof of such an agreement that the pre-release practice involves the granting of improper clearances."

Mr. Barnes conceded the validity of exhibitor complaints about pressures and agreements in pre-releases in a discussion of "what we believe to be the dangers in the pre-release practice."

Exhibitors have complained to him that distributors attempt to force them to put prices at certain levels during pre-releases. They have added if they resist, they don't get the picture. According to Mr. Barnes, whenever any picture is pre-released:

"There is a serious danger that conduct may take place from which agreements between the exhibitor and the distributor relating to admission prices can fairly be implied."

Also, he added, there was danger of conduct "taking place" from which agreements on illegal clearances "might be implied."

The increase in pre-releases is "of concern," he wrote, because it accentuates the dangers to which he referred. It accentuates these because the opportunities are increased.

"Moreover," he added, "it also accentuates them because the very fact that a large number of pictures are being pre-released, which play at only advanced prices and which are licensed for other runs only after a period of time substantially in excess of when they would normally play on such runs, tends to establish a pattern of doing business on the part of the distributors which of itself furnishes some basis for inferring a purpose to enter into agreements with exhibitors to fix admission prices and to grant improper clearances."

New York Newspaper Begins Movie Contest

The second annual "New York Journal-American" Annual Movie Contest began January 10, with the assistance of the Hearst interests in that city, and the Organization of the Motion Picture Industry, a unit comprising the exhibition interests there. Readers are asked to scrutinize the columns of movie critic Rose Pelswick and choose the best three films of 1953; the best male star, best female star; the best male supporting player; best female supporting player; and best discovery. Top prize is $500; the total is $1,000. First-run Broadway houses are donating 25 passes daily to early letter writers. The winners also will be guests at a cocktail party.

Publicists Win Five Per Cent Increase on Coast

HOLLYWOOD: Retroactive to October 26, a new contract between the Screen Publicists Guild and the Association of Motion Picture Producers has been agreed to. It provides a five per cent salary increase and other benefits, is subject to reopening October 25, 1955 or at any earlier date if living costs in Los Angeles rise five per cent above those of October 15, 1953, and runs to October 25, 1957. Senior publicists are given $210 weekly, instead of an hourly rate of pay. Publicists also are taken into the industry's general pension plans.

URGES UNITED EXHIBITOR FRONT, 6-POINT PROGRAM

Fabian Asks 'Enlightened' Distributor Policy and Arbitration System

PHILADELPHIA: A six-point program, comprising the needs of a more successful exhibition industry, was outlined here Monday night by S. H. Fabian, president of the Stanley Warner Corporation and the Stanley Warner Cinerama Corporation, at the gala 30th Anniversary Dinner of the Philadelphia Variety Club.

Sharing the speaker's spotlight with Mr. Fabian at the Bellevue-Stratford was Spyros P. Skouras, president of 20th Century-Fox. The dinner also was an occasion to honor Tent 13's retiring chief barker, Ralph Pries, an executive of the Berlo Vending Company, and to mark the induction of Mr. Pries' successor, Norman Silverman, Republic Pictures' local branch manager. Max Youngstein, vice-president of United Artists, was toastmaster.

City and State Leaders Present at Dinner

The presence of Mr. Fabian, a top exhibition figure, and Mr. Skouras, the man responsible for CinemaScope, attracted to the dinner not only hundreds of members of the film trade, but city and state leaders in addition to numerous delegates from neighboring states.

Mr. Fabian's six-point program climaxed a very optimistic speech in which he described the industry as recently having come through 20 months of "upheaval, turmoil and revolution . . . still alive, with a greater future than its wonderful past."

In the six points he:

1. Called for abolition of the Federal admissions tax;

2. Cited the need for exhibitors to "cohere into a strong united exhibitor organization;"

3. Demanded more enlightened producer-distributor policy toward exhibitors;

4. Backed Leonard Goldenson's suggestion that exhibition interests finance their own production "if the present seller's market is not cured in a reasonable time;"

5. Suggested that exhibitors take the initiative in theatre TV if current projects do not "get off the ground;" and

6. Called for establishment of an arbitration system "whether exhibitor unity is delayed or not."

Of all the roadblocks facing exhibition, the strongest are the ones posed by distributor-producers who "do not have enough enlightened self-interest to help exhibitors stay in business," Mr. Fabian charged. "Exhibition set the pace that led this industry from the dime store theatres to the de luxe picture palaces. . . . As exhibitors made money, they poured it back into bigger and better houses. . . . It was this audience building exhibition policy which enabled studios to earn the film rental which made possible the expansion and development of Hollywood as the world's movie center.

"It was the size of the audience, not the size of the film percentage which made this wonderful growth possible."

The Stanley Warner chief called for the establishment of "more normal film rentals," describing the current period as a seller's market for distributors with films in the new techniques in short supply.

"As the public demonstrates they'll buy these new pictures, more features will be made in the new media," he said. "As more theatres equip, the cost of equipment drops. With more picture product, the price of film must fall. We then move into a more normal market with supply and demand in better balance . . . that is why in my mind there can be hope and optimism ahead for exhibition."

Welcomed Multiplicity of New Screen Techniques

Mr. Fabian said he welcomed the multiplicity of new screen techniques, but added that the conventional form should not be neglected. Hollywood should choose the media to suit the stories without abandoning any method of proved worth. "The more media the better," he said, describing the theatre of the future as being "all-purpose, all-media."

Concerning television, Mr. Fabian said exhibition's demands up to now have been only negative, revolving principally around the fear that television would get some studios' film libraries. But, he added, "it is not enough to hold our ground.

"We must make a positive demand upon the studios; that through selection, foresight and deliberate planning they concentrate upon subject matter and story material which is non-competitive and outside the limits of television."

Theatre TV, he predicted, with a far-flung network of installations, could bring together "the greatest audiences ever assembled for a single performance—an audience of a million for one attraction, one time, is not impossible."

The circuit executive said that the exhibitors' hand would be enormously strengthened if theatre owners stood together "in one national organization. Distributors must listen to the voice of the exhibitor—if it is a voice from all exhibitors."

Further along he added that "whether exhibitor unity is delayed or not, the establishment of an arbitration system is indispensible." It is, he said, "basic to mutual good will within the industry."

Mr. Skouras, in his talk to the Philadelphia group, expressed certainty that the downward trend of the last six or seven years at the box office has now been reversed, crediting CinemaScope with the upswing. Mr. Skouras said that the disadvantage which motion pictures have suffered because of the competition of television has been largely overcome. The 20th-Fox president also mentioned the future application of the Eidophor theatre TV system to CinemaScope.

MPA COMMITTEE TO WEIGH ARBITRATION

S. H. Fabian's call for the establishment of an arbitration system, one facet of a six-point program outlined by him in a speech before the Philadelphia Variety Club Monday, is among the top items of importance on the early 1954 agenda of the distributors committee of the Motion Picture Association of America. The committee, under its new chairman, Charles Boasberg, general sales manager of RKO Radio, also will give early consideration to a proposal, made by Theatre Owners of America, for periodic exhibition-distribution meetings, and to a plan to set up central shipping centers in key cities.

Mediation Unit Named

NEW ORLEANS: Allied Theatre Owners of the Gulf States has appointed a committee to mediate any bidding situation in which one or more of the parties involved are interested in effecting a "split deal" settlement.

In appointing the committee Abe Berensen, president of Gulf States Allied, said that while his organization did not propose to "stick its nose into other people's business," it stands ready to help solve so-called impasses and "impossible" situations.

The committee consists of T. G. Solomon, head of Solomon Theatres, McComb, Miss.; E. R. Sellers, co-owner of a drive-in circuit in Louisiana; L. E. Downing, Brookhaven, Miss., and L. C. Montgomery, president of Delta Theatres.

At a board meeting at which the committee was appointed, plans also were made for the unit's annual convention scheduled for March 28-April 30 at Edgewater Park, Miss.

NOW! Four great from Twe



Your hottest new boxoffice personality!

Leonard Goldstein presents

JACK PALANCE

in

MAN IN THE ATTIC

co-starring

CONSTANCE SMITH · BYRON PALMER

Produced by ROBERT L. JACKS · Directed by HUGO FREGONESE · Screen play by ROBERT PRESNELL, JR. and BARRE LYNDON

A Panoramic Production · Released by 20th Century-Fox



The screen's three most exciting young stars!

Panoramic Productions presents

MITZI GAYNOR · KEEFE BRASSELLE · JEFFREY HUNTER

in

THREE YOUNG TEXANS

TECHNICOLOR

Produced by LEONARD GOLDSTEIN
Directed by HENRY LEVIN
Screen play by GERALD DRAYSON ADAMS
Released by 20th Century-Fox

exploitation naturals
ntieth Century-Fox!



Big Stars! Big Outdoor Action!

VAN JOHNSON · JOANNE DRU

in

THE SIEGE AT RED RIVER

TECHNICOLOR

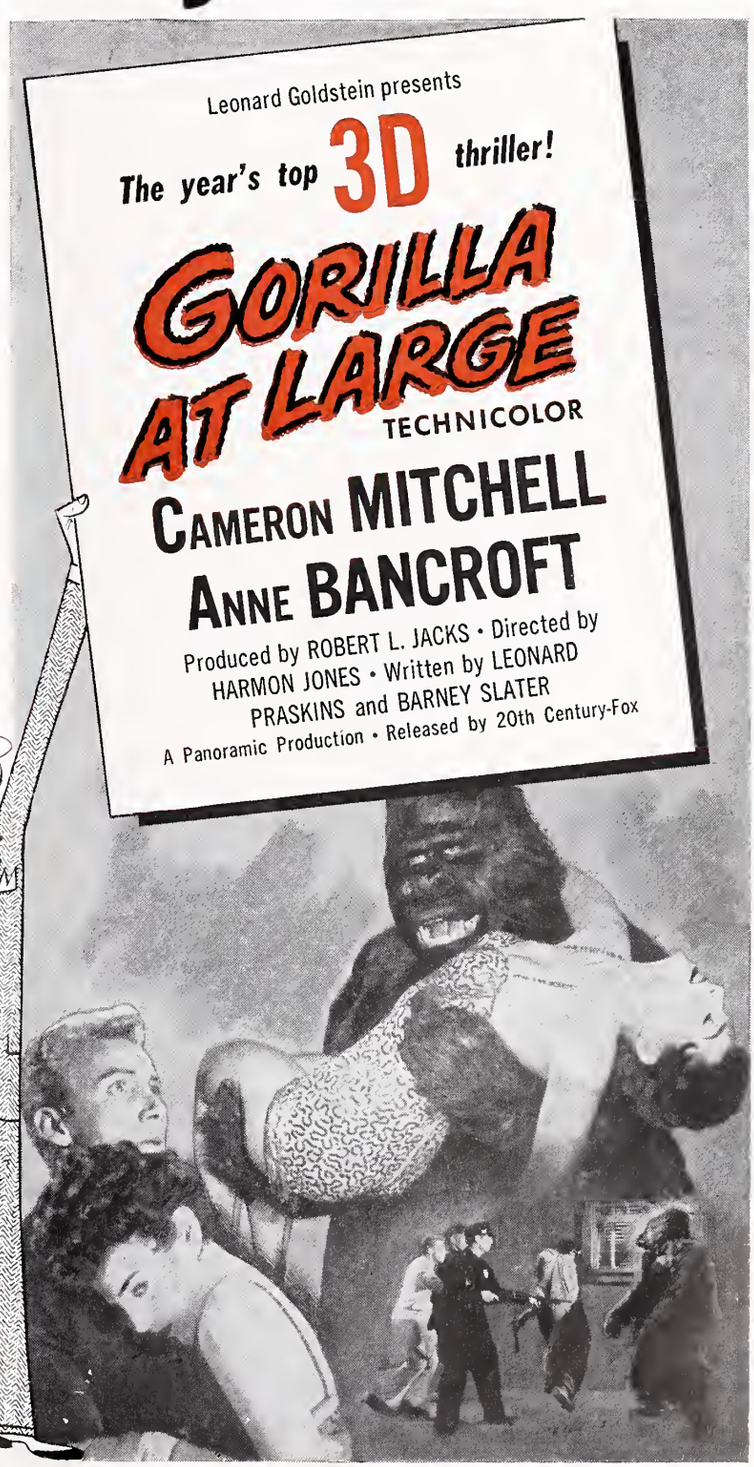
with RICHARD BOONE

Produced by LEONARD GOLDSTEIN

Directed by RUDOLPH MATÉ

Screen play by SYDNEY BOEHM

A Panoramic Production • Released by 20th Century-Fox



Leonard Goldstein presents

The year's top 3D thriller!

GORILLA AT LARGE

TECHNICOLOR

CAMERON MITCHELL

ANNE BANCROFT

Produced by ROBERT L. JACKS • Directed by HARMON JONES • Written by LEONARD PRASKINS and BARNEY SLATER

A Panoramic Production • Released by 20th Century-Fox

Terry Ramsaye Says

SELLING THE CUSTOMERS—Considerations that can be of importance to all showmen including the motion picture exhibitor appear in the experience of the Broadway musical "Kismet" which opened during the newspaper strike without benefit of publicity or reviews. The producers, however, took to Television and the morning after the broadcast found a lineup at the box office. Some producers began to see an escape from what has been deemed the life-or-death decisions of the drama critics of the dailies. Of course, the critics themselves never sought such power. It was wished upon them by the curious inertias of the producers, including their endless, and often garbled quotations of the critics in their advertising.

There seems to have been no recognition of the fact that the critics themselves represent a level of intelligence and cultural interests in general somewhat remote from those of the mass customers. The drama critics do not in general write shopping guides. That is almost equally true for the upper screen critics in the same media. Alike, they write for readers who variously share their viewpoints and interest, and are not mass customers.

Perhaps from the box office point of view the largest value of the critics is in priming the process of the word-of-mouth that sells the show.

All publicity in print best performs in supplying that word-of-mouth with something to say. Once again let it be said that "they say" is the great power, everywhere all the time.

When "Kismet" took to the air and TV it shunted out missing middlemen of report and opinion and went direct. This is obviously an isolated adventure in a particular set of circumstances. It indicates no magic formula. It does, however, suggest that some of the accepted grooves have been worn very deep.

The individual retailer, from cigarettes to cinema, buys and sells a lot of "they say" which is promoted in national advertising and cultured like a vaccine in a tube, somewhere else. He and his customers both want the assurance of a "hit," prejudged for them. That probably has to be, the control by mass being what it is.

What the individual retailer can do about this is painfully little. He has to paddle his own canoe in the rapids, and he can only dodge the local rocks and go with the current.

SHOOTIN' IRONS—While reviewing "All the Brothers Were Valiant" Bosley Crowther of the "New York Times," with a tolerant casualness, had a grin at the appearance of a revolver in the hands of a whaler in a scene of 1850. This reminds one again that in this military period with millions bearing arms the general ignorance of them is amazing. It is a commonplace for Westerns to present lever action Winchester repeaters as of the days of the single shot carbine. Neither newspaper writers, editors and script writers and directors seem to know that pistol may mean anything from a flint-lock to a percussion-lock or to a cartridge-loaded weapon and that the automatic and the revolver are both pistols but not identical. Daily journalism continuously uses bullet as a synonym for cartridge. One is to be impressed to observe that fathers who ought to know better have been making Christmas presents of firearms to their youngsters and then writing to rod-and-gun editors to find out in one easy lesson how to teach the kids to handle them. Until the firearms cease to be a desperate fact of life and death it would be appropriate to treat them with both respect and precision. There is probably as much shooting every year in metropolitan New York as in the whole history of Tombstone, Cripple Creek, Dodge City, Cheyenne and Santa Fe.

A SPLENDID coincidental timing appears to obtain in the public relations events of the motion picture. Consider for example how, just when the air is laden with issues about the Code and the proprieties of the screen, there come such striking contributions as Terry Moore's ermine bathing suit, Jane Russell's so vastly revealed charms and Marlene Dietrich's transparent and bespangled appearance in a Las Vegas night club.

These manifestations of new triumphs in art, one must assume, are in answer to that new "maturity" that the audiences and our public are alleged to have developed in the last twenty years.

WE HAVE a report that Governor Dewey of New York is minded to have a commission set up a code of ethics for public officials. Sounds like a radical idea, revolutionary in fact.

Screen News Control to Nathanson

TORONTO: Interests of Paul Nathanson, already considerable in the industry, have been broadened still further with the acquisition of the controlling interest in Associated Screen News, Ltd., from Canadian Pacific Railway Company.

Mr. Nathanson has interests in Empire-Universal Films, Ltd., distributors of Republic and Universal in Canada, Columbia Pictures of Canada, Ltd., Sovereign Film Distributors, Ltd., a 16mm distributing company, Motion Pictures for Television, Theatre Properties (Hamilton), Ltd., and General Theatre Investment Company.

Associated Screen News is one of the oldest companies of its kind in the business in Canada. It prints 35mm and 16mm films for standard motion picture theatres and non-theatrical uses, respectively. It is also engaged in making industral productions and a variety of short subjects and news releases for various Canadian and U. S. agencies.

Holdings of 8,994 shares of Associated Screen News, with a book value of $377,748, were listed among the assets of Theatre Properties (Hamilton), Ltd., on a balance sheet dated September 26, 1953.

Associated Screen News recently went through some major executive changes as Ben E. Norrish became board chairman and W. J. Singleton managing director. However, further executive changes in the company's organization are reported.

$50,000,000 Variety Club Aid Total

More than $50,000,000 has been spent by Variety Clubs to take care of underprivileged children. This is the estimate of Robert J. O'Donnell, Ringmaster of Variety International, general manager of the Interstate Circuit of Texas, and a chief speaker Saturday night at presentation of the Club's Heart Award to Tent 34, Houston.

Mr. O'Donnell cited some of the statistics of such aid. The clubs now have $22,000,000 invested in equipment, buildings, and properties. They have the services, free, of more than 10,000 doctors. Five million children have already benefited. The annual average of cash expended is $3,000,000. The clubs' 10,000 members have, in his estimation, accumulated 169,000,000 man-hours in time, energy, and service.

The Houston tent received the award because of an "outstanding contribution" to the city, this being its program of guidance of youths towards cleaner living and better citizenship.

Levy Cites Crest Win "Dangers"

The distributors' victory in the Crest theatre case can be a dangerous instrument in view of distribution's "already tremendous discretionary powers," Herman Levy, general counsel for Theatre Owners of America, wrote last week in a special bulletin stating TOA reaction to the Supreme Court decision.

The latter gave distributors the right to restrict first run showings to downtown houses in a ruling which stated that the major companies had not violated anti-trust laws when they refused to license first run films to the Crest, a neighborhood theatre in Baltimore.

"The Crest decision," said Mr. Levy, "is no green light to distribution to indulge in discriminatory tactics. Nor should the decision be taken by distribution as an indirect suggestion that competitive bidding between theatres for first run is either permissable or advisable. There is no more occasion now than there was before the Crest case for distribution to use competitive bidding except in those rare instances where particular distributors sincerely and honestly feel that only through the use of competitive bidding can a threat of litigation be dispelled."

He asserted that the Crest decision strengthens the distributors' position at a time when theatres in general are "pathetic victims of a sellers' market," and also widens the "no-man's land" area that has been developing rapidly between first run and subsequent run operations.

The cumulative effect of "unenlightened and uneconomic distributor practices," he said, "is taking its toll, and chaos may well result unless distribution alerts itself to the plight of the subsequent run theatre owner and unless distribution makes its primary objective a change in its policies to insure the subsequent run theatre owner a fair and reasonable opportunity to exist."

Carlisle, Friedman, Schneider Set for Warner Reelection

Reelection to the Warner Brothers board of directors will be sought for Stanleigh P. Friedman, Samuel Carlisle and Samuel Schneider, according to the company's proxy statement mailed to stockholders in preparation for the annual meeting February 5 at Wilmington, Del. Terms of the other five directors are not expiring now. Salaries of officers for the six months past also were disclosed. They are: Mr. Friedman, a vice-president, $32,550; Mr. Carlisle, controller and treasurer, $25,010; Mr. Schneider, a vice-president, $52,050; Harry M. Warner, president, $52,000; Jack L. Warner, vice-president, $52,000; Benjamin Kalmenson, vice-president, $52,000; Albert Warner, vice-president, $39,000; and Robert W. Perkins, vice-president, $45,550.

SEE REDUCTION BEST HOPE NOW IN TICKET TAX FIGHT

WASHINGTON: President Eisenhower's "State-of-the-Union" message to Congress last week made no mention of the 20 per cent admission tax or any excises besides those currently slated for reduction April 1. But his emphasis on the Treasury's need for revenue, plus the decision to ask for cancellation of all the scheduled April 1 tax reductions, indicated strongly that the Administration will oppose complete elimination of the admission tax and will—at best—go along with a reduction of the 20 per cent levy.

Citing the Government's "present need for revenue," President Eisenhower asked Congress to continue the 52 per cent corporate tax rate instead of permitting it to drop to 47 per cent April 1, as scheduled, and also to cancel a scheduled April 1 reduction in certain excise tax rates.

The President promised detailed tax recommendations later in the month.

Meanwhile in Washington it was considered that middle or late February was the likeliest time for the House Ways and Means Committee to turn its attention to deciding what to do this year about the admission tax and other excises. That was the best prediction of committee members and Capitol tax observers. They think the committee will take a month or more working on the technical tax revision bill which it was to take up this week. On the other hand the committee must do something about excises slated to drop April 1 to permit both House and Senate to act by that time.

A warning against expecting action on the admission tax before late February or early March was issued by Col. H. A. Cole and Pat McGee, co-chairmen of the National Tax Repeal Campaign Committee, to all state and Congressional district committee members.

Talks with members of the House Ways and Means Committee made it clear that the industry's campaign for tax relief faces far more competition this year than last year from other industries also seeking excise relief. Most committee members say they favor cuts this year in the excise field, but they also cite many excises which they want to see cut along with the motion picture admissions tax.

Rep. Simpson (R., Pa.), a key committee member, says for example that he will probably suport a move to reduce to 10 per cent all excises now levied at a higher rate. Other committee members say pressure for tax relief is mounting from phone companies, laundry equipment manufacturers, the fur and jewelry industries, railroads and other businesses.

Paramount Opens "Forever Female" in New York

Paramount opened the new picture starring its new feminine player, Pat Crowley, "Forever Female" at the Victoria theatre, New York, Tuesday night. Miss Crowley personally welcomed some 500 celebrities representing leadership in stage, screen, motion picture industry, television, radio, newspaper, and publishing fields. These are, the company stated, the entertainment industry's "star builders." Miss Crowley is currently on a 35-city personal appearance tour in advance promotion.

Cinerama in Chicago At $1,000,000 Mark

The million mark for "This Is Cinerama" was recently passed in Chicago, where the attraction opened at the Palace theatre July 29, 1953, S. H. Fabian, president of Stanley Warner, said in New York last week. Chicago thus joined New York, Detroit and Hollywood in passing the $1,000,000 gross mark, Mr. Fabian said. Since "This Is Cinerama" opened in New York September 30, 1952, it has grossed an estimated $6,500,000 in its seven-city engagement. Stanley Warner plans to open Cinerama theatres in 10 foreign cities by the end of June of this year.

MGM Opens Jubilee Year

"Knights of the Round Table" has launched MGM's 30th Anniversary Jubilee. This first essay in CinemaScope heads a list of pictures for which intensive promotion is planned. The others are the first CinemaScope musical, "Rose Marie," "The Long, Long Trailer," "Rhapsody," "Executive Suite," "Flame and the Flesh" and "Saadia." During the four-month Jubilee, a series of special events will focus attention on the studio's growth since its organization in 1924 through every medium of communication—newspapers, magazines, radio and television. This program has been completed after months of planning by Nicholas M. Schenck, president of Loew's, Inc.; Arthur M. Loew, president of Loew's International; Charles Reagan, general sales manager, and Howard Dietz, vice-president of publicity and advertising, with Dore Schary, studio production head, and other executives.

Critics Choose Swerdlin

Dr. Nathan Swerdlin, editor of the "Jewish Day-Journal," New York, is the new head of Foreign Press Film Critics' Circle.

"THE GLENN MILLER IS BACKED BY THE NATIONAL ADVERTI CAMPAIGN IN UNIV INTERNATIONAL HIS

57,000,000 INDIVIDUAL ADS ON THE PAGES OF 25 LEADING PUBLICATIONS!



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with CHARLES DRAKE · GEORGE TOBIAS · HENRY MORGAN Directed by ANTHONY MANN · Written by VALENTINE DAVIES and OSCAR BRODNEY Produced by AARON ROSENBERG

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STORY" BIGGEST SING ERSAL- TORY

Paced to appear during the months of January, February and March!

- LIFE
- LOOK
- SAT. EVE. POST
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- PARADE
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- MOTION PICTURE & TV
- MOVIELAND
- DOWNBEAT
- METRONOME
- MOVIE LIFE
- MOVIE STAR'S PARADE
- MODERN SCREEN
- SCREEN STORIES
- SCREENLAND
- SILVER SCREEN
- WEEKEND PICTURE MAGAZINE (Canada)





and these Musical "Greats" as Guest Stars!
FRANCES LANGFORD · LOUIS ARMSTRONG
★ GENE KRUPA · BEN POLLACK ★
★ THE MODERNAIRES ★

Keyed to meet the reading eyes of every potential movie-goer!

RESUBMIT RKO "LINE" TO PCA

Picture Will BeWithdrawn from St. Louis House as Arthur Protests Ban

Revisions in Howard Hughes' "French Line" were made and the controversial RKO release was resubmitted this week to the Production Code Administration.

Earlier in the week it was announced that the picture, playing in Fanchon & Marco theatres in St. Louis since December 30 without a Production Code seal, was to be withdrawn from the Missouri theatre there next Monday on orders from J. R. Grainger, president of RKO Radio.

To Be Held Accountable

The announcement followed notification by the PCA to the distribution company last week that it will be held accountable under Association regulations which call for a $25,000 fine for violations by member companies of the Association. The distributor is entitled to appeal from the fine to the Motion Picture Association board.

The MPAA board would be required to determine what action should be taken against RKO Radio in the event it refused to pay the $25,000 fine, should the fine be appealed and upheld. Possible penalties include suspension or cancellation of a company's membership in the association.

Repercussions were heard in St. Louis. Asserting that it does not question "the purposes of the Production Code Administration," Fanchon & Marco, in whose Fox theatre first, and currently in the Missouri, "French Line" has been shown, charged the Code administration with "discrimination among producers in the same circumstances."

Wrote to Archbishop

Letters containing the charge, made public this week, were written by Edward B. Arthur to Archbishop Joseph E. Ritter of St. Louis and to heads of the St. Louis Councils of Catholic Men and Catholic Women. All three publicly opposed exhibition of the picture and directed adherents not to see it.

"We know that it (the PCA) has issued seals to many pictures which, in our opinion, are not different in subject matter and treatment from 'The French Line'," Mr. Arthur asserted in the letter. "Having arrived at such a conclusion, it must follow that we cannot deny to a private businessman (RKO) the ordinary right of contract."

"Golden Coach" to Open

Jean Renoir's "The Golden Coach," made in Italy, in color by Technicolor, and starring Anna Magnani, has been booked by Italian Films Export into the Normandie Theatre, New York, on a two-shows-a-day reserved seat policy, opening January 21.

Allied Artists Arranges One-Year Bank Loan

HOLLYWOOD: Allied Artists has signed a new one-year loan agreement with the Security First National Bank of Los Angeles, and participated in by Bankers Trust Company, New York, which provides for a revolving loan of $1,250,000, and also permits guaranties up to $500,000 covering bank loans to producers releasing through Allied Artists. The loan replaces the previous arrangement with the same banks, which was for $1,000,000.

Allied Artists in February will put into national release three films, including Walter Wanger's "Riot in Cell Block 11," Morey R. Goldstein, vice-president and general sales manager, announced this week. The Wanger picture goes out February 28. The other films and their release dates are "Highway Dragnet," starring Richard Conte, Joan Bennett and Wanda Hendrix, February 7, and "Bitter Creek," starring Wild Bill Elliott, February 21.

Warners' "Boy" to Have 615 Dates in 12 States

Six hundred and fifteen theatres in 12 states of the southwest and midwest will play Warners' "The Boy from Oklahoma," following its world premiere January 26 at the Yale Theatre, Claremore, Okla. The saturation dates will be given tremendous publicity in all media. The opening itself will receive similar attention. It will help the opening of the March of Dimes drive in the area. Will Rogers, Jr. and very many notables from politics, stage, screen, radio and television will attend.

Majors Settle Parkway Theatre Anti-Tust Suit

Settlement before trial was achieved last week in the anti-trust suit by the Parkway Theatre, Spring Valley, N. Y., against the majors, excepting Columbia and United Artists, and the Spring Valley Theatre Corporation. The theatre asked $450,000 and alleged it was forced, after opening June, 1946, to close two months later because it couldn't obtain pictures on any run.

Set "Ana-Ta-Han" Release

Josef von Sternberg's newest release, "Ana-Ta-Han" which he filmed in Japan with Daiwa Company will have its American premiere in New York early next month. A year and a half in production and said to be the costliest picture made in Japan, the film derives its title from an island in the South Pacific. An English narration is spoken by Mr. von Sternberg.

Censor and Newspaper Defend Code

Mrs. Edna Carroll, chairman of the Pennsylvania Board of Censors, struck out at Samuel Goldwyn for his proposed revision of the Production Code in an article in the "Philadelphia Evening Bulletin." Also in an editorial the "Columbus Dispatch," Columbus, Ohio, advised producers to stick "with the present Production Code with its minimal restraints."

Making the point that the Code now is flexible enough to allow the handling of almost any topic, Mrs. Carroll said "The motion picture has matured to a point where almost any topic can be presented with the proper direction and handling. However, the same things could do the people of the commonwealth and the motion picture industry irreparable harm as exhibited on the community level without such proper control. Official censorship of motion pictures is a regulatory legal function which is protective of the people."

"Might Be Stiffened"

The editorial in the "Columbus Dispatch" said the code "might be stiffened a bit." "The Code has served the industry well in protecting the public against grossly salacious pictures," said the editorial. In asking for a "stiffening" the newspaper added that "we've seen some pictures in recent years that hewed about as closely to the line of decency as they could get without stepping over."

From Hollywood last weekend F. Hugh Herbert, president of Screen Writers Guild, released a letter to Eric Johnston, president of the Motion Picture Association.

Said the letter in part: "There are rumors current that revisions in the Code are contemplated. If this is true, the Guild, whose members, write the material which will have to conform to this revised code, offers its services to you in drafting such a revised code."

Must Have Board Approval

In reply Mr. Johnston said: "As you are doubtless aware, the board of directors of the MPAA has the responsibility for the Code and any changes in the Code would therefore have to be passed upon by the board." He said that if the Guild had any proposals to amend the Code, he "would like to suggest that you send them to me in writing."

Last week Wilbur Snaper, president of Allied States, declared that because exhibition is said to be in the most vulnerable position in regard to the public reaction to pictures that violate the Code he believes that it would be advisable to have exhibitor opinion reflected in the Code itself. He said he believed the Code was necessary but that it should be reexamined from time to time and should be realistic at all times.

Gee, but it's Great in Every Date!

FALL RIVER ★ *Wonderful!*

BURLINGTON ★ *Smash!*

SPRINGFIELD ★ *Fine!*

NEWPORT ★ *Fine!*

★ TOLEDO *Fine!*

PHILADELPHIA ★ *Extended Run!*

MILWAUKEE ★ *Extended Run!*

★ AKRON *Fine!*

CHICAGO ★ *Excellent!*

★ STEUBENVILLE *Excellent!*

★ ANDERSON *Great!*

INDIANAPOLIS ★ *Wonderful!*

RICHMOND ★ *Sock!*

★ NORFOLK *Great!*

★ DES MOINES *Strong!*

★ IDAHO FALLS *Outstanding!*

★ BUTTE *Strong!*

OMAHA ★ *Excellent!*

★ ST. LOUIS *Holding Over!*

RALEIGH ★ *Great!*

TOPEKA ★ *Strong!*

★ KANSAS CITY *Terrific!*

CHATTANOOGA ★ *Sock!*

★ GREENVILLE *Excellent!*

★ SPOKANE *Holding Over!*

DENVER ★ *Extended Run!*



ATLANTA ★ *Holding Over!*

★ SACRAMENTO *Extended Run!*

PALM BEACH ★ *Strong!*

★ SAN FRANCISCO *Holding Over!*

★ NEW ORLEANS *Holding Over!*

★ LAS VEGAS *Great!*

★ PHOENIX *Excellent!*

LAREDO ★ *Exceptional!*

★ SAN DIEGO *Extended Run!*

WALKING MY BABY BACK HOME

"WALKING MY BABY BACK HOME" • Color by TECHNICOLOR • Starring **DONALD O'CONNOR** • **JANET LEIGH** with **BUDDY HACKETT** LORI NELSON • SCAT MAN CROTHERS • KATHLEEN LOCKHART • GEORGE CLEVELAND • Directed by LLOYD BACON • Screenplay by DON McGUIRE and OSCAR BRODNEY • Co-Producer LEONARD GOLDSTEIN • Produced by TED RICHMOND • A UNIVERSAL-INTERNATIONAL PICTURE

"...Pictures with that Universal appeal" Universal International

COURT WEIGHS STATE CENSOR

Supreme Bench Expected to Render Verdict Late in February or March

by J. A. OTTEN

WASHINGTON: For three hours last week the justices of the United States Supreme Court pondered the evidently perplexing problem of state censorship of motion pictures.

The biting remarks of Justice Frankfurter, the genial questions of Chief Justice Warren and the indignant inquiries of Justice Jackson indicated a strong feeling that current state censorship laws were vague and unsatisfying. On the other hand, the bench showed just as strong a feeling that the complete removal of state censorship was not the answer to the problem. A court decision is not likely before late February or March.

New York and Ohio Involved

Focus of the court's consideration were the pictures "M" and "La Ronde." The former had been banned in Ohio, the latter in New York. The case for "M" was argued by Columbus attorney John C. Harlor, with Ohio represented by State Attorney General C. William O'Neill. Attorney for Commercial Pictures Corp., distributing "La Ronde" was Florence Perlow Shientag; Charles A. Brind, Jr., argued for the New York State Board of Regents, under whose jurisdiction the Censor Board falls.

A few minutes after Mr. Harlor opened the argument, Justice Frankfurter took the ball away from him by asking if he wanted the court to declare unconstitutional the Ohio statute under which "M" was censored. When Mr. Harlor replied that this was what he wanted, Justice Frankfurter stated that the court had not done so in other similar cases.

"When you're asking for an absolute rule that nothing can be stopped," Justice Jackson said, "you're asking for a lot."

Justices Frankfurter and Black pointed out the similarity to "The Miracle" case, previously decided on narrow grounds by the court. "We have to consider your case under the same thing as 'The Miracle' case," Justice Frankfurter said. And Justice Black declared that "if 'The Miracle' case governs the 'M' case, we don't have to go all the way on this case."

Makes Crime Repulsive

On the other hand, when Attorney General O'Neill began to argue Ohio's case, Justice Jackson told him flatly, "I didn't see much in the picture that would incite a normal mind to crime and make crime attractive. The picture made it repulsive."

Mr. O'Neill replied that both the Ohio Board of Censors and the state Supreme Court had found, under the terms of the Ohio statute, that "the picture tended to promote crime." When Justices Jackson and Frankfurter questioned the Ohio statute and asked how it "avoided vagueness" Mr. O'Neill gave as his answer that the industry Production Code was "at least as indefinite and vague" as the Ohio statute.

During the argument on "La Ronde," which followed "M," the justices hammered away at the same points. Several justices vigorously questioned Mr. Brind's assertion that there is "general common agreement" on the meaning of the term "immoral," as used in the New York State statute.

"Anyone can say what the term 'immoral' means to him," Justice Frankfurter said, but along with Justices Warren and Jackson indicated he felt it was an ambiguous words with many possible interpretations attaching to it.

Mrs. Shientag characterized the wording of the statute as "indefinite and inexact," asking that the court declare it unconstitutional. A large portion of her argument, as well as that of Mr. Harlor, was a plea that motion pictures, as communications media, be granted the same protection from censorship under the first amendment as that granted newspapers and other types of publications.

SAYS OHIO COURT NEVER SAW "M"

WASHINGTON: **The Attorney General of Ohio gave the Supreme Court a possible backdoor exit for deciding the "M" case. C. William O'Neill told the court that the Ohio appellate court, which found that the Ohio board of censors had rightly banned "M" in the state, had never seen the picture. "If our court make a mistake and didn't look at the picture but only at the script," Mr. O'Neill said, "perhaps the case should be remanded to our court for further consideration."**

"New Screen Techniques" Receives Good Press

"New Screen Techniques," the volume of 26 articles on new production and projection techniques, edited by Martin Quigley, Jr., continues to receive a "favorable press" at home and abroad. The January issue of "Films in Review," the monthly publication of the National Board of Review, says the volume "is informative and future historians will find it as useful as do we." The British Film Academy's December "News Letter" says of the book: "It is the best guide that there is at the moment to the new dimensions with which the cinema is beset."

Disney Year Net Profit Up To $510,426

HOLLYWOOD: Consolidated net profit of Walt Disney Productions in the fiscal year ended October 3, 1953, was $510,426, equal to 79 cents per share on the 652,840 common shares outstanding, Roy O. Disney, president, reported to stockholders.

This compared with a profit of $451,809, or 69 cents a common share in the preceding year. Tax provision in the 1953 fiscal year amounted to $365,000, compared to a provision of $75,000 a year ago.

Gross income for the 1953 fiscal year totaled $8,365,861, an increase of $643,042 over the $7,722,819 reported for the preceding year. Mr. Disney stated that much of the increase was attributable to "Peter Pan," which was released in February, 1953.

During 1953 outstanding debentures were reduced by $24,590 and at the fiscal year end there remained outstanding $244,040 from the original obligation of $1,364,200 incurred in 1945.

Disney will release a highly diversified program in the next two or three years, the report stated. In addition to a variety of short subjects and special material, the program includes three basic kinds of feature-length films, ranging in production cost from less than $100,000 to over $3,000,000, all-cartoon, live action and nature pictures. An investment of nearly $1,000,000 over the last five years in rounding out the company's physical facilities has made this diversification possible, the report said.

New York Theatre Asks $7,500,000 in Trust Suit

Seeking treble damages totaling $7,500,000, the Harlem-Grand Amusement Co., operating the Star theatre at 107th St. and Lexington Ave., New York, has filed an anti-trust suit in New York Federal Court. The plaintiffs claim that eight major distributors have demanded unreasonable clearance since 1931 and that they have been denied the right to bid for first-run product. It is charged the distributors follow a pattern of fixed runs, clearances and admission prices as part of a conspiracy with affiliated circuits.

Warners "The Command" Opens in New York

Warners' first production in CinemaScope, "The Command," opened in New York Friday evening, at the Paramount theatre. It also is the theatre's first production in the new medium. The house was closed to the public Friday morning and afternoon for installation of a double sized wide and curved screen and a changeover of already elaborate sound equipment. The new screen extends the full width of the proscenium arch.

Taft-Hartley Shift Would Aid Industry

WASHINGTON: President Eisenhower asked Congress Monday to relax the union shop provisions of the Taft-Hartley law as applied to the motion picture and other amusement industries.

He urged that employers be allowed to enter into pre-hire contracts with unions and, more important, that union-shop contracts be allowed under which a film industry employee must become a union member within seven days after the beginning of his employment, instead of 30 days as at present.

This change has long been sought by studio unions, who argue that because of the temporary character of much film work, many industry workers need never join unions under the present 30-day grace period.

The President's recommendation was one of 14 points in a special message sent to Congress on revision of the Taft-Hartley law. Due to the highly controversial nature of the subject, odds are no better than 50-50 that Congress will do anything in the Taft-Hartley field this year. However, there is a better possibility that some limited revision bill might get through.

"Employees engaged in the construction, amusement and maritime industries have unique problems because their employment is usually casual, temporary or intermittent," the President declared. "I recommend that in these industries the employer be permitted to enter into a pre-hire contract with a union under which the union will be treated initially as the employees' representative for collective bargaining. I also recommend that in these industries the employer and the union be permitted to make a union-shop contract under which an employee, within seven days after the beginning of his employment, shall become a member of the union."

Among other points urged by the President were these: there should be a secret ballot, under Government auspices, before any strike; employees should be permitted to revoke their authorization for check-off of dues; Congress should make a thorough investigation of union welfare and pension funds; communist affidavit provisions should be repealed providing Congress enacts general anti-Communist legislation urged by the President; injunctions should be discretionary with the courts in secondary boycott cases; secondary boycott provisions of the present law should be relaxed; and provisions should be enacted to safeguard the representation rights of striking unions.

Oklahoma Group to Meet

OKLAHOMA CITY: Allied Theatre Owners of Oklahoma, Inc., will hold its annual convention at the Biltmore Hotel here March 9 and 10, it has been announced by Glen D. Thompson, president.

People in The News

MAURICE BERGMAN, executive in charge of public relations for Universal-International, in New York, will add to his duties those of home office studio representative.

TURNER B. SHELTON, former west coast production official, has been appointed deputy chief of the Government's overseas film program.

DOUGLAS D. ROTHACKER, JR., has been appointed general manager of the Rothacker production and distribution operations throughout the United States and Canada, due to the continued illness of DOUGLAS D. ROTHACKER.

WILLIAM TWIG, assistant branch manager for Warner Brothers in Boston, has been promoted to branch manager of the Pittsburgh office.

LARRY GRABURN has been appointed west coast assistant to PAUL N. LAZARUS, JR., Columbia vice-president in charge of advertising and publicity. Prior to joining Columbia he was director of advertising, publicity and exploitation for the Odeon Circuit, Canada.

WILLIAM J. MCSHEA has been promoted to branch operations manager of RKO Radio, succeeding the late AAGE SCHUBART.

GEZA POLATY, Warner International manager in Cuba, has been appointed manager in Indonesia, with headquarters in Djakarta.

Industry Leaders Are Named Brotherhood Vice-Chairmen

Thirty-two leaders of the industry have been named for and have accepted positions as national vice-chairmen for the 1954 Brotherhood Week, February 21-28. Chairman is Emanuel Frisch. Publicity for the campaign and for a dinner to be held at the Waldorf-Astoria February 4 will be handled by Max Youngstein. The vice-chairmen are: Barney Balaban, Robert S. Benjamin, Charles Boasberg, Steve Broidy, Jack Cohn, Alfred E. Daff, Russell V. Downing, Jack Frye, James R. Grainger, William J. Heineman, William W. Howard, John Reed Kilpatrick, Arthur B. Krim, Al Lichtman, Harry Mandel, A. Montague, Louis Nizer, Edward J. Noble, John J. O'Connor, Thomas F. O'Connor, Milton R. Rackmil, Charles M. Reagan, Sam Rinzler, Herman Robbins, Samuel Rosen, A. Schneider, A. W. Schwalberg, George P. Skouras, Spyros P. Skouras, Nate B. Spingold, Joseph R. Vogel and Herbert J. Yates.

Gulf Showmen Honoring Sol Sachs at Luncheon

A testimonial luncheon is being prepared at Houston for S. M. "Sol" Sachs, RKO Dallas manager. Sponsor is the Houston Theatre Owners Association. Chairman of the luncheon committee is Jack A. Farr. The luncheon will be January 22 at the Frontier Restaurant. There will be guest speakers.

Communion Breakfast In Canada January 31

TORONTO: The third annual Communion Breakfast of the Canadian film industry has been arranged for January 31 at the King Edward Hotel here, following mass at St. Michael's Cathedral. Co-chairmen for the breakfast are John J. Fitzgibbons, Jr., and Clare J. Appell of the Canadian MPDA.

Rank's Films In Best Year

Universal reports that its J. Arthur Rank pictures had their best year here. More than 15,000 bookings were made during 1953. This is the largest number for any year since 1946 when the company undertook distribution of the British product throughout the United States.

The company also notes more large circuits are taking the Rank films. During the year, 145 theatres were recorded as specialists in foreign films. Some 350 subsequent run houses had a similar policy. It is termed "noteworthy" by the company that the majority of bookings were obtained in large or conventional theatres.

Some of the pictures have been "The Queen Is Crowned," "Lavender Hill Mob," "The Man in the White Suit," "The Promoter," "Ivory Hunter," "The Cruel Sea." Coming are "Genevieve" and a re-release of "Hamlet."

"Glenn Miller Day" Marks Iowa Opening

Clarinda, Ia., Tuesday had its "Glenn Miller Day." The Universal-International feature about the town's native son, the late band leader, Glenn Miller—"The Glenn Miller Story"—opened at the Clarinda theatre after a day-long celebration. Jimmy Stewart, star; Mrs. Lou Miller, mother of Glenn Miller; Governor William Beardsley; Iowa National Guard chief, Major Gen. Fred C. Tandy; Mayor Donald Drake—all these and others were on the list of notables at the theatre. The event was part of a statewide Glenn Miller Week. Fifty press representatives attended. One of the highlights of the day was dedication of the new Glenn Miller Armory, at which 5,000 persons joined in a special dance.

REPUBLIC SETS 29 THIS YEAR

Yates Says $15,000,000 Is Already Spent on Eight Pictures Completed

Republic plans to release 29 pictures in 1954, Herbert J. Yates, president, announced Wednesday. Keeping pace with the increase in production budgets, he disclosed that an appropriation of $4,700,000 has been allocated to advertising, publicity and exploitation. Twenty-two of the pictures were cited as "de luxe attractions." More than $15,000,000 has already been spent on eight pictures of the group which have been completed.

Declaring that "our faith in the industry has been substantially proved" in the past year, Mr. Yates said the company has "searched thoroughly the publishing field for best-selling novels, and has secured top box office stars and production personnel for its new program, a majority of which will be filmed in Trucolor by Consolidated."

"Jubilee Trail" to Be First On New Release Schedule

Launching the 1954 schedule will be "Jubilee Trail," a Literary Guild selection, with Vera Ralston, Joan Leslie and Forrest Tucker, in Trucolor. Joseph Inman Kane is associate producer. Joan Crawford stars in "Johnny Guitar," melodrama in Trucolor, with Sterling Hayden, produced and directed by Nicholas Ray.

Other productions awaiting release in the lineup are: "Make Haste to Live," suspense drama with Dorothy McGuire and Stephen McNally, with William Seiter as associate producer-director; "Hell's Half Acre," with Wendell Corey and Evelyn Keyes, with John H. Auer as associate producer-director; "The Outcast," Trucolor, John Derek, Joan Evans, with William J. O'Sullivan associate producer, William Witney director; "Laughing Anne," produced and directed by Herbert Wilcox, in color by Technicolor, Wendell Corey, Margaret Lockwood and Forrest Tucker; "The Shanghai Story," Frank Lloyd associate producer-director, with Ruth Roman and Edmond O'Brien; "Trouble in the Glen," filmed in Scotland in Trucolor with Margaret Lockood, Orson Welles, Forrest Tucker.

Top Budget Production To Be Directed by Ford

Augmenting the completed lineup, Republic's 1954 production program will be the most imposing in the company's history, Mr. Yates said. Highlighting this forthcoming schedule will be a top-budget production to be directed by John Ford. Important on the roster is "The Big Whisper," to be produced in Berlin by Virginia Van Upp. "Brother Van," by Alson Jesse Smith, will be brought to the screen in Trucolor.

"The Life of Richard Wagner," and "The Passion Play" in Trucolor, are also slated for production.

The company now is setting plans for "The Vanishing American," "Santa Fe Passage"; "The Great 'H' Bomb Robbery," "Man from Texas," "The Mighty Melvin," "Jesse James Was My Neighbor," "The Alamo," "Timber Jack," and a science-fiction story, "Tobor."

Judy Canova will star in three features geared to appeal to large audiences. Rex Allen will star in four outdoor action pictures. The 1954 schedule is rounded out by four serials.

Uphold Jury Award to Colorado Exhibitor

DENVER: The U. S. Circuit Court of Appeals here, with three judges, affirmed the award given by a U. S. District Court jury in February, 1952, of damages of $300,000 to Cinema Amusement Co., operating the Broadway. Cinema had sued Loew's, 20th Century-Fox and RKO Pictures for $1,000,000 trebled damages for alleged inability to get a proper run or moveover for the Broadway at a reasonable price for several years prior to the trial. Attorneys for the defendant companies said they would study the decision before determining whether to appeal further.

Memphis Still Doesn't Want "Sadie Thompon"

Censors for Shelby County and the city of Memphis, Tenn., still won't allow the residents to see Columbia's "Miss Sadie Thompson." They saw the film last week the second time. The picture was reported on this trip to have been cut slightly. M. A. Lightman, Malco circuit chief, said at the week's end he would put the film this Friday into his circuit's Avon and Sunset theatres, the latter a drive-in. H. B. Price, new mayor there, has approved the picture without question.

Legion Reviews 17, Puts One in Class C

The National Legion of Decency, this week reviewing 17 pictures, placed "Violated" in its Class C, condemned, listing. In Class B, morally objectionable, are "Act of Love," "The Bigamist," "The Pleasure Garden," "Sins of Jezebel," "Tanga-Tika," and "Wicked Woman." Termed morally unobjectionable for adults are "Border River," "Drums of Tahiti," "The Golden Coach," "His Majesty O'Keefe," "Spice of Life." Morally unobjectionable for general patronage are "The Eddie Cantor Story," "Horses Mouth," "Path to the Kingdom," "King of the Khyber Rifles," and "Knights of the Round Table."

Census Will Check U. S. Exhibition

WASHINGTON: About the middle of this month the Census Bureau hopes to send out to exhibitors the questionnaires used to gather vital information about motion picture theatre business in 1953.

This will be the first Government survey of film exhibition since the census taken in 1949 to cover 1948 business. Due to Congressional appropriations cuts last year, the current survey won't be as all-inclusive as the 1949 survey. Census Bureau officials said the current forms would go out to all firms operating 11 or more theatres and to a large, representative sampling of remaining exhibitors. The 1949 census polled every exhibitor.

Also due to appropriations cuts, no survey is being taken this year of either production or distribution. Surveys for both fields had been planned before lawmakers chopped the Census Bureau budget.

Finally, the budget cuts have forced the Bureau to cut down the number of questions they had planned to put to exhibitors. The forms will ask only for the total number of paid admissions in 1953, total receipts from admissions, total Federal admission taxes, total state admission taxes, total city admission taxes, total receipts from concessions and seating capacity. Information will be compiled separately for indoor and drive-in theatres, and Bureau officials said they hoped the results would be available some time in May.

SEC Report Shows Loew's Officer Salaries

WASHINGTON: Nicholas M. Schenck, president of Loew's, Inc., received $116,902 for the fiscal year ended Aug. 31, 1953, while Dore Schary, vice-president in charge of the studio received $146,799 for the same period, according to a company report to the Securities and Exchange Commission.

The 1953 salary schedule as compared to the remuneration of officers in 1952 showed a cut of $317,928 in salaries and $28,036 in bonuses.

Other officers received the following salaries for the last fiscal year: J. Robert Rubin, vice-president and counsel, $95,185; Edgar J. Mannix, vice-president, $127,750; William F. Rodgers, vice-president, $66,485; Charles C. Moskowitz, vice-president and treasurer, $131,143; Joseph R. Vogel, vice-president, $132,508; Leopold Friedman, vice-president, secretary and counsel, $111,897. All directors and officers as a group received $1,534,679.

"Fugitive" to Loew's

"The Little Fugitive," after 15 weeks at the Normandie theatre in New York, has been booked into the Loew's circuit in New York and New Jersey starting February 4.

PARAMOUNT'S EXCITING NEW ADVENTURE HIT...SET IN AN EXCITING NEW ADVENTURE LOCALE



BOOK IT NOW...THE BIG STORY OF THE PLUNDERING BRAWLERS OF THE NORTH FRONTIER WHERE NO MAN OR WOMAN IS SAFE FROM THEIR TERROR!.....

BRITISH PLEA ON TAX FEB. 4

Proposed Taxation Scale Seen Cutting Revenue by £7 Million Annually

by PETER BURNUP

LONDON: Date of the all-trade entertainment tax delegation's meeting with J. Boyd Carpenter, Financial Secretary to the Treasury, have now been fixed at February 4.

In the meantime, the C. E. A. has submitted to the Customs and Excise authorities a new scale of taxation, seat by seat, which it suggests would result in tax reduction to the order of £7 million annually.

Based on Year to Last June

The scale is based on admissions for the year to June 30, 1953. The cost to the Exchequer of the proposed remissions on that basis would be £7,416,000. But the Association anticipates that attendances will decline by six per cent in the current year and estimates accordingly that the actual relief will approximate to the £7 million for which the trade asks.

The scale aims to benefit cheaper-priced seats and it is claimed that if the scale is accepted by the Chancellor, 84 per cent of the benefit would accrue to seats up to and including 2s 3d.

Producers made it a condition of their joining exhibitors in an approach to the Treasury that care should be taken of the Eady Fund yield. They have always maintained that an annual minimum of £3 million Eady money is necessary if production is to be sustained here on its present scale; whereas the Fund is likely to yield £2⅓ million only this year.

Depends on Attitude

Although all depends on the Chancellor's attitude toward the industry's claim, much back-stage haggling goes on already in regard to the division of the ultimate spoils. Producers seek to insist that their Eady £3 million be restored whatever remission be accorded by Mr. Butler. Exhibitors, on the other hand, take the line that £7 million tax remission is necessary if their businesses are to be hauled out of the red.

Producers, on that argument, must do with whatever exhibitors can spare after their deficits are corrected. Theatre men indeed are consistent therein for a clause was inserted at their instance in the recent agreement extending the Eady scheme in the following terms:

"Failing any reduction in the rate of cinema entertainment duty becoming available before or at the day when the existing levy scheme expires (that is, July 31, 1954), the levy will be modified as follows . . . ." In other words, unless tax relief comes their way they will insist on a drastic reduction in even the present Eady levy.

100-HOUSE CIRCUIT IN BRITAIN HAS CINEMASCOPE

LONDON: **Sol Sheckman, managing director of the Essoldo circuit, announced here last week three of his key theatres will be equipped with CinemaScope, with others to follow as soon as he is assured of a flow of films in the process. Essoldo, with its 100 theatres, is the third largest and the largest independent circuit in Great Britain. Mr. Sheckman's declaration and his decision to adopt the extended play-time principle in connection with CinemaScope films is expected to have considerable influence among his fellow independents. CinemaScope films will have opened in about 60 theatres here by the end of February.**

John Davis, managing director of the J. Arthur Rank Organization, made an unexpected attack here last week on the theatre managers' trades union, the Society of Cinema Managers, which currently is pressing for a new wages and working agreement.

Speaking at the annual Good Management Contest presentation luncheon he said that annual pay increases and promotions of his managers had been held up because of the "unreasonable attitude" of the union in its discussions with C. E. A. in regard to a proposed new agreement.

He pointed out that of their 580 managers, 423 were already receiving remuneration in excess of the provisions of the present agreement. That cost the Organization no less than £33,000 a year but the men received this for good work and the Organization was happy to pay out, Mr. Davis added.

The Rank attitude to the managers' union was made clearer in a subsequent speech at the gathering by J. Arthur Rank himself.

Serving Two Masters

Mr. Rank said he was a great believer in unions and the part they played in bringing forward the workers' point of view but managers' were employers' men and it was the employers who looked after them. Managers could not in their position have the union as master and the employer as well.

That is the first occasion when blunt words of the sort have been addressed to the managers' union by a powerful circuit. Reactions thereto will be closely watched. Piquancy is lent to the situation by reason of the fact that this year's national president of the union is one of the Rank Organization's top managers, Roy G. Mason.

Awards to the total of £12,485 were presented to winners in the just concluded Good Management Contest. Recipients included 427 managers, 14 assistant managers, 11 district managers and 303 members of theatre staffs.

▽

Renters here are gleefully counting their blessings. Typical example thereof concerns a J. Arthur Rank knockabout comedy, "Trouble in Store," starring a newcomer to the screen, Norman Wisdom. Following a two-weeks West End showing, which evoked surprisingly ecstatic notices from the majority of national critics, the picture went on suburban release December 29. G. F. D. reports that in the course of the week the film set up 25 new all-time records out of the 30 Gaumont theatres it played during that period.

Another which scored heavily was Metro's "Julius Caesar." Business on the film has mounted throughout its nine weeks run at the Carlton. The eighth week gross, for example, exceeded the fifth week by 15 per cent and the sixth by 26 per cent.

▽

Cable advices from Sydney, Australia, show that "The Cruel Sea" took a net of £14,028 in its first week at the State theatre there. This is an all-time record and is £3,453 in excess of a record established at the theatre 10 weeks ago. "The Cruel Sea" came second in The HERALD's box office survey of 1953's big grossers in England.

"Robe' Breaks Records in 12 Key British Openings

LONDON: "The Robe," 20th-Fox's first CinemaScope picture, Monday opened to big business in 12 key provincial houses in Great Britain. Typical was the reaction in Leeds, traditionally one of the exhibitors' toughest selling areas, where all records were shattered and the evening paper carried a five-column picture of queues waiting five hours to get in. The results were the same at the Plaza in Swansea, largest theatre in south Wales, another tough selling area. With such patron reaction, exhibitors here are expected to convert to the new process in growing numbers despite their antipathy to the expenditures required for stereophonic sound equipment.

20th-Fox to Tell Exhibitors How to Handle CinemaScope

Twentieth Century-Fox will tell exhibitors how to exhibit in CinemaScope. Special reports on recommended projection practices will be issued to exhibitors by the company's Research and Development Division, under Earl I. Sponable, director of research. These reports will be compilations of information from the field and from conferences with major services and equipment companies. The first deals with picture damages, splices and sound damage. The Research and Development Division also will answer exhibitor questions. It is distributing a 36-page handbook on equipment, installation, maintenance and operation of the equipment.



The crazy-mixed-up "Born Yesterday" cutie... in the comedy of the year!

Columbia Pictures laughingly presents Judy Holliday in "It Should Happen To You" co-starring Peter Lawford with Michael O'Shea and introducing Jack Lemmon • Story and screen play by Garson Kanin • Produced by Fred Kohlmar and directed by George Cukor . . . . To Be Released In March

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

Two Hollywood organizations whose aggregate membership embraces nearly everybody engaged in the making of pictures, and whose governing bodies have been assessing a large measure of the local unemployment to the production of pictures abroad by American producers, were told by two guest speakers in two days last week that there is no likelihood of a change of policy in that regard for quite some time.

Johnston and Lippert The Guest Speakers

The two organizations are the Motion Picture Industry Council, an over-all type of organization comprised of 11 individual organizations, and the AFL Film Council, which is made up of all the AFL or AFL-affiliated unions and guilds in the production community, a grouping of an officially estimated 20,000 persons employed in the Hollywood branch of the industry.

The guest speaker who addressed the MPIC was Eric Johnston, president of the Motion Picture Association of America and principal negotiator of this industry's trade agreement with some 67 countries.

The guest speaker who addressed the AFL Film Council was Robert L. Lippert, president of Lippert Pictures, Inc., and a producer who turned away from Hollywood a couple of years ago for somewhat special reasons and since then has learned about overseas production at first hand.

Mr. Johnston said the Hollywood complaint about unemployment in production is duplicated in every other film-producing country in virtually identical terms and for very similar reasons. He said he had no formal, statistical explanation for this state of affairs, but was personally inclined to believe the worldwide decline of demand for what has been called in-between product is principally responsible, pointing out that, while the pictures in demand play longer and more profitably than ever before, the others fall disastrously short of paying for themselves. Thus, although theatre business in most countries is prospering tremendously, the number of pictures being produced is lower than previously.

Industry Drew 43% of Revenue from Overseas

Mr. Johnston told his listeners that only one American-made picture in four recouped its investment during 1953, although some of those that did recoup it have run up grosses such as haven't been witnessed heretofore in all the history of the industry.

Nevertheless, he said, the American industry drew between 43 per cent and 44 per cent of its revenue from overseas exhibition during the year, which was 10 per cent more than it received in 1952, and the percentage promises to be higher for 1954.

The problem of the American studio worker takes on different proportions, Mr. Johnston made clear, when it is realized that 40 cents of his wage dollar comes from abroad, and that his wage level couldn't be maintained if the trade's foreign income were destroyed. Mentioning that the MPAA companies produced only 12 or so pictures abroad in 1953, and that these were pictures benefiting greatly from foreign setting, the MPAA executive pointed out that this production policy served several purposes.

Enabled Use of Blocked Funds in Other Countries

It enabled the companies to utilize blocked funds and to provide employment for nationals of the countries concerned. And it enabled the companies to take advantage of governmental subsidies in some of those countries. Mr. Johnston's address, extemporaneously delivered, wound up with the observation that any restrictive action by the American industry or government, such as quotas, tariffs or trade limitations, would be most disadvantageous to our interests.

Mr. Lippert's extemporaneous address to the AFL Film Council narrowed the subject of overseas production by American producers considerably. Since ceasing his production activities in Hollywood some two years ago, following sharp differences with the Screen Actors Guild arising from the sale of some of his theatrical motion pictures to television without observing SAG regulations concerning payment to actors in films thus disposed of, Mr. Lippert has been coproducing abroad with European producers.

He told the Council members he had found that it takes about twice as long to make a picture abroad as here, and that although the wage scales are about half as high as in Hollywood, this does not mean that you come out even on that score due to time loss.

Government Subsidies Make Filming Possible Abroad

Mr. Lippert told his listeners there would be no overseas production of pictures by American producers, especially the independents, if it were not for the governmental subsidies available there. He told the Council members these subsidies sometimes amount to as much as 40% of the budget.

The two speakers, citing different facts and figures but making the same point, so far as continuation of overseas production is concerned, gave 1954 a pretty clear outlining for individuals and studios dependent on Hollywood production activity.

THIS WEEK IN PRODUCTION:

STARTED (3)

PARAMOUNT
Bridges at Toko-Ri (Eastman color)

REPUBLIC
Tobor (Dudley Prod.)

20TH-FOX
Raid (Panoramic; Technicolor)

COMPLETED (5)

INDEPENDENT
Bullet Is Waiting (Welsch; Technicolor)

MGM
Valley of the Kings (Technicolor)

PARAMOUNT
Conquest of Space (Technicolor)

UNIVERSAL
Playgirl

WARNER
Ring of Fear (Wayne-Fellows; CinemaScope; WarnerColor)

SHOOTING (17)

COLUMBIA
Human Beast
Waterfront

INDEPENDENT
Four Desperate Men (Bogeaus; Eastman)

MGM
Brigadoon (CinemaScope; Ansco color)
Student Prince (CinemaScope; Ansco color)
Bride for Seven Brothers (CinemaScope; Eastman color)
Beau Brummell (Eastman color)

PARAMOUNT
Rear Window (Technicolor)

RKO
Big Rainbow
Susan Slept Here

20TH-FOX
Garden of Evil (CinemaScope; Technicolor)

UNIVERSAL
Black Shield of Falworth (CinemaScope; Technicolor)
Sign of the Pagan (CinemaScope; Technicolor)

WARNER
Lucky Me (CinemaScope; WarnerColor)
Star Is Born (CinemaScope; WarnerColor)
Talisman (CinemaScope; WarnerColor)
High and Mighty (Wayne-Fellows; CinemaScope; WarnerColor)

THREE PICTURES were started during the first week of 1954, a slow beginning for a year expected to start off with a rush after those two holiday weeks that cut down production activity at year's-end. Maybe next week will be livelier.

William Perlberg and George Seaton started the important "Bridges at Toko-Ri" for Paramount, with Mark Robson directing William Holden, Grace Kelly, Fredric March, Mickey Rooney, Robert McGraw and others. It's going in Eastman color.

Dudley Productions began filming "Tobor," for Republic release, with Richard Goldstone producing and Lee Scholom directing. Charles Drake, Karen Booth, Arthur Shields and Billy Chapin are in the cast.

"The Raid" is a Panoramic Productions enterprise in color by Technicolor for 20th-Fox distribution, with Van Heflin, Anne Bancroft, Richard Boone, Tommy Retig and Peter Graves in a cast directed by Hugo Fregonese. Robert L. Jacks is listed as producer.



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HUSTON

...directed it...

on location in Africa and Europe, topping anything he's ever done before, including "Moulin Rouge" and "African Queen"!



Academy Award Winner

HUMPHREY

BOGART

...stars in it...

the Academy Award adventurer... in his biggest adventure of all!



Academy Award Winner

JENNIFER

JONES

...co-stars in it...

a great actress in the most challenging role of her career!



Firebrand

GINA

LOLLOBRIGIDA

...smolders in it...

a torrid new talent makes her American debut in a role as fiery as the Mediterranean sun!



And a Cast Headed By

PETER LORRE

ROBERT MORLEY

EDWARD UNDERDOWN

as a sinister, treasure-hunting conspiracy ruthlessly battling for the greatest fortune of the age!

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SANTANA PICTURES presents

HUMPHREY BOGART

JENNIFER JONES

GINA LOLLOBRIGIDA

in JOHN HUSTON'S production of

Beat The Devil

co-starring

ROBERT MORLEY

with

PETER LORRE · EDWARD UNDERDOWN

Screenplay by JOHN HUSTON and TRUMAN CAPOTE

From the novel "Beat the Devil" by JAMES HELVICK

Directed by JOHN HUSTON

A SANTANA-ROMULUS PRODUCTION



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QUALITY PICTURES UA IN QUANTITY

35TH ANNIVERSARY 1919 UA 1954

MEXICAN FILMS OFF LAST YEAR

by LUIS BECERRA CELIS
in Mexico City

Last year turned out as the worst for the Mexican film trade in its 23-year modern history, which dates from the production of the first spoken film in 1930.

That grim forecast is based upon the report of the National Cinematograph Board that of the 53 pictures produced during the first half of 1953, only 16 have been released, all only fair at the box office. Trade opinion is increasing that total 1953 production won't exceed 78, a new low for recent times, and worse, that there has been a drop in quality. With the exception of "Mr. Photographer," starring Cantinflas, top money-making comedian, there has not been an important money-making picture this year.

Hollywood Dominates

Hollywood is more than ever dominating the local screens, according to the National Exhibitors Association. In October, U. S. films enjoyed 58.1 per cent of total playing time here. Mexican product could do no better than 20 per cent. Spanish films occupied 9.3 per cent; Italian, 6.3; French, 6.5, and British and Guatemalan, 3.2 each. Last month saw the exhibition of the first Guatemalan picture in Mexico. It played two subsequent run theatres simultaneously.

▽

A form of Government subsidy for the picture industry, a permanent special fund to "stimulate the national cinematograph business," starting with 1954, was asked of the Federal legislature by Congressman Rodolfo Landa Echeverria, an actor who also is an executive of the National Actors Union and chairman of the Congressional Cinematographic Stimulation Committee. The amount of the fund is to be left to the discretion of the President.

Mr. Echeverria explained that his motion is founded on Article 32 of the new Cinematographic Law which allows Government money aid for the trade.

This money aid, according to Mr. Echeverria, would assure production of films of national interest, as well as of higher artistic quality which would make them more acceptable in Mexico and for export.

▽

Finance Minister Antonio Carrillo Flores has promised a delegation of exhibitors that he would discuss with President Cortines the exhibitors' protest against the projected 10 per cent increase in the tax on theatres' gross, which would increase these levies to 26.67 per cent. The exhibitors told the minister that if the increase is enacted, it, along with the higher income tax for exhibitors, would take 95 per cent of their profits. They warned that if that happens, the Mexican picture trade "will suffer the greatest collapse in its history."

The 3-D exhibition problem here is being partially solved with the manufacture in Mexico of polarizing spectacles at 4.07 cents a pair by Samuel Granat who, with his brother, operates a large local theatre circuit. Imported spectacles cost 17 cents a pair, including shipping, import duty and insurance charges.

The availability of the 4.07-cent spectacles make local exhibitors a little less cool toward 3-D films. The City Amusements Supervision Department still insists that each patron be provided a pair of viewers free.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Concerning its CinemaScope, Ernest Turnbull has announced that 20th-Fox will send a unit to Australia this year to film the Royal Tour in that process. He also said that Australia Movietone is being geared to produce newsreels in CinemaScope next year, to meet requirements of Hoyts, which is making installations in 70 theatres.

National Theatres Corporation of America, which owns the bulk of the 500,000 ordinary shares in Hoyts Theatres, Ltd., will receive its first dividend payment on these shares this year. Hoyts will pay 2s. (approximately 25 cents) per share, so that National should get more than $100,000 from these shares. The corporation also owns the 10 per cent "C" preference shares which were converted to ordinary status last February. Original ordinary shares had never received a dividend, although the "C" shares last year received 10 per cent, first payment since 1927.

Hoyts consolidated net profit for the year to June was £274,479 (approximately $617,577) or an increase of £23,224 (approximately $52,254) over the previous year. The parent company profit was $450,000.

ITALY

by ARGEO SANTUCCI
in Rome

Import of foreign films by Italy dropped 20 per cent during the first six months of 1953, compared with the corresponding 1952 period. Between January 1 and June 30, 1953, only 147 films were imported by Italy, compared with 185 the year before. The figures were revealed by Senator Terosio Guglielmone during a recent debate on the foreign trade budget.

The Senator also revealed the worldwide audience for Italian films numbered about 516,000,000 people in 1952, of which 270,000,000 were in Italy and the remaining 246,000,000 abroad. The total in 1948 was said to be 207,000,000, of which 87,000,000 were in Italy and 120,000,000 in various countries abroad.

▽

Beginning January 1, 1954, Italian TV audiences now have to pay a so-called subscription rate, which is practically a tax. The amount is 15,000 lira ($24) yearly, as established by the Interministerial Committee for Prices (C.I.P.). The rate for TV sets also includes the rate for radios, which is 2,450 lira ($3.90). TV, as well as radio broadcasting, services are a Government monopoly entrusted to the Government's R.A.I. agency.

The number of TV sets here is not known exactly, but is estimated at 18,000 approximately at the present time.

▽

The International Federation of Film Producers Associations, meeting in London recently, decided to grant its cooperation to international film exhibits and festivals provided: (1) that they are approved by the IFFPA itself, (2) that the government of a country where a particular festival takes place permits the free release of the exhibited pictures, and (3) that producers will be granted free transfer of all proceeds from the exhibited pictures.

Presiding over the meeting was Dr. Renato Gualino, head of Lux Films. In attendance was F. W. Allport, representative of the Motion Picture Association of America, as well as representatives of Great Britain, France, Germany, Spain, Sweden and Mexico.

The board also approved the following schedule of festivals for 1954: Class A (competitive exhibits), Cannes, March 25-April 9; Venice, August 25-September 10; Class B (non-competitive), Sao Paulo, Brazil, February 12-26; Mar Del Plata, Argentina, March 7-16; Berlin, June 18-29; San Sebastian, Spain, July 10-27; Class C (special films), Cortina D'Ampezzo, Italy, sport pictures, February; Brussels, tourist films, October; Class D (national exhibits), Punta Del Este, Uruguay, March 1-7; Locarno, Switzerland, July; Cairo, Egypt, October.

ARGENTINA

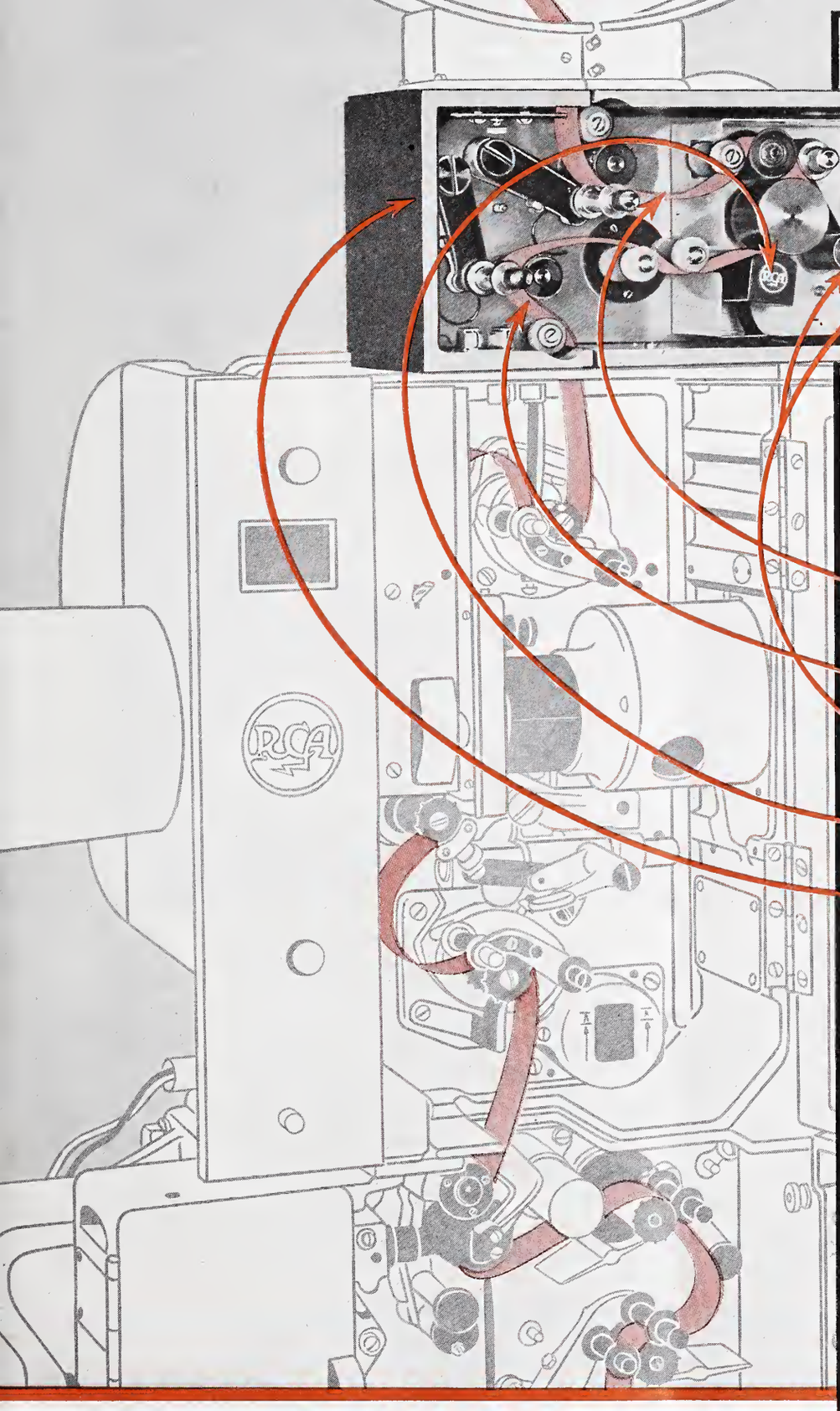
by NATALIO BRUSKI
in Buenos Aires

In contrast with the aggregate number of exhibition permits granted during the course of last year, at which time each American company was only twice granted two permits, the authorization to exhibit four films as was granted to each one of the 10 American firms last September 2, has brought back an air of optimism here. It is even predicted that the situation will return to normal and that American films will be exhibited freely.

The dollar situation here continues unchanged, and no American companies have been able to effect any remittances. Large quantities of raw stock have been received from abroad.

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Get ready now for today's big box-office productions—the new single-film, four-magnetic-track presentations. These are the films that are making today's headlines—the films that are packing theatres all over the country.

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ALBANY

The smash business attracted by "Hondo" at the Strand in Albany, Troy in Troy, Stanley in Utica, Plaza in Schenectady, and Rialto in Amsterdam bolstered the faith of those exhibitors who had insisted the future of 3-D was bright, and shook the skepticism of those who held the process' chief appeal to be a rapidly disappearing novelty. . . . Fred Shiter, 20th-Fox salesman here, is vacationing at Hot Springs, Ark. . . . Fabian's Palace screened its second CinemaScope feature, "Beneath the 12-Mile Reef." Engagement was the third here for CinemaScope. . . . Charles Gordon's Olympic, Utica, holds the exchange district record for a CinemaScope run — 29 days with "The Robe." . . . Visitors included: Louis W. Schine, Gloversville; Edward L. Fabian, New York, and F. Chase Hathaway, Fair Haven, Vt.

ATLANTA

Lee J. Bhel has purchased the Sunset Drive-in theatre, Miami, Fla., from John Berado. . . . William Korask is building a 700-seat theatre in Opa-Lacka, Fla., at a cost of approximately $100,000. . . . In for a visit were: Bill Yarbough and Georga Beasley, theatre in Hartwell, Ga.; W. Welch, Dallas, Dallas, Ga.; Sidney Laird, Al-Dun Amusement Co., West Point, Ga.; and Ebb Duncan, theatres in Georgia. . . . Cpl. Jack Lancaster, son of Mrs. Rose Lancaster, Astor, Pictures, has returned to his base in Miami, Fla., after a trip here. . . . The Cresent Amusement Co., Nashville, Tenn., on Jan. 21 will inaugurate major stage entertainment policy with a run of "South Pacific," according to president of the circuit, R. E. Balch. . . . Lonnie Lowe, former sales reprsentative at major exchanges here, was on the row visiting with friends. . . . Merrill Moore has been appointed cashier at United Artists, replacing Mrs. B. Finch, who resigned.

BOSTON

The Wakefield theatre, Wakefield, Mass., held a world premiere of the Warner skiing short "Born To Ski," which tells the story of Andrea Mead Lawrence of Vermont, and which was produced, directed and photographed by two Wakefield lads, John Roberts and Clayton Ballou. . . . The engagement has been announced of Sonia Zarsky, secretary at Interstate Theatres, to Charles G. Waxman, of Danvers, Mass. with an early summer wedding planned. At that time, Sonia will retire from business. . . . At an auction sale, E. M. Loew, of E. M. Loew Theatres, and I. Jerome Ricker have purchased the downtown business property at 39-41 West Street from Philip and Courtney Bird. The property will not be used for theatrical purposes. . . . William M. Kumins, salesman at Warner's, has been promoted to sales manager, replacing William Twig, who has been transferred to the Warner Pittsburgh office as branch manager. . . . A daughter, Amy Joy, was born recently to Mr. and Mrs. Richard Smith, vice-president of Smith Management Co.

BUFFALO

The Center is showing its first CinemaScope attraction this week—"King of the Khyber Rifles." . . . The Paramount in Rochester showed its first CinemaScope picture, starting Thursday night, "How to Marry a Millionaire," in connection with the premiere of which Francis Anderson, city manager, put on a Hollywood type opening. . . . Carl E. Bell, manager of the Buffalo office of Perkins Theatre Supply Co., Inc., announces the installation of wide screens in the Allendale, Amherst, Bailey, and Circle, Buffalo; the Arnett, Lincoln, Webster, and Lyell, Rochester; the Batavia, Batavia; the Bradford, Bradford; the Cataract, Niagara Falls; the Diana, Medina; the Elmira, Elmira; the Morris, Morrisville; the Plaza, Malone; the Riviera, North Tonawanda and the Plaza, Erie, Pa. . . . George H. Mackenna, general manager, Lafayette, wearing a broad smile over the business being tacked up with his 3-D attraction, "Miss Sadie Thompson," now in its third week. . . . Bob Dame, former manager of several local community houses and one time head of the Shea's Buffalo service department, back in town with his family, after a few years in the West with the Ford Motor Co. Has not as yet made a connection here.

WHEN AND WHERE

January 27: Mid-winter convention and board meeting, Virginia Motion Picture Theatre Association, Jefferson Hotel, Richmond.

February 2-4: National Drive-in Theatre Association convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

March 9-10: Annual convention, Allied Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

CHICAGO

The number of theatres in and around Chicago scheduled to play "The Robe" in its first outlying run now has risen to 33. . . . Mr. and Mrs. Jim Gorman became the parents of a girl Dec. 31. He is the manager of the Loop. . . . Aaron Jones of Jones, Linick, and Schaffer, who operate the McVickers, has left for his annual vacation in Florida. . . . The Lee theatre, Three Oaks, Mich., has gone to a two-day, Saturday and Sunday, operation. . . . James Coston, of Coston Enterprises, and Mrs. Coston will leave for a 2 and ½ month Mediterranean cruise January 29. . . . The Alamo and Imperial anti-trust suits both are on the verge of out-of-court settlement. . . . The invitational screening of "Cease Fire!" at the B. & K. Century Wednesday afternoon was attended by over 1,000 persons. . . . Rose Dunn, managing director of Schoenstadt's Hyde Park, has recovered from a recent illness after three weeks' convalescence in Florida and is back.

CINCINNATI

This could appropriately be termed "Hold-over Week," since four out of the five downtown first runs are playing a second and third week, the RKO Capitol being the only house showing a new arrival. . . . In the suburbs, the Hyde Park Art theatre is in its second week of "Julius Caesar" which is being roadshown and the Guild is holding over "The Captain's Paradise," both first run bookings. . . . Marc J. Wolf, past international Variety chief barker, installed the new officers of Cincinnati Variety Club, Tent No. 3 and the new organization, the Ladies Auxiliary, at the installation dinner, January 11. . . . The Rialto theatre, in nearby Hamilton, Ohio, a unit of Northio Theatres, has discontinued matinees except Saturdays, Sundays and holidays, and is opening at 5 P.M. . . . John Schwalm, veteran retired exhibitor of Hamilton, and his wife are vacationing in Florida. . . . Chakeres Theatre Co., with headquarters in Springfield, Ohio, has closed the Orpheum theatre, oldest downtown house there because, according to Phil Chakeres, president, the town is overseated.

CLEVELAND

Theatre business, up in most spots in this area during the past six months, will be progressively better during the new year, a majority of exhibitors predict. . . . John F. Kumler, veteran Toledo exhibitor, builder of the Pantheon theatre and who has been retired the past 15 years, died of a cerebral

(*Continued on page* 34)

NOW!

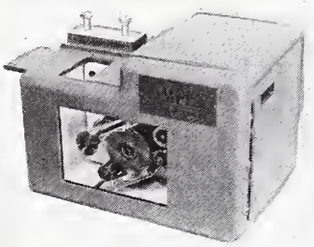
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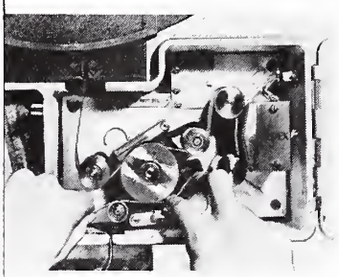
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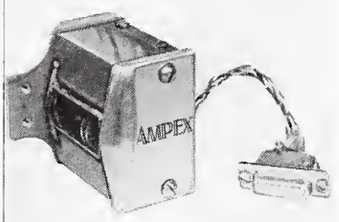
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(*Continued from page 32*)

hemorrhage. He was 72. . . . Blair Russell of the Russell theatre, Millersburg, and Mrs. Russell became parents of a baby boy on Dec. 31, same date on which, two years ago their daughter was born. . . . Jacob Kerner, father of MGM booker Gerry Kerner, died suddenly of a heart attack in New York. . . . Two theatres notified local exchanges of closing until further notice—the Main, Cleveland and the Dillon, Dilonvale. . . . Jack Shulman of the Lexington theatre, Cleveland; Lake, Painesville; Lyric, Fairport Harbor, and the Mentor drive-in, has opened an office in the Warner Bldg.

COLUMBUS

H. & S. Theatres partnership of Al and Charles Sugarman and Lee Hofheimer has been dissolved. Sale of the North Hi Drive-in to Mrs. Ethel Miles concluded the association. Last year H. & S. sold the Waverly, Ohio, drive-in and closed the Champion and Avondale theatres and sold the Indianola to Frank Marzetti, owner of the Linden. Al Sugarman retired and turned the World and Little over to his son, Charles, who operates them in association with Vance Schwartz. . . . The Ohio Public Utilities Commission set Jan. 25 and 26 as dates for hearing of a protest by the Independent Theatre Owners of Ohio against higher truck rates in the Cleveland exchange area. The higher rates, "up to 200%," became effective Dec. 25 because a PUCO clerk failed to post an order by commission members which would have suspened the rates. . . . Business has been good over the holidays in first runs. "How to Marry a Millionaire" went into a third week at RKO Palace and two-week runs were recorded by "Easy To Love" at Loew's Broad and "Miss Sadie Thompson" at Loew's Ohio. "The Cruel Sea" had a third week at the World.

DENVER

Jean Dubois, freelance newsreel cameraman, is in St. Joseph's hospital, recuperating from an operation. . . . George Smith, Paramount district manager, here for sales meeting at exchange with branch manager Jim Ricketts, and salesmen John Vos, John Thomas and Dick Ivy. . . . Chas. P. Webber, projectionist at the Paramount screening room, father to first child, Charlene Kay, born at St. Luke's hospital. . . . Tom Bailey has formed the Bailey Distributing Co. to handle "Martin Luther." Rights were acquired for Denver and Salt Lake City territories on a visit to New York. . . . Lone gunman got $45 from David Townsend, box office attendant, at the Lakeshore drive-in. . . . C. J. Duer, Allied Artists branch manager, reports the exchange is in second place in the Branch Manager's drive. . . . Lun Fetz, manager of the Denver Shipping and Inspection Bureau, has mailed out his up-to-date annual list of wanted phone numbers to theatres and others in the industry.

DES MOINES

Scores of theatres throughout the state held free movies for the public during the recent holiday season. At Waukon, Mr. and Mrs. P. D. Cote had their 40th annual free holiday show. The first was given in 1913 when 62 children attended. This year there were 586 guests. . . . More than 6,000 attended free shows at the Coed in Fairfield, with more than 900 at the Carroll theatre party in Carroll. . . . Jack Harris, former Warner salesman, visited the exchange during the last week. . . . Leon Mendelson, Warner branch manager, has returned following a 7-day vacation. . . . Pat Patrick, Universal salesman, entertained at a New Year's party in his new farm home. . . . Jim Ricketts, Columbia booker and office manager, was feted on his recent birthday. The office employees held a party in his honor. . . . Metro employees held a special holiday festival at Topper's supper club. . . . Ivan Fuldauer, MGM, spent a few days in Cleveland.

MANAGES BIG HOUSE IN PORTLAND AT 25

PORTLAND, Ore. **When M. M. Mesher, president of the Portland Paramount Theatres Corporation, took over the 3,400-seat Paramount recently, he named Richard Newton house manager. This was quite a spot for a 25-year-old, managing the largest theatre in the Pacific Northwest. Mr. Newton came to Portland from the Northgate theatre in Seattle, where he was manager of Sterling's 1,500-seat ace neighborhood unit. Northgate is the largest planned shopping center in the world with the big theatre as the hub. While there for two years, Mr. Newton was very active in civic organizations, having served as president of the Chamber of Commerce, Rotary and others. He organized and ran various entertainment projects, then went to Sterling as an assistant manager and m.c. for the Palomar's vaudeville-film policy.. He was moved to the Roosevent as manager, and then opened Northgate. He and Mrs. Newton have two children.**



Richard Newton

DETROIT

The downtown Broadway Capitol was taken back into the United Detroit Theatres fold after two years of sublease to Sol Korman. Public announcement was not made due to extensive refurbishing plans now being started. Management will remain in the hands of Wayne Parsons who has been managing the last couple years. . . . Temporary change of policy will put Disney's "Living Forest" into the Telenews January 28th. . . . Charles Wade, 11, of suburban Grosse Pointe, received a gold pass to the Woods theatre in recognition of his bravery in getting two children out of the path of an automobile while on crossing duty. . . . Last of the long, long runs has left the downtown section with only the perennial "Cinerama" still holding. . . . Nearby Pontiac has booked four CinemaScope pictures into the Butterfield Oakland but Birmingham in the country club district, which usually books between Detroit first and second runs, has no place to put them.

HARTFORD

R. J. Maurello of the Star theatre, Hartford, is back from a 10-day stay in Miami Beach. . . . Charles Goldner has joined the Sampson-Spodeck-Bialek circuit as manager of the newly-acquired Empress, Norwalk, Conn. He formerly managed the Astor, Bridgeport, Conn. . . . Judge of Probate Joseph A. Adorno, son of the Sal Adorno, Sr., of the M & D Theatres, Middletown, Conn., is serving as Middlesex county chairman for the current March of Dimes campaign. . . . Joseph E. Tinty, owner of Plainville, Conn., property on which Perakos Theatre Associates, New Britain, Conn., is building on 850-car, $200,000 drive-in theatre, has announced plans for a $20,000 shopping center adjacent to the drive-in site. . . . Key New England film critics will attend a Boston press luncheon on Jan. 25, honoring James Stewart, star of "The Glenn Miller Story."

INDIANAPOLIS

The Allied Theatre Owners of Indiana will hold their spring meeting at the South Shore Hotel, Lake Wawasee, June 15 and 16, their fall convention at the Marott Hotel here Nov. 16-17. . . . The ATOI board presented Trueman Rembusch with a desk set at the January meeting in recognition of his service as president from 1945 to 1953. . . . Dale McFarland, general manager of Greater Indianapolis, has been named chairman of a new ATOI public relations committee, with Roy Harrold, Rushville exhibitor, as assistant. . . . Reports from over the state indicate excellent holiday business and optimism for the new year. . . . Indications are that Indiana will be heavily represented at the drive-in convention in Cincinnati Feb. 2-4. . . . "Hondo," "Knights of the Round Table" and "Beneath the 12-Mile Reef," all New Year's starters, are playing second weeks at downtown theatres.

JACKSONVILLE

Supporting COMPO's drive against admission taxes, LaMar Sarra, legislative chairman of the Motion Picture Exhibitors of Florida, said that all nine members of Florida's delegation in Congress have announced their endorsement of tax relief. . . . Verdie Golezzi, veteran Warner film inspectress, died after a short illness. . . . Carroll Ogburn, Warner branch manager, revealed that "Hondo" has become Warner's top 3-D grosser in his territory. . . . The St. Johns theatre will have the Florida premiere of "Miss Sadie Thompson." . . . Ollie Williamson, Warner branch manager in Atlanta, left here for New Orleans. . . . Walter McCurdy, Paramount executive from New York, spent two weeks with Harry Botwick, general sales manager of Florida State Theatres, observing confections and popcorn policies. . . . Elias Chalhub, Carefree Center, West Palm Beach, and Harry Gordon, Carver theatre, Orlando, visited booking offices. . . . Walt Woodward, Wil-Kin Theatre Supply salesman, was here from Miami.

KANSAS CITY

The appeal of the producer, the distributor, and a prospective exhibitor, against

(*Continued on opposite page*)

(*Continued from opposite page*)

barring of "The Moon Is Blue" from showing in Kansas City, Mo., has been taken under advisement, after hearing, in the Cole County, Mo., circuit court. . . . A protest committee in Independence, Mo., (nine miles from Kansas City) is circulating petitions for opposition to rezoning of a section to permit erection of a drive-in theatre. The Associated Theatres has asked for the business classification of the section. . . . The Heart and the Boulevard drive-ins, both near the city, are opening week-ends. . . . "Knights of the Round Table" is in its third week at the Midland. . . . "Hondo" is in several subsequent runs—in some cases the advertisements do not mention that it is 3-D. . . . Don Tillotson has been elected president of the Chamber of Commerce of Holton, Kan., where he is manager of theatres for Commonwealth Theatres.

LOS ANGELES

John Howard, 50, former special representative for David O. Selznick, passed away. . . . Charles Maestri, of the Lippert organization, was in town on a buying and booking stint. . . . Jack Jacobs, the National Screen, has entered the Midway Hospital for a third operation on his eyes. . . . Bob Bernhard, Favorite Films booker, was the recipient of a surprise birthday party held at his home. The birthday cake depicted a scene from "The Little Fugitive," which Bernhard's office is distributing. . . . Jack Cooper, Warner Bros. booker, became the proud father of a five-pound, fifteen-ounce baby girl, named Caren Lyn. . . . Jack Sherriff, Realart Pictures, returned from a business trip to Ojai. . . . George Tripp, Warner Bros. salesman, off to Nevada on company business. . . . Lou Federici, who operates the Cinema and Playhouse Theatres in L. A., is plotting a re-opening of the long shuttered Sunset theatre, Hollywood, which was an art house under the Rosener banner.

MEMPHIS

Meanwhile "Miss Sadie Thompson," banned last week by Memphis censors, opened this week at Sunset drive-in and Avon theatre, West Memphis, Ark., just across the Mississippi river from Memphis, for Memphians to see. . . . Augustine Cianciolo, owner, installed CinemaScope screen and stereophonic sound in Plaza theatre in Memphis, first neighborhood house to have this equipment. Plaza has booked "The Robe." . . . Manager Arthur Groom of Loew's State in Memphis reported four times normal business with the first week of MGM's CinemaScope production, "Knights of the Round Table." . . . Ed Williamson, former Warner Bros., branch manager at Memphis and now district manager for the company at Dallas, was a Memphis visitor. . . . T. E. Shaw has leased Booth theatre at Hollendale, Miss. . . . Hugh Burnette has bought Broadway drive-in, Dickson, Tenn. . . . L. J. Denning will close YMCA theatre, Bemis, Tenn., April 1. . . . Mike Cullen, district manager of Loew's theatres, St. Louis, was a Memphis visitor.

MIAMI

The January 7th Variety Club dinner at the Lord Tarleton had international chief barker Jack Beresin officiating at the installation of the new slate of officers which included Bill Deck, chief barker; Maurey Ashmann, 1st assistant; Sid White, 2nd assistant; Jay Morton, property master, and Sandy Bronstein, doughguy. . . . Other crew members were Jimmy Barnett, Jesse Weiss, Lew Mercur, Hal Kopplin, Joe Lieber, Sonny Shepherd, and ex-Chief Barkers George Hoover, George Wintz, Jack Bell, Paul Bruun and Ed Melniker. . . . The Wometco art shop welcomed Eric Uuttu, who transferred from the maintenance department. . . . Cupid must be lurking in the Wometco-WTVJ quarters. The second bull's-eye was scored recently: the engagement of executive Richard F. Wolfson and Elaine C. Reinherz. . . . Mitchell Wolfson, WTVJ president, announced plans for the third annual Telethon for Cerebral Palsy January 23. Robert Q. Lewis will mc.

MILWAUKEE

Louie Orlove, MGM, wrote a congratulatory letter to the Delft Theatres in regards to letting managers take active part in civic and local affairs. The writing of this letter was prompted because of the election of one of Delft's managers to the presidency of a local chamber of commerce. . . . Elroy Luedtke, manager of the Delft and Nordic theatres in Marquette, Michigan, will be the 1954 president of the Marquette Chamber of Commerce. Luedtke came to Marquette in 1945, as manager of the two houses and has taken an increasingly active part in community affairs. . . . Leonard Dorece is reopening the Crown theatre in Racine. . . . Art Heling, booker at the MGM exchange here, has returned from his two years in the Army. . . . Mrs. Charles Berenger is president of the Better Films Council of Milwaukee county.

MINNEAPOLIS

Ben Berger, president of Berger Amusement Co., took over the semi-legit Lyceum on Jan. 15 from the Nederlanders. House will continue to have road shows when available, films and perhaps a stock company. Lowell Kaplan, buyer and booker for the Berger circuit, will be acting manager of the house. . . . An all-night telecast to raise funds for cerebral palsy via WCCO-TV will eminate from the loop State Feb. 13. . . . Harry Weiss, RKO Theatres district manager, visited situations in Iowa and Denver. . . . Don Swartz, operator of Independent-Lippert exchanges here and in Milwaukee, was in New York on business. . . . Al Stern, office manager at RKO, passed out cigars to announce the arrival of his first grandchild, Alvin III, born in Lorain, Ohio. . . . Kenny Adams, sales manager for Universal, and his family vacationed in California. . . . Leo Molitor, operator of the Superior at Superior, Wis., also returned from a California vacation.

NEW ORLEANS

It was a good New Year's start for branch manager Lee V. Seicshnaydre who received the glad tidings from his company naming him Republic's "Man of the Month" for November. . . . Star Vue drive-in, a Fred T. McLendon theatre in McKenzie, Ala., closed Jan. 1. Reopening is scheduled for early spring. . . . Jimmie Bristow assumed ownership-operation of the Stateline, Stateline, Miss. on January 1. Previous owner Curtis B. Willard. . . . Travis Madden was to open his new Bossier, Bossier City, La., January 14. . . . George Pabst, U.A.'s southern district manager, says that the New Orleans exchange and the southern district are in second place in the company's current 35th Anniversary Drive. . . . Leonard Boyer, urban and suburban exhibitors' "Man Friday," is seriously ill in Charity Hospital. . . . The Pat, Lafayette, La., celebrated its 5th anniversary with 5-day record-breaking crowds, with their initial CinemaScope presentation, "The Robe," which opened Christmas Day. . . . Lonnie H. Davis, booker for Teddy Solomon Theatres, McComb, Miss., is the father of a new son, John Michael.

OKLAHOMA CITY

The Board of Directors of Theatre Owners of Oklahoma held a meeting January 4 at the Variety Club, at which 23 of the 28 members attended. . . . The Redskin theatre, has been redecorated, and new seats installed. The Redskin has a new wide screen installed, and is ready to show CinemaScope pictures. . . . A bandit held up the Gaiety theatre cashier January 2 and escaped in downtown crowds with about $150. . . . "Here Come the Girls" has been held over for a 3rd big week at the Harber theatre. . . . The Tower theatre, one of Cooper Foundation Theatres, is the first suburban theatre in Oklahoma City, to install a screen for the showing of CinemaScope pictures. "Beneath the 12-Mile Reef" is now showing there. . . . The Lakeside Theatre has installed a new CinemaScope screen.

OMAHA

Robert Hoff, chief barker-elect of Tent 16, and other Variety Club officers will be installed at the Blackstone Hotel January 25. Col. Bill McCraw and possibly another celebrity are scheduled to be present. . . . The idle Berkley theatre was saved from destruction when two policemen answered a call that two boys were playing on the roof. The cops found a fire smoldering under a tarpaulin and the boys, 7 and 10, said they climbed up an old ventilator shaft to the roof to their "clubhouse". . . . Evelyn Cannon, MGM office manager, said the company's Thirtieth Jubilee Celebration was off to a fast start in this territory.

PHILADELPHIA

Leon Cohen has taken over the industry projection room at 1225 Vine Street as a personal independent venture. . . . William Quinlivan, RKO booker, has recovered from a recent surgical operation in Germantown Hospital. . . . Dave Weinstein, manager of the Atlantic drive-in near Atlantic City, N. J., announced that the open-airer will remain open the year round instead of closing down for the winter months as in previous years. . . . plans are being made for an industry reception to Hugh McGuire, who arrived from New Haven, Conn., last week to assume duties as Paramount sales manager here. . . . Stanley Warner circuit is installing CinemaScope in its midtown

(*Continued on following page*)

UniSurface SCREEN FACING
for Drive-ins. SEAMLESS, JOINTLESS! Pictures as flawless as indoors. Ideal light efficiency and viewing quality from all angles. Low cost! Saves upkeep!
First-American products inc.
1717 Wyandotte St., Kansas City 8, Mo.

(*Continued from preceding page*)

Palace, also changing the house policy to seven days after first run. . . . Tri-State Buying and Booking Service here takes over the handling of such services for John Ware III's Met, Oxford, Pa. . . . With the Trans-Lux chain taking over the World, Bill Laird, assistant manager of the local Trans-Lux, becomes new manager of the World, succeeding Frank Pease. Charles Judge, Trans-Lux manager, becomes city manager, maintaining offices at both center-city houses and overseeing all advertising, publicity and exploitation.

PITTSBURGH

The Nixon theatre, the city's sole legitimate house, is playing one of its rare movies, "The Conquest of Everest" rather than keep the house dark this week. . . . Gabe Rubin, Nixon operator, is still trying to get "Julius Caesar" for a run. . . . "Knights of the Round Table" holding to a firm $37,000 in its second week after setting a new house record of $46,000 in its initial seven days. . . . Alan Ladd's "Paratrooper" following "Beneath the 12-Mile Reef" now in its third week in the Harris, and giving that house its first non-CinemaScope picture since last September. . . . Bill Twigg of Boston has succeeded Jerry Wechsler as Warner branch manager in Pittsburgh. . . . "This Is Cinerama," doing capacity business, is also doing well on advance sales in the Warner. . . . Bernie Elinoff, Stanley Warner shorts booker, back on the job after two weeks vacation in New York.

PORTLAND

Business has been zooming at first run theatres for the past two weeks. . . . Mrs. J. J. Parker installed CinemaScope and stereophonic sound in her Broadway theatre last week "Knights of the Round Table" was first attraction and it racked up a record-breaking gross for the week and the opening day. . . . Harry Lewis has taken over the management of the National Screen Service office here. . . . Herb Royster has taken over as manager of the broadway theatre and publicity director for the entire circuit. . . . Keith Petzold has become general manager of the Jesse Jones chain of 5 houses. His office is in the St. Johns theatre. . . . Jack Braxton has been appointed manager of the Bagdad theatre. . . . Playhouse theatre is to be torn down to make way for a parking lot.

PROVIDENCE

Loew's State theatre celebrated New Year's for the children by offering a special Saturday morning show on the day following the arrival of 1954. With doors opening at 8:45, a one-hour stage show was presented, featuring Theresa Landry and her Talented Young Artists. . . . After a special midnight preview, New Year's Eve, of Martin and Lewis in their first Technicolor comedy, "Money From Home," the Strand continued Bob Hope in "Here Come The Girls" for an additional four days. . . . The Children's Civic Theatre of Providence, in conjunction with the Parent's League of Providence, inaugurated a series of 10 Saturday morning film programs for young people at the Avon Cinema. . . . Unofficial reports indicate that 1954 got off to a banner start, locally, and much optimism has been voiced for the coming 12 months. While business conditions hereabouts are not particularly prosperous at the moment, President Eisenhower's recent directive that more defense contracts be channelled in this direction, gives hope that Rhode Island's dormant industries will soon take on new life.

SAN FRANCISCO

Neal East, assistant western division manager, Paramount, was at the exchange the past week for conferences on new product with salesmen. He left for similar meetings in Seattle and Portland before returning to Los Angeles. . . . Jack Slade, chief projectionist, Columbia Studios, was in town for the opening of "Miss Sadie Thompson" which had the biggest opening day gross at the St. Francis since "House of Wax." . . . Ted Galenter, MGM western press representative, returned from a vacation in Honolulu. . . . Personnel changes on the row include the resignation of Alyce Lofasso, cashier for the past 10 years at National Screen. Miss Lofasso is retiring. Elsie Gin, contract clerk, stepped up to cashier. Catherine Daubert, booker, NSS, resigned to live in New York City. . . . New at MGM and to the industry is Loma Larrinie, switchboard relief operator and office clerk. . . . Managerial changes include the appointment of Nathan Grossman to manager of the Paramount, replacing Donald Haley, who was given the post of manager, Downtown theatre, Los Angeles, replacing Mervin Davenport. . . . Gail Miller, doorman, St. Francis theatre, stepped up to assistant manager, Paramount, replacing Arnold Courtner. . . . Claude Plum has been made assistant manager of the Bridge.

TORONTO

Ian MacNeil of the National Film Board was named interim president of the Canadian Film Society at a meeting here. Purpose of the film society is to co-ordinate the operation of some 40 community film organizations in seven provinces. . . . Sponsorship of the 1954 trade show at Toronto may shift from the Motion Picture Theatres Association of Ontario to the Motion Picture Industry Council of Canada. . . . Roxy at Canora, Sask., operated by the Regal Amusement Co., of Regina has been sold. I. Reinhorn is president of Regal Amusement Co. . . . The new Jasper in suburban Edmonton, Alta., features a "cry room" and a panoramic screen. The house, built at a cost of $100,000 by William Rueb and Wallie Klak, has 528 seats. . . . Annual meeting of the Canadian Picture Pioneers will be held at the King Edward Hotel here Jan. 20.

WASHINGTON

Morton Gerber, Variety Club welfare chairman, reported welfare expenditures of more than $43,000 in 1953. . . . Catherine Marshall, widow of the Senate chaplain, Peter Marshall, is in Hollywood working on a screen version of her book "A Man Called Peter." . . . Bill Hoyle, District Theatres, won a cup at the Washington Golf and Country Club for the second year in succession. . . . St. Mary's theatre, Leonardtown, Md. is being redecorated. . . . International chief barker Jack Beresin, was speaker at the Tent No. 11 installation ceremonies January 4. . . . A twice-monthly newspaper on current attractions will be put out by the Best Theatres, which include the Sylvan, Senator, Academy, Atlas, York, Strand, Jewel and Alamo. William Michalson will will edit. . . . Fred Sapperstein, Columbia Pictures, and Mrs. Sapperstein, are the parents of a baby daughter.

M-G-M TRADE SHOW—JAN. 22nd

"GYPSY COLT"

ALBANY	20th-Fox Screen Room	1052 Broadway	1/22	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/22	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/22	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/22	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/22	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	1/22	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1632 Central Parkway	1/22	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1/22	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/22	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/22	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/22	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	1/22	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	1/22	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	1/22	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/22	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/22	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/22	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/22	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/22	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/22	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/22	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	1/22	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/22	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/22	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/22	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/22	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/22	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1/22	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/22	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/22	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1/22	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1/22	2 P.M.

M-G-M presents "GYPSY COLT" • Donna Corcoran • Ward Bond • Frances Dee and Gypsy • Screen Play by Martin Berkeley • Based on a Story by Eric Knight • Photographed in Ansco Color • Prints by Technicolor • Directed by Andrew Marton • Produced by William Grady, Jr. and Sidney Franklin, Jr.

Goldwyn, Jr., Organizes Television Film Unit

Samuel Goldwyn, Jr., is forming a new company for the production of television pictures, he announced this week in resigning from the Columbia Broadcasting System where he has been a television producer for the past year. Production of the television films is expected to get under way about April 1 at the Samuel Goldwyn studios in California. Sales headquarters of the new company have been established at 1270 Sixth Avenue in New York.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

What Sponsored Shows Mean To Theatre Sales

LAST week's Round Table reference to Paul Brown's big Christmas Show at Warner's Fresno theatre, Fresno, California, carries an implication with regard to theatre sales that must cause you to stop and think. You will recall that he had 5,300 kids, in two performances, on one Saturday morning. None of these children paid their way in, because the whole proposition was underwritten by local merchants, with a gift for every child.

But think what this terrific crowd of children must have done at the concession counter. Since they didn't have to pay for their tickets, they had that much more to spend for popcorn, Pepsi-Cola, candy and such. Nor was it a free show, for they had to obtain their tickets from cooperative merchants—which eliminates the bad reaction, both ways, of any free admission. But it is presumable that candy sales were high, and that the theatre might easily have doubled its take, in the combination of sponsorship and theatre sales.

It isn't Round Table policy to print figures, i. e., the amount in dollars of business that may be reported in connection with exploitation campaigns. And it is strictly the theatre's business, the total of theatre sales in any situation. But you may remember that when Earl R. Peterson reported his phenomenal Saturday morning show at the Fox theatre in Anaheim, California, which was sponsored by the local Optimists Club, he wrote that these were "First, and particularly in the smaller communities, revenue producing shows, bringing in $3,000 to $5,000 additionally each year, plus another $4,000 to $5,000 in extra merchandise gross income." You will note that in his figures, theatre sales are estimated as a slightly higher amount than admission prices.

Certainly, in these days when practically every theatre in the Schine circuit has anywhere from one to four sponsored shows in December, during the Christmas buying season, then concession sales in Schine theatres must run very high. The kids are there with their dimes and nickels in their hot little hands, and they are awfully thirsty and hungry as long as they are in funds. Arthur Hallock, also reported in last week's meeting, is another who packed in 1,100 children for a show sponsored by the Lions Club at the Paramount theatre, Baltimore—and he knows, because he has ten of his own, at home!

Theatre managers who are not aware of the tremendous benefits of sponsored shows in combination with theatre sales are most certainly missing a weekly event that pays dividends on dividends. And you can be sure that the merchants like it, too.

PASSING OF MR. LEE

The theatre is a ruthless business, and the men of the theatre have been ruthless competitors with each other. With the death of Lee Shubert, we witness eulogies of a man who was cordially hated in his lifetime, and from the same sources. Now, they admit their respect for the man who had done more for the theatre than any of them, because he loved the theatre.

Mr. Lee was respected because he fought for an "expansion" program—he believed in more theatres and more theatre operation. He said, "We like many theatres because we can charge off the losses of the failing ones against the earnings of the winning ones and thus keep them all open, for the productions and the people who will benefit from the employment."

The legitimate theatre on Broadway has seldom had a better season than the current one. There are more shows playing, to more money, than is usual at this time of year. One attraction, advertised to open in February, is sold out into May. The admissions tax has never had anything to do with the success or failure of the parade of shows in Broadway houses.

¶ COMPLETING one of the most successful promotion incentives for exhibitor participation, MGM winds up its "Lucky 7" Showmanship contest by announcing the three winners for the final film of the series, "Easy To Love." Cass Smith, manager of the John Hamrick's Music Hall theatre in Seattle was declared the winner of the $500 prize in large situations; Pat Heavey, of the State theatre, Kalamazoo, won the $250 prize in situations of less than 100,000 and more than 10,000 population, and J. Gallagher, of the State theatre, Martinez, California, will personally benefit by a $100 check as the winner in small situations.

In finalizing the announcement of contest winners, MGM will have awarded $6,200 in cash to 22 winners, plus an additional undisclosed amount for putting into effect the selected campaigns which were submitted as proposals by the individual contenders. Thus, all campaigns were executed at MGM's expense. The results from the many theatre managers who entered their campaign suggestions have been most gratifying and indicate that showmen are backing up their ingenuity with energy.

¶ UPCOMING opportunity for discussion and development of theatre sales, the practical business of refreshment sales and added income for all types of theatres, will come at the convention of the National Allied Drive-In Theatre Association at the Netherlands-Plaza Hotel, in Cincinnati, February 2nd to 4th, which is followed by the National Allied Board Meeting. People will attend this convention for a profit motive—to talk among themselves of ways and means to stimulate theatre sales, and to benefit by the exhibits of advertisers. We think that many are reluctant to talk about theatre sales in print, for a variety of reasons. But they search for better ideas and use them. Let's hope that the forthcoming convention will bring more of these ideas out where they can be shared. —*Walter Brooks*

"Knights of the Round Table" Joust For Honours

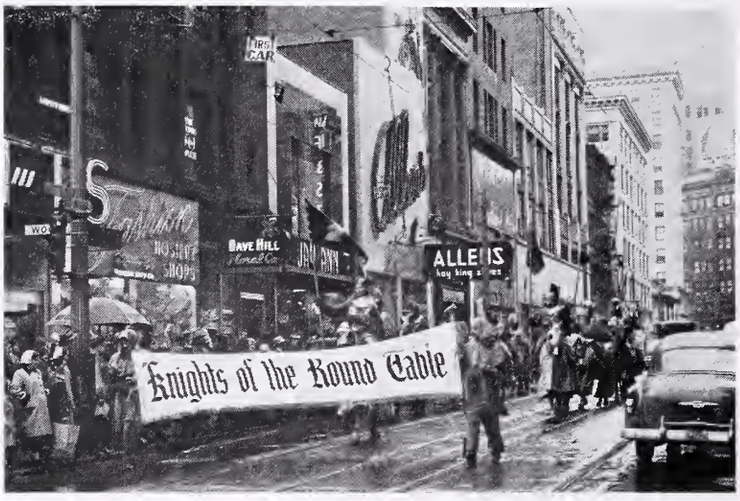
FROM FIVE CITIES around the country, our own gallant Knights of the Round Table are jousting for position in preliminary runs of MGM's "Knights of the Round Table"—a challenge within the inner circle of good showmanship.



Sir Boyd Sparrow had his Knights on parade at the Kezar Stadium in San Francisco, where 62,000 people were reminded of the premiere of the picture at Loew's Warfield theatre.

Sir Rodney Toups, manager of Loew's State in New Orleans, shows this newsworthy photo of a youngster reading the "Knights of the Round Table."







Sir Charles Dietz, emissary from King Arthur's Court, on duty in Detroit, talks with disc-jockeys at station WXYZ, planning pre-release promotion for the Adams theatre, using this swiftest of all couriers, never known in Camelot.



Sir Maurice Druker, assisted by Roving Knight Bernie Evens, planned this gigantic book as street ballyhoo for the new CinemaScope attraction at Loew's Midland, Kansas City.

Sir William Elder paraded his Knights in full armor on downtown streets of Pittsburgh for the run at Loew's Penn theatre.

Schlanger's Plan to Hit Delinquency

Ted Schlanger, zone manager for Stanley Warner theatres in Philadelphia, has issued a formal declaration of war against juvenile delinquency in his theatres, with a three-point program to curb the evil. He says, the solution lies with the individual theatre and the individual manager, and to that we subscribe, most heartily.

He thinks the first and most effective move is to refuse admission to teen-agers who have been ring-leaders and known trouble-makers. Nothing will hit them harder than to compel them to come to theatre only if accompanied by their parents. Even the parents will understand that treatment. For his second point, he urges cooperation with neighborhood organizations that are concerned primarily in youth problems, and third, he advocates a proper distribution of house staff to give adequate coverage of the theatre property and watch potential sources of trouble. When the situation is out of hand, a special officer will help bring it into line, but the manager himself must supervise.

We are reminded of two things: We know a metropolitan theatre circuit which has the greatest juvenile delinquency problem in our memory, and who also had the one manager best fitted to cope with it. But they let her go, through sheer ignorance of her capability. Since then, they have been on the front pages with news stories of juvenile delinquents and their escapades. Also, thirty-five years ago, we had a special officer in a problem theatre, and he was the best antidote for troubles of this kind that we've ever known. He was as popular with the kids as the cop on the corner. They loved him and respected him.

Clifton Webb Wires His Matinee Crowd

Herb Chappel, manager of the Palace theatre, Guelph, Ontario, sends newspaper pictures and enthusiastic comment to show how his children's matinee audience responded to a telegram direct from Clifton Webb in Hollywood, with his greetings to them at their showing of "Mr. Scoutmaster." We can understand Herb's enthusiam—for it was on the premises, and so we applaud doubly for the equal enthusiasm displayed by the Daily Mercury, with their reproduction of the telegram, and their felicitations to the Boy Scouts for this recognition of their local unit.

Preferred Time

MGM is giving "Julius Caesar" preferential treatment in six special engagements as a test and proof of what is becoming Hollywood's most honored picture. All engagements are on a two-a-day, advanced price policy with fanfare and flourishes.

SHOWMEN IN ACTION

Dave Cantor, RKO exploitation manager, and Dave Golding, Samuel Goldwyn publicity director, are in Washington and Atlanta, setting up the preliminary campaign for "Best Years of Our Lives."

▼

Jack Sanson, manager of the Strand theatre, Hartford, had the whole-hearted cooperation of the Connecticut Air National Guard for the state premiere of "Sabre Jet."

▼

A revival of "Public Enemy" and "Little Caesar" with the initial booking on the Stanley Warner circuit at the Sherman theatre, New Haven, was ably managed by Irv Hillman.

▼

Tony Masella, manager of Loew's Poli Palace, Meriden, Conn., ran a contest to find out whether errant wives should be spanked by their spouses, as promotion for "Kiss Me Kate."

▼

Leonard Sampson and Robert Spodeck featuring a Columbia western in 3-D, "The Stranger Wore a Gun" in their new art theatre, the Crown, in New Haven.

▼

W. S. Samuels, who packed up his special roto heralds and moved to the Rita theatre, Longview, Texas, is making them tall and handsome for "Torch Song."

▼

Sir Boyd Sparrow piling up plenty of credits for his fine window displays for "Knights of the Round Table" at Loew's Warfield theatre, San Francisco. Assistant Knight Jim McMillan gets credit from Sir Boyd.

▼

Alton F. McHan, manager of the Center theatre Hampton, Va., "The Peninsula's Only Art Theatre"—submits tear sheets of really remarkable cooperative ads in the Daily Press, for the Academy Award Wonder Film, "The Sea Around Us"—with pictures of his nautical display.

▼

Distinguished Italian visitors, from the diplomatic and travel services in New York, attended the Roxy theatre to see the exemplary short film, "Vesuvius Express" in CinemaScope.

Lou Cohen, manager of Loew's Poli theatre, Hartford, and his right-bower, Norm Levinson, had news pictures in the Courant for a publicity stunt you'll find on next week's picture page.

▼

Leonard Constantini is the new assistant manager of Loew's Ohio theatre, Columbus, after serving at Loew's theatres in Pittsburgh and Dayton. His home town is Hopedale, Ohio.

▼

Howard Highley, manager of the Allen theatre, Cleveland, files one of the early campaigns on "Miss Sadie Thompson" with good tieups, notably a TV contest with Fred Astaire dance studios.

▼

Lee Willis, manager of the Piqua theatre, Piqua, had a coloring contest sponsored by a local bank, and the winner was given a chance to do a big picture for the bank's Christmas window display, to receive a $25 Christmas Club check.

▼

Another credit for Lee Willis, manager of Schine's theatre in Piqua, Ohio. He campaigned to have the local amusement tax wiped off the books, and his "appeal to repeal" really worked, and the tax was lifted. Something for a manager to be proud of.

▼

In an effort to give theatre personnel a chance to attend church and be with their families on Christmas Day, members of Trenton Post 156 of Jewish War Veterans subbed for manager John Thompson and the staffs of local RKO theatres, with resulting press and news pictures.

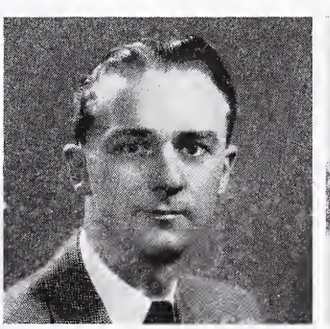
▼

The New Parsons theatre, Hartford, legitimate playhouse which has pre-Broadway tryouts at $4.80 top, is filling in empty weeks between stage attractions wtih a policy of prestige films, under the guidance of Allan Stewart, general manager.

▼

Tony Masella promoted a full-page cooperative ad to feature his "First Baby of 1954" contest, with all the sponsors donating a gift in their line to the lucky first arrival.







Winners in MGM's sixth contest in the "Lucky 7" series, left to right: Robert H. Anderson, manager of John Hamrick's Roxy theatre, Tacoma, Wash., who wins the $500 prize in large situations; John Everbard, manager of the Franklin theatre, Saginaw, Mich., who gets $250 in the middle category, and Fred E. Goodwin, manager of the Wellston theatre, Warner Robins, Georgia, with $100 in a new town of less than 10,000 population.

Canton, O., Paper Goes For Films

Ralph W. Russell, manager of the Palace theatre, Canton, Ohio, sends tear sheets, and an enthusiastic note, to show how their local newspaper, always tough in its attitude against motion pictures, suddenly came over to our side with a full page "house ad" in our favor. The Canton Repository reprinted in its entirety, as a full-page, the popular advertisement placed in the New York Times and Tribune by the Donahue and Coe agency, under the headline, "The Big Squeeze," with the added note that it was "published in the interests of the motion p'cture industry" as a gesture of good will.

Ralph says, "This is a result of united effort, locally, to bring out the fact that something big is happening in motion pictures. This sheet has always been tough, so you can imagine our elation. The lesson learned is never to give up—we have been turned down so many times they are not worth counting—but once we hit, everything else matters not at all." We credit Donahue and Coe originally, but also place a lot of credit at the door of Ernie Emerling, who reproduced this ad as a supplement to his "Movie Memo" which goes to key-city newspapers throughout the country.

In addition to the full-page spread, the Repository had a five-column publicity story on another page, devoted to coming attractions in Canton theatres, and by-line stories additionally in support of good and substantial advertising space by the theatres.

Australian Exhibitor Uses Brochure Program

John W. Gerard, manager of the Tasma theatre, Coffs Harbour, New South Wales, Australia, sends a sample of his excellent colour brochure with feature advertising for his top attraction for the period—in this case, "A Queen Is Crowned" and a complete listing of all attractions for three months in advance. Two theatres are included, the Tasma and the Memorial, and the four-page issue is delivered right into the homes of everyone living within a 25 mile radius. He says, he personally supervises delivery over a route which totals approximately 1100 miles. The brochure is carefully perserved in most homes, and on occasions when he has been late in delivery, his telephone has been busy with requests for the program.

"Martin Luther" Gets Unusual Cooperation

Whoever thought a subject like "Martin Luther" could effectively lend itself to promotion in cooperative newspaper space? Fox West Coast $howtime reproduces a beautiful full-page that has dignity and class.

"Best Years" To Have New Sales Approach

In connection with the new release of "The Best Years of Our Lives," there is to be a special judging of completed campaigns which are submitted in the Quigley Awards competition up to and including the second quarter of 1954, which ends on June 30th. Mr. James A. Mulvey, president of Samuel Goldwyn Productions, will make a further announcement with regard to Mr. Goldwyn's personal interest in this contest.

Quigley Awards Judges Review Both Contests

This information is contained in a special promotion kit which goes out this week to first-run theatres and RKO exploitation men in the field, to encourage the preparation of new campaigns of prize-winning calibre. With the cooperation of Dave Golding, advertising and publicity director, and Martin Davis, of the Goldwyn organization, together with the added interest of Lynn Farnol in this special result, we will receive and acknowledge the campaigns as submitted, but, however, all will be held for the second quarter judging, following the June 30th deadline.

At that time, our regular panel of judges will sit in the Quigley Awards offices, and the regular Quigley Awards winners will be selected and named in the usual manner. One of the above mentioned will sit as an Associate Justice on the bench, and additionally, the judges will name the first, second and third prize-winners of Mr. Goldwyn's supplementary awards, to follow. All contenders will have the benefit of double entry, and may thus win either or both of the contests with their submissions. All material will be considered newsworthy in the Round Table. The primary first-runs starting at the RKO Keith's theatre in Washington on February 3rd, will be reviewed and reported with both news and pictures to show the quality of these special presentations.

Special Promotion Kit Sent Into the Field

The special promotion kit is only a preview of the new pressbook that is to be ready in the next week or so, for all contenders. Since "The Best Years of Our Lives" is a home-coming picture, a story of the return of prisoners-of-war finally reunited with their loved ones, of refugees from behind the Iron Curtain, it has terrific value in these times, and will be remembered as the best-loved film of its kind. "Homecoming Promotion" is a chapter-head in the sales kit, and a manual of instructions for theatre managers. Story contests, photo contests, and opportunities with organized groups, are set forth in detail for the benefit of local campaigns in a thousand situations.

"Youth Promotion" is another selling angle which is fully described, and which opens up a whole new audience that did not see the picture when it was originally released in 1947. Dorothy Kilgallen, and other by-line writers in the national magazines and newspaper syndicates, have pointed to this very special appeal, which will touch millions now as it never did before. School authorities have already shown their willingness to cooperate in local and national efforts to bring the picture to the attention of present-day classes. The January, 1954, issue of Seventeen Magazine, contains an editorial review by a teen-ager, which proclaims the warmth and feeling of this meaningful story, for today's audiences. Many school publications will lead off with their own reviews of "The Best Years."

Probably the best asset of the promotion-minded theatre manager is the supply of news pictures, coming up regularly from the fighting fronts of today's global war against Communism, which will fall in line with his own paid-advertising approach and obtain unparalleled free-space in newspapers as timely, poignant material of public interest. Stores and local business contacts, along any Main Street, will go along with "The Best Years" in a new welcome to one of the finest motion pictures of all time.

Pat Crowley Guest Of Comerford Theatres

Great excitement in Scranton and neighboring towns, when Pat Crowley, Paramount's rising new star of "Forever Female," visited her home town. She formerly lived in Scranton and was born in Olyphant, six miles away. In Scranton, Pat made two stage appearances before jam-packed audiences. The Mayor presented her with a gold key to the city in the presence of her father and mother, who had reason to be proud. There were parades and appearances for the March of Dimes and the Catholic Youth Center. School classes were suspended to pay tribute to a friend who made good in the movies, and at Olyphant, the entire community turned out to participate in the parade. Henry Spiegel, publicity chief for Comerford Theatres, handled the premiere arrangements. The date was first on her 35-city pre-selling tour for Paramount, and we predict she will be as popular, wherever she goes. Scranton newspapers acknowledged their debt to a local girl.



"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20. product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS

Allied Artists

JALOPY: Bowery Boys—This is the first Bowery Boys' picture that failed to draw. I guess I will learn some day never to play good pictures in the month of December, in fact, I think all theatres should close Christmas week. Played Friday, Saturday, December 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

Columbia

AMBUSH AT TOMAHAWK GAP: John Hodiak, John Derek—A fairly good western, but did only a fair business. Wouldn't blame it too much on the picture, however. O. K. small town picture. Played Tuesday, Wednesday, Thursday, December 22, 23, 24. —Dick Smith, Albany Theatre, Albany, Ind.

CRUISIN' DOWN THE RIVER: Dick Haymes, Audrey Totter—This one, in my opinion, is one of the best musicals we've ever played. I certainly regret playing it when I did (just before Christmas), as it should be given preferred playing time. In spite of this and extremely inclement weather, it drew. Give it your best playing time, fellow exhibitors! Played Wednesday, December 16.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Metro-Goldwyn-Mayer

AFFAIRS OF DOBIE GILLIS: Debbie Reynolds, Bobby Van—This is the kind of relaxation they go for, "Singin' in the Rain" music included. Played Friday, Saturday, December 25, 26.—Elaine S. George, Star Theatre, Heppner, Ore.

ALL THE BROTHERS WERE VALIANT: Robert Taylor, Ann Blyth—This is a swell picture, well done, good production, good color and very entertaining, but did not draw. Business below average. Played wide screen. Played Wednesday, Thursday, December 16, 17.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

JEOPARDY: Barbara Stanwyck, Barry Sullivan—Doubled this with "Hiawatha" (AA) to extra business. It being the first day after Christmas sure fooled me. Play it if you have not already done so. Only thing wrong with this picture is that the rental is too high. Played Saturday, December 26.—James Hardy, Shoals Theatre, Shoals, Ind.

MOGAMBO: Clark Gable, Ava Gardner—Very good. Ava Gardner does a capable job, but Clark Gable is getting too old for this type role, and that was the comment of several customers as they left the theatre. Business slightly above average. The picture could have been better if it could be played wide screen. I tried it wide, but it wouldn't go. Played Sunday, Monday, Tuesday, December 6, 7, 8. —Lee Bell, Mulkey Theatre, Clarendon, Texas.

MOGAMBO: Clark Gable, Ava Gardner—Although this picture has been doing a good business in the larger situations, don't believe it is a good choice for the small town. Has some interesting African scenes, but the story is loaded with sex and drinking. Has very little exciting action. Also it is excessively long and runs into overtime, which doesn't pay off. Did a fair business first night only. Played Tuesday, Wednesday, Thursday, December 29, 30, 31.—Dick Smith, Albany Theatre, Albany, Ind.

SMALL TOWN GIRL: Jane Powell, Farley Granger—Very good musical. Bobby Van was wonderful. This was enjoyed by everyone. Played Thursday, Friday, December 31, January 1.—James Hardy, Shoals Theatre, Shoals, Ind.

TORCH SONG: Joan Crawford, Michael Wilding—Joan Crawford not popular in our town, so no business. Metro gave us new date and reasonable rate in attempt to help. Picture was good. Played Sunday, Monday, December 20, 21.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

Paramount

HOUDINI: Tony Curtis, Janet Leigh—Very good. Many oldtimers came to see the Houdini tricks. Everyone pleased. Farmers and rural patronage. Played Saturday, Sunday, November 28, 29.—W. P. Brown, Nifty Theatre, Waterville, Wash.

ROMAN HOLIDAY: Gregory Peck, Audrey Hepburn—A very good picture of its kind, but not the right kind for small towns. Too long and draggy. Very little action, mostly conversation. Did a very poor business. Played Tuesday, Wednesday, Thursday, December 8, 9, 10.—Dick Smith, Albany Theatre, Albany, Ind.

SANGAREE: Fernando Lamas, Arlene Dahl—Very good period picture, well balanced with action and comedy, and in Technicolor. Did a fair Sunday business, but had to cut into the profit to pay expenses on Monday. Played Sunday, Monday, December 13, 14.—Dick Smith, Albany Theatre, Albany, Ind.

SCARED STIFF: Martin & Lewis, Lizabeth Scott—Extra good for my small town—farming and rural patronage. Receipts above average. Play this one. Played Saturday, Sunday, September 5, 6.—W. P. Brown, Nifty Theatre, Waterville, Wash.

SCARED STIFF: Dean Martin, Jerry Lewis, Lizabeth Scott—Played this one late, but still did average business for both nights. These Martin & Lewis pictures always bring them in. This is just an average picture—not as good as "Sailor Beware." Played Sunday, Monday, November 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO Radio

SECOND CHANCE: Robert Mitchum, Linda Darnell—Ran this in 2-D after previously seeing the 3-D version. Can't say that 3-D made much difference. The picture is O. K. and did fairly well. Good for small towns. Played Sunday, Monday, December 27, 28.—Dick Smith, Albany Theatre, Albany, Ind.

DEVIL'S CANYON: Virginia Mayo, Dale Robertson—Good western type in color which did a very good Christmas business and fairly well on Saturday. Good small town type of picture. Played Friday, Saturday, December 25, 26.—Dick Smith, Albany Theatre, Albany, Ind.

HANS CHRISTIAN ANDERSEN: Danny Kaye, Farley Granger—It really makes me sad to talk about this one. A truly great picture, especially for those who appreciate ballet. I discovered something—my customers do not appreciate ballet. Now if the producer had just injected a saloon scene, a good fight and some "horse" music, everything would have been fine. I say this picture is for the art houses. Played Sunday, Monday, December 27, 28.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MARRY ME AGAIN: Marie Wilson, Robert Cummings—Should not have booked this on Sunday. Good double bill comedy. Priced right. Played Sunday, Monday, December 13, 14.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum—A very good adventure picture with beautiful color and fine acting by Hayward and Mitchum. Better than average crowd on Sunday night. Played Sunday, Monday, December 6, 7.—James Hardy, Shoals Theatre, Shoals, Ind.

United Artists

GUN BELT: George Montgomery, Tab Hunter—A very good western type picture in color. Good small town product. Did a fairly good business considering the usual holiday slump. Played Friday, Saturday, December 18, 19.—Dick Smith, Albany Theatre, Albany, Ind.

Universal

MEET ME AT THE FAIR: Dan Dailey, Diana Lynn, Chet Allen—I wish I had reams of paper, gobs of time and an unlimited vocabulary in order that I could express my opinion of Chet Allen. I am ashamed to say, especially as I am a former Columbusite that I had never seen or heard of Chet, and little did I realize what I was missing. The child is superb—his voice is wonderful, his acting wonderful, but there is still an intangible quality about him—perhaps angelic would be the word—which really makes him what he is. There is no doubt in my mind but that he has a brilliant future. Oh, yes, the picture was very good, too. Played Sunday, November 15.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

QUEEN IS CROWNED, A: Laurence Olivier, Narrator—The only thing wrong with this picture is that it is too long drawn out—30 minutes would have been plenty for it. I doubled it with "Take Me to Town" (U). Played Sunday, Monday, November 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

STAND AT APACHE RIVER: Stephen McNally, Julia Adams—Universal seems to have the knack of producing pictures that appeal to small town patronage. Very good picture and in color. Did a good business, everything considered. Played Friday, Saturday, November 27, 28.—Dick Smith, Albany Theatre, Albany, Ind.

TAKE ME TO TOWN: Ann Sheridan, Sterling Hayden—Sheer entertainment, effortless, humorous triumph of good over evil. Our people loved it. Played Thursday, Friday, Saturday, December 3, 4, 5.—Elaine S. George, Star Theatre, Heppner, Ore.

Warner Bros.

BY THE LIGHT OF THE SILVERY MOON: Doris Day, Gordon MacRae—This is one of the most delightful musicals played in a long time. Good comedy and music, clean and entertaining for the entire family. But did below average business. My people just don't go for musicals any more. If you can get them in, they will like it. Played Sunday, Monday, Tuesday, December 13, 14, 15.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

DESERT SONG: Kathryn Grayson, Gordon MacRae—Good and was enjoyed by all. Kathryn Grayson is gaining in popularity; her singing is not too high brow to be enjoyed in small towns. Played wide screen with good results. We have been playing all pictures wide screen that can be played, and after playing wide screen, when we go back to regular, they sure look sick. Will be glad when all pictures are filmed for wide screen. Played Wednesday, Thursday, December 30, 31.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

ISLAND IN THE SKY: John Wayne, Lloyd Nolan —Well received, even by the women. Played Sunday, Monday, December 27, 28.—Elaine S. George, Star Theatre, Heppner, Ore.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

DRIVE-IN EQUIPMENT

REPLACE INADEQUATE, OUTWORN EQUIPments with DeVry, Simplex and Century outfits, rebuilt like new. (Send for lists). Time deals arranged. Inear speakers w/4" cones $15.95 pair w/junction box; underground cable $59M. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

EXPERIENCED GENERAL MANAGER FOR new deluxe 1200-car Indianapolis outdoor theatre. Good salary and earnings participation for right active man with experience in drive-in theatre operation plus big food and concession business. No film buying. Year round employment. Paid vacation. Reply giving qualifications, references, availability. JOE CANTOR, 3225 N. Meridian St., Indianapolis.

THEATRE AND CONCESSION MANAGER. Large independent Pennsylvania drive-in. No film buying or booking. Highly competitive situation requires digging for business. $100 per week, all year. No off season duties. Outline experience and state what you can and are willing to do. Replies confidential BOX 2754, MOTION PICTURE HERALD.

WANTED: MANAGERS WITH EXPLOITATION and promotional experience by theatre chain situated in Eastern States. Top salaries paid, Vacations, Group Insurance and Hospitalization. Interviews will be held in Chicago and New York City during January. If interested, give complete resume and availability for interview. BOX 2756, MOTION PICTURE HERALD.

OUTDOOR THEATRE MANAGER—ONE EXPErienced in publicity and concession operation. Family group insurance. Year around job. Midwest area. $100 week. Reply in confidence. Tell all about yourself first letter. BOX 2760, MOTION PICTURE HERALD.

THEATRE MANAGER—GOOD NEWSPAPER AD man and general exploitation. Small city in Chicago territory. Group insurance. Give full account of your experience. References used after interview and only if a deal. BOX 2758, MOTION PICTURE HERALD.

MANAGER, FIRST-RUN DELUXE THEATRE, Eastern Metropolitan City, for small independent circuit. State fully qualifications, previous and present employment, and salary desired. No applications will be considered without this detailed information. If you are aggressive and can do the job an excellent position and security await you, with ample opportunity for advancement. BOX 2761, MOTION PICTURE HERALD.

PROJECTIONIST-MANAGER, NIGHTS ONLY. Saturday & Sunday matinees. Good opening for electrician in town. Write BOX 538, Franklin, Va.

SEATING

S. O. S.—SAVE ON SEATS! ALL TYPES THEatre chairs from $4.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS. PROGRAMS. HERALDS photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

AUGMENT YOUR INCOME BY—SHOOTING local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

RECORD BREAKING KIDDIE GIVEAWAY. JET Airplanes $25 per 1000, $13 per 500. No C.O.D. Check with order. BOX-OFFICE STIMULATOR CO., 9760 South 50th Court, Oaklawn, Ill.

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DEVRYS BEAUTIFULLY REBUILT LIKE NEW. $895; Holmes $495. All dual outfits with amplifier and speaker. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THE RATIO IS RIGHT AT STAR! BIG SCREEN—small cost! Lowest prices on screens and lenses! Write us! Ashcraft lamphouses, 14" reflectors, rebuilt, $489.50 pair; E-7 mechanisms, 6 month guarantee, $475.00 pair; pair Simplex-Acme projectors, 50 ampere Suprex lamphouses RCA rotary stabilizer sound, heavy bases rebuilt, $1,450.00. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

POSITIONS WANTED

DRIVE-IN THEATRE MANAGER. EXPERIenced in buying, booking and concession business. If you're looking for a reliable young man to take on responsibilities, I'm available at once for job with future. BOX 2762, MOTION PICTURE HERALD.

MANAGER'S JOB WANTED. HEAVY SMALL town and first-run experience. Will travel and relocate. 38 years old. 16 years' experience. BOX 2764, MOTION PICTURE HERALD.

THEATRES

NEGRO THEATRE IN SOUTH ALABAMA. FOR details write J. WATERALL, Mt. Vernon, Ala.

FOR SALE—350 SEAT THEATRE IN GOOD Michigan farming community. Owner in lumber business, wishes to sell at low price. Building new. Excellent opportunity. BOX 2763, MOTION PICTURE HERALD.

TO LEASE OR SELL—500-SEAT THEATRE built 1940. Non-competitive town 1500 population. Balcony colored. Owner lives in distant town and operates many other enterprises. Unable to get competent help. Excellent for family operation. All furnishings and equipment in excellent condition. Write BOX 538, Franklin, Va.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS—FIT WAGner, Adler, Bevelite signs, 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

IMMEDIATELY AVAILABLE! SHORT FOCUS lenses for Wide Screens. Metallic all-purpose screens 90c sq. ft. Special apertures all ratios. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Western Theatre Unit Votes to Disband

SAN FRANCISCO: The Western Theatre Owners, formerly the Pacific Coast Conference of Independent Theatre Owners, formed in 1941, has been dissolved in accordance with a vote of its trustees, who felt that there are "too many exhibitor organizations." The trustees recommended that the member units, located from the Rockies to the Pacific Coast and from northern California to the Canadian border, become affiliated with either of the two national exhibitor organizations, Allied States or Theatre Owners of America. Former Western Theatre Owners units in Oregon and Washington recently voted to affiliate with TOA. Also California Theatres Association and Northern California Theatre Owners recently voted to merge as Northern California Theatre Association.

Al Szekler, Universal Pioneer, Dies on Coast

LOS ANGELES: Al Szekler, closely associated with the foreign branches of Universal Pictures for many years, died here following an operation. Born in Chicago in 1896, Mr. Szekler joined Universal in 1914 as a shipping clerk, rising in successive stages to the post of general manager in Brazil in 1924 and to general manager for Universal in Continental Europe in 1929. In 1932 he returned to Brazil as general manager. Joining the Universal home office staff in 1948, he later retired and entered real estate here.

Samuel Kerner

Samuel Kerner, actors' agent, 39, died January 6 in Hollywood, from a heart attack at the wheel of his automobile. His widow survives. Mr. Kerner represented some of the biggest names in films, as well as the theatre and television.

Frank P. Speros

Frank P. Speros, 62, owner of the Marquette theatre, St. Louis, died January 4 of complications at the DePaul Hospital there. He was co-founder of the theatre. He is survived by his widow, two sons, two daughters, and a brother.

Hal B. Howard

Hal B. Howard, 31 years in exhibition, died at the age of 49 in St. Thomas Hospital, Nashville, last week. He was city manager for the Crescent circuit and had been previously with Malco, Warners, and Paramount. His widow, a sister and stepson survive.

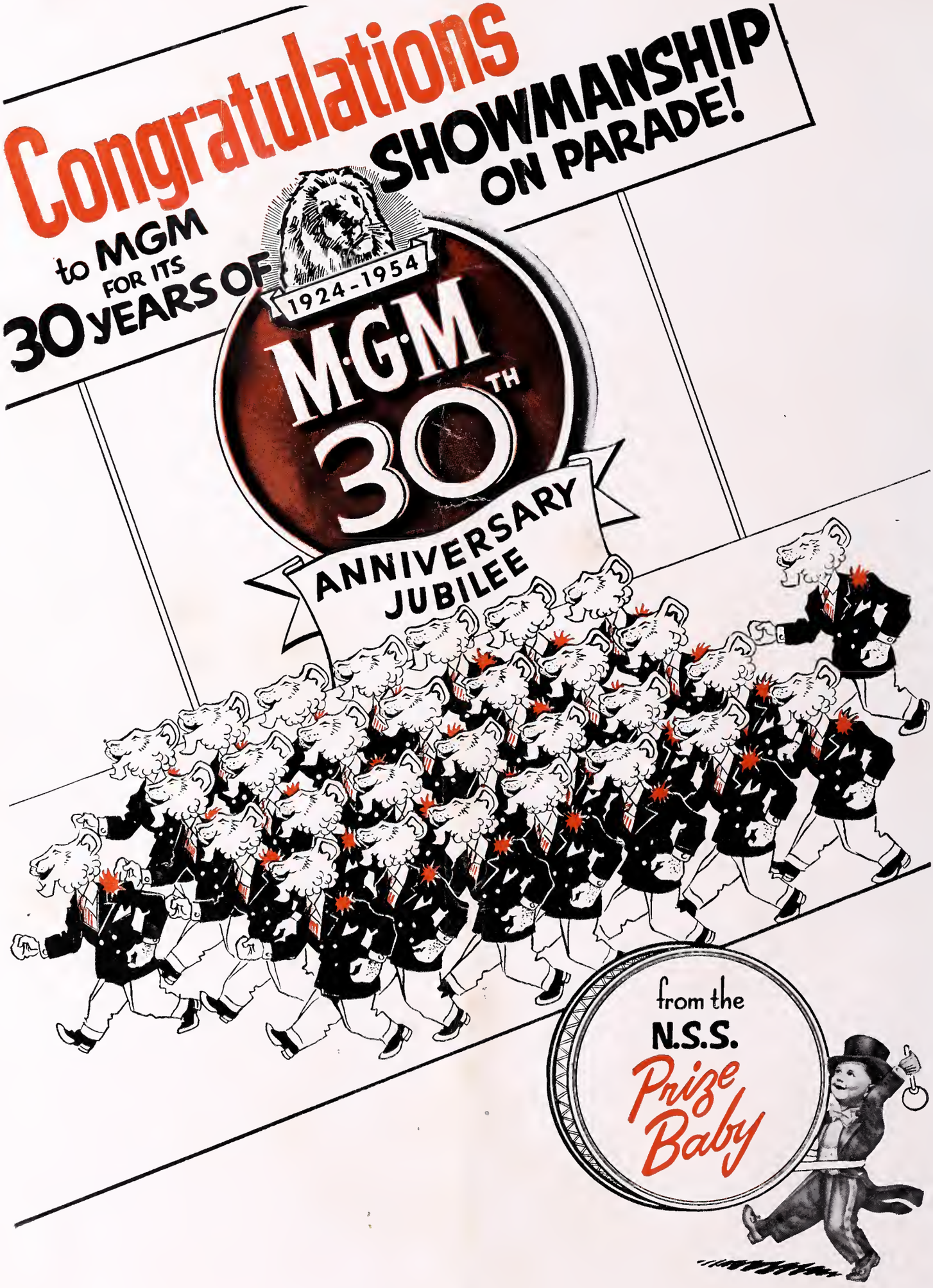
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 132 attractions, 6,290 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	11	40	15	6
Actress, The (MGM)	–	–	1	18	31
Affairs of Dobie Gillis, The (MGM)	–	2	10	19	2
All-American (Univ.)	–	8	26	12	11
All the Brothers Were Valiant (MGM)	–	9	9	4	–
All I Desire (Univ.)	–	20	29	29	5
Appointment in Honduras (RKO)	–	3	8	5	6
Arena (MGM)	2	6	6	16	7
Arrowhead (Para.)	–	17	34	13	–
Back to God's Country (Univ.)	1	5	23	4	1
Band Wagon, The (MGM)	4	12	35	49	22
Big Heat (Col.)	–	13	17	8	–
Big Leaguer, The (MGM)	–	–	12	24	8
Blowing Wild (WB)	8	12	21	25	5
Blueprint for Murder, A (20th-Fox)	–	–	8	6	1
Botany Bay (Para.)	–	1	16	10	1
Caddy, The (Para.)	8	55	30	3	1
Calamity Jane (WB)	1	17	18	4	1
Charge at Feather River, The (WB)	8	10	8	11	7
†China Venture (Col.)	–	2	1	2	–
City of Bad Men (20th-Fox)	–	8	51	28	4
City That Never Sleeps (Rep.)	–	–	4	11	2
Clipped Wings (AA)	–	8	6	1	–
Conquest of Cochise (Col.)	–	–	8	10	5
Cruel Sea, The (Univ.)	2	14	11	–	1
Cruisin' Down the River (Col.)	1	4	21	28	9
Dangerous Crossing (20th-Fox)	–	–	9	11	5
Dangerous When Wet (MGM)	5	44	65	17	–
Devil's Canyon (RKO)	–	6	16	8	8
Dream Wife (MGM)	–	10	24	55	14
East of Sumatra (Univ.)	–	7	16	10	4
†Easy to Love (MGM)	7	4	2	–	–
Escape from Fort Bravo (MGM)	–	1	6	5	–
Farmer Takes a Wife (20th-Fox)	–	21	30	28	17
5,000 Fingers of Dr. T, The (Col.)	–	–	–	–	6
Flame of Calcutta (Col.)	–	–	1	–	5
Flight Nurse (Rep.)	1	2	3	3	1
Flight to Tangier (Para.)	–	1	2	6	8
49th Man, The (Col.)	–	8	3	2	–
Francis Covers the Big Town (Univ.)	7	40	28	11	–
From Here to Eternity (Col.)	31	23	4	–	5
Gentlemen Prefer Blondes (20th-Fox)	44	43	13	17	1
Girl Next Door, The (20th-Fox)	11	15	30	11	4
Glory Brigade, The (20th-Fox)	–	6	17	12	9
Golden Blade, The (Univ.)	–	5	13	14	3
Great Jesse James Raid (Lippert)	–	2	3	1	–
Great Sioux Uprising, The (Univ.)	1	5	26	38	7
Gun Belt (UA)	–	6	16	6	–
†Gun Fury (Col.)	–	3	3	–	–
Half a Hero (MGM)	–	2	14	21	18
†Here Come the Girls (Para.)	–	3	2	–	–
Hondo (WB)	38	8	–	–	1
Houdini (Para.)	8	31	30	9	–
How to Marry a Millionaire (20th-Fox)	14	1	–	–	–
I, the Jury (UA)	1	5	10	17	2
Inferno (20th-Fox)	1	4	17	2	20
Island in the Sky (WB)	–	31	36	46	16
It Came from Outer Space (Univ.)	2	4	13	10	1
Jack Slade (AA)	–	2	3	2	6
Kid from Left Field, The (20th-Fox)	–	–	18	28	7
Kiss Me Kate (MGM)	3	8	8	10	–
Last Posse, The (Col.)	–	1	4	13	12
Latin Lovers (MGM)	3	1	11	39	39
Let's Do It Again (Col.)	–	8	28	34	34
Lili (MGM)	8	27	20	25	11
Lion Is in the Streets, A (WB)	–	1	15	22	24
Little Boy Lost (Para.)	17	32	17	2	1
Main Street to Broadway (MGM)	–	2	–	17	11
Man from the Alamo (Univ.)	–	18	8	19	10
Marry Me Again (RKO)	–	2	2	5	5
Marshal's Daughter, The (UA)	–	2	14	2	–
Martin Luther (de Rochemont)	8	12	2	–	–
Master of Ballantrae, The (WB)	1	3	16	33	12
Maze, The (AA)	1	2	8	12	4
Melba (UA)	–	–	–	10	2
Mission Over Korea (Col.)	–	4	2	5	6
Mister Scoutmaster (20th-Fox)	3	16	53	30	10
Mogambo (MGM)	31	45	13	–	–
Moon Is Blue, The (UA)	35	31	19	9	3
Moonlighter, The (WB)	–	1	9	3	16
Nebraskan, The (Col.)	–	2	3	3	–
99 River Street (UA)	–	–	2	4	–
*Pickup on South Street (20th-Fox)	13	48	21	12	5
Plunder of the Sun (WB)	–	2	9	35	7
Return to Paradise (UA)	–	13	35	50	2
Ride Vaquero (MGM)	3	16	50	33	8
Robe, The (20th-Fox)	39	3	2	–	–
Roman Holiday (Para.)	–	8	36	32	6
Sabre Jet (UA)	1	11	18	1	4
Sailor of the King (20th-Fox)	–	–	1	6	4
Salome (Col.)	11	61	32	12	1
Scandal at Scourie (MGM)	–	7	18	30	9
Scared Stiff (Para.)	27	45	12	5	–
Sea Around Us, The (RKO)	1	2	13	–	–
†Sea of Lost Ships (Rep.)	–	1	2	3	–
Second Chance (RKO)	2	7	15	8	4
Shane (Para.)	51	43	5	2	–
Shark River (UA)	–	12	–	1	1
Sins of Jezebel (Lippert)	–	2	4	2	–
Siren of Bagdad (Col.)	–	–	6	8	11
Sky Commando (Col.)	–	2	2	–	1
Slight Case of Larceny, A (MGM)	–	1	6	16	2
So Big (WB)	1	13	41	5	3
So This Is Love (WB)	–	11	19	27	19
Son of Belle Starr (AA)	–	5	12	2	5
*South Sea Woman (WB)	–	13	34	40	5
*Split Second (RKO)	–	1	21	19	14
Stalag 17 (Para.)	9	43	30	10	–
Stand at Apache River (Univ.)	1	4	13	15	2
Story of Three Loves, The (MGM)	–	10	19	19	12
Stranger Wore a Gun, The (Col.)	4	19	8	2	4
Sweethearts on Parade (Rep.)	–	–	3	3	3
Sword and the Rose, The (RKO)	–	8	14	17	9
Take the High Ground (MGM)	7	34	15	5	1
Take Me to Town (Univ.)	–	10	28	14	1
Tarzan and the She-Devil (RKO)	–	13	16	20	1
Those Redheads from Seattle (Para.)	–	7	7	8	3
Three Sailors and a Girl (WB)	1	1	4	–	4
Thunder Bay (Univ.)	3	13	45	33	10
Thunder over the Plains (WB)	–	2	5	11	–
Torch Song (MGM)	–	7	17	9	22
Tumbleweed (Univ.)	–	7	7	2	–
Valley of Headhunters (Col.)	–	–	10	5	2
*Vanquished, The (Para.)	–	1	19	21	11
Veils of Bagdad (Univ.)	–	–	1	5	5
Vice Squad (UA)	–	1	18	15	3
Vicki (20th-Fox)	–	1	3	15	10
†Walking My Baby Back Home (Univ.)	–	9	–	1	–
War Paint (UA)	–	7	10	12	3
War of the Worlds (Para.)	2	6	15	35	18
White Witch Doctor (20th-Fox)	14	48	26	11	4
Wings of the Hawk (Univ.)	–	5	10	14	31


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to MGM
FOR ITS
30 YEARS OF
SHOWMANSHIP
ON PARADE!
1924-1954
M·G·M
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ANNIVERSARY
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N.S.S.
Prize
Baby

JANUARY 30, 1954

MOTION PICTURE HERALD

FILM CENSORS FIGHT TO STAY IN BUSINESS; PLAN NEW LEGISLATION

REVIEWS (In Product Digest): TOP BANANA, BEACHHEAD, GYPSY COLT, TAZA SON OF COCHISE, HIGHWAY DRAGNET, TURN THE KEY SOFTLY, KILLERS FROM SPACE, DRAGON'S GOLD, SECRET DOCUMENT—VIENNA, FUGITIVE IN TRIESTE

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The kind of picture that makes you want to go out and put up posters and banners, shout from the roof-tops!

WATCH FOR THE "SEE FOR YOURSELF" TRADE SHOWS!

M-G-M's production "EXECUTIVE SUITE" was screened in New York last week.

Reports that something unusual was coming, were syndicated by Hollywood columnists to the nation long in advance.

The industry will soon see for itself this magnificent filming of the best-seller. It is an attraction in a class of its very own. M-G-M has penetrated powerfully behind the walls of a towering skyscraper where beauty's wiles and man's cunning are in primitive conflict, where office wives play their secret game and the fight for power and love is reckless and daring.

The book that sold hundreds of thousands of copies and is still going strong has been brought to the screen with this carefully selected cast of stars: WILLIAM HOLDEN, JUNE ALLYSON, BARBARA STANWYCK, FREDRIC MARCH, WALTER PIDGEON, SHELLEY WINTERS, PAUL DOUGLAS, LOUIS CALHERN, DEAN JAGGER AND NINA FOCH. *(Also Tim Considine · Screen Play by Ernest Lehman · Based on the novel by Cameron Hawley · Directed by Robert Wise · Produced by John Houseman)*

M-G-M is proud of "EXECUTIVE SUITE." It joins "KNIGHTS OF THE ROUND TABLE" and other Big attractions to glorify our 30th Anniversary Jubilee. It is good news for the entire industry.

"The kind of picture CinemaScope was made for!"
CUE MAGAZINE

"Packed with action on a grand scale! Rousing, spectacular entertainment!"
N.Y. JOURNAL-AMERICAN

THE COMM

WARNERCOLOR AND ST



WARNER BROS'.

CINEMA

"THE COMMAND" STARRING GUY MADISON · JOAN WELDON · JAMES WHITMORE

"Grandeur spread over a wide vista! Climbs to a new pitch of excitement!"
N.Y. WORLD-TELEGRAM-SUN

"A rip-roaring story of the American Frontier — the first to be offered in CinemaScope! Should make out handsomely at the box-office. Exhibitors who do not show this in CinemaScope are selling themselves short! Seldom has the screen achieved such excitement!"
M.P. DAILY

"A thriller with a breadth and depth never seen before!"
N.Y. DAILY NEWS

iAND

EREOPHONIC SOUND



"CinemaScope does special things for 'The Command.' The Western takes on a new and impressive aspect. Constantly exciting and sharpened to a fine edge for fuller impact by the sweeping photography! A particularly good story by a writer known to millions of readers!"
FILM DAILY

FIRST PRODUCTION IN

SCOPE

"Warners' first CinemaScope venture keeps the big-screen process still hitting the bull's-eye 100 percent! An exciting, fast moving actioner that will hold any type of audience!"
HOLLYWOOD REPORTER

WITH CARL BENTON REID · HARVEY LEMBECK · SCREEN PLAY BY RUSSELL HUGHES · MUSIC COMPOSED BY DIMITRI TIOMKIN · PRODUCED BY DAVID WEISBART · DIRECTED BY DAVID BUTLER





TO FRANK ROSS

PRODUCER OF

The Robe

TECHNICOLOR

presented by 20th CENTURY-FOX

THE FIRST MOTION PICTURE

IN

CINEMASCOPE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 5

January 30, 1954

The "Adults Only" Mirage

IN the wake of discussions of motion picture censorship and of the industry's Production Code system interest has been rekindled in the old—and many times rejected—idea of having all films classified either "For Family" or "For Adults Only."

While at first thought such a division of motion pictures into two classes might seem a convenient and suitable solution to many public relations problems, closer examination shows that it is only a dangerous mirage. Any steps taken to encourage either governmental or industry grading of product are steps on the road to chaos. Such a practice would bring economic ruin to thousands of theatres.

It is true that a limited number of theatres in the larger metropolitan areas and a single theatre in many cities are able to enjoy reasonable prosperity by catering exclusively to adult audiences. To a considerable degree that is what the so-called "art theatres" have been doing for years.

However, the majority of theatres in the United States and also in most parts of the world must live through patronage of persons of all ages. Confining attendance for any significant number of days of the week or weeks of the year to "adults only" would soon result in great financial loss in these theatres.

Apart from practical considerations of screening potential patrons in order to determine their age, the basic question arises as to what constitutes an "adult." Obviously the term does not include all who pay "adult" admission prices. Most theatres charge such scales to persons over twelve, yet no one is an adult at that age. An adult is a person of maturity, reasonable intelligence and common sense, and of emotional balance. Many persons do not reach such a state until the mid-twenties or even later in life. (Some, of course, never do.)

One of the strangest of the "adults only" grading schemes proposed recently is that suggested by Dr. Hugh M. Flick, head of the New York State censor board. He would grade pictures in four categories: 1) For the whole family; 2) A little less than entirely suitable; 3) For adults only, and 4) To be shown under very restricted conditions. His second and fourth categories are vague. No two persons could be expected to agree on the meaning of "a little less than entirely suitable." Also no state or political subdivision should be in the position of attempting to police "very restricted conditions" for exhibition of a film.

Dr. Flick has been quoted as saying that his suggested system has been used for many years in England. That is not precisely correct. In Britain the industry maintains the British Board of Film Censors which enjoys quasi-official status although local governing bodies may do film censoring of their own when they wish. Pictures in Britain are classified as suitable for all; for adults and children when accompanied by adults and for adults only. In practice the intermediate classification is meaningless because enterprising children are able to persuade adult friends or strangers to buy tickets and "accompany" them into the theatre. No exhibitor is in a position to determine whether the accompanying adult is responsible for the child so admitted.

At present the American motion picture industry has enough problems without creating another—and one of complex and questionable character—in the form of any official or industry-sponsored system of grading motion pictures as a condition of attendance.

■ ■ ■

New Allies for 3-D

THOSE observers both within and outside the industry who have heralded the death of 3-D motion pictures might note that stereo films have lately been winning new and powerful friends. It has been evidenced that the many earlier reports of the demise of 3-D were greatly exaggerated.

Last week a motion picture organization with a most distinguished record of continuous research to improve its product technically, the Technicolor Corporation, and the Polaroid Corporation announced an agreement by which the Technicolor dye transfer process of making color prints will be combined with the Vectograph base film made by Polaroid. Vectograph film combines on one film strip the left and right eye images required in 3-D.

In London Dr. Leslie Knopp, technical adviser to the Cinematograph Exhibitors Association, recently gave an address to the Royal Society of Arts in which he extolled the merits of 3-D and its promise of being an asset to improve the entertainment quality of pictures.

The motion picture in its constant struggle with competitive forms of recreation needs every asset it can use effectively. Already, under the most difficult circumstances, 3-D has demonstrated that it is a potential asset. Theoretically 3-D is compatible with every screen ratio.

■ ■ ■

¶ Exhibitors and their patrons throughout the world will be hoping that the announcement of the forthcoming resignation of Pete Smith from MGM does not necessarily indicate that the famed short subjects producer will remain inactive. Fortunately, enough subjects have been completed to keep the series going for more than a year. By that time Mr. Smith should again turn his talents to making movie audiences laugh and learn. For more than a decade Pete Smith specialties have been rated by exhibitors as the top live-action shorts in the HERALD-Fame poll.

—*Martin Quigley, Jr.*

Letters to the Herald

Should Standardize

To the Editor:

The industry should standardize some one way of showing pictures, either one wide screen or CinemaScope. Also, the distributors should bend over backward to keep every theatre open. We have two theatres. The one in the town of 2,500 (television a big factor) is closing the end of the month due to not enough business to warrant the cost of film and no relief is in sight. It seems to me the distributor wants to close up the small town theatres.—*Exhibitor, Lake Mills, Wis.*

Tell About CinemaScope

To the Editor:

I have just played my first CinemaScope production, "How to Marry a Millionaire."

What a pity that we did not have some short subject to play with it which would have described CinemaScope and stereophonic sound in non-technical language.

The movie-going public is still confused, by all the wide screen, wide vision ads which theatres not equipped with CinemaScope are using and many of them do not know the difference.

What we need now is a good short subject describing in detail, but in language every patron can understand, just how CinemaScope operates. Not playing up any certain product, but a short on CinemaScope and stereophonic sound. Such a short should demonstrate stereophonic sound. Such a short should go behind the scenes to show the installation of a Miracle Mirror curved screen, the horn units in back of the screen, the anamorphic lens on the camera, how the film is squeezed, then spread out on the big screen. Such a short would then convince a patron that the theatre has invested quite a sum to bring them this new medium and that there is a difference in a CinemaScope attraction and a really big screen blown-up picture.

Many theatres will reserve their wide screens exclusively for CinemaScope attractions as it should be, with the possible exception of using a 1.66 ratio, but anything bigger than that for regular pictures will certainly take away when the theatre does book and show a genuine CinemaScope attraction.

The movie-going public should certainly be shown the difference between CinemaScope and so-called wide screen presentations.—*Georgia Exhibitor.*

Snappy Titles

To the Editor:

We need snappy film titles as well as star names. Please never use the words "love, "song" or "Broadway" in the name of a picture.—*Exhibitor, Ryan, Okla.*

More Comedy

To the Editor:

We could use more comedy type pictures, less sex and lighter romance. The fans enjoy pictures with some laughter, even in the more serious type pictures.—*Liberty Theatre, Chickamauga, Ga.*

"LETTERS" FIVE YEARS OLD

With this issue "Letters to The Herald" enters its sixth year. Initiated January 29, 1949, and published thereafter without a break in continuity, this department of The HERALD continues to be a sounding board for the industry in all situations throughout the world.

In five years, approximately 2,000 letters have been published. Although most of these have been from exhibitors, this page also serves as a meeting ground for the production and distribution branches. The points of view differ, quite naturally, but the goal for all is the same: a bigger, healthier industry.

"Letters to The Herald" reflect the immediate tempo of the times. Last year the dominant subjects were new screen techniques and the tax campaign; several years ago it was the advent of television as new and formidable competition. Always, of course, there are the worries over various trade practices whether the product is in 3-D, CinemaScope or conventional form. Always, too, there is the realization that there is nothing wrong with business that good product won't cure.

No one knows what turn events will take in 1954. It may be said with some confidence, however, that "Letters to The Herald" will continue to provide exhibitors, and others, with a valued outlet for their views.

MOTION PICTURE HERALD

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On the Horizon

MUSICIANS Wednesday won five per cent more in studio wages. The four-year contract extension, signed in Miami by James C. Petrillo for the musicians, and Nicholas M. Schenck for the producers, changes no other conditions. Mr. Petrillo is president of the American Federation of Musicians and Mr. Schenck is president of Loew's, Inc. The studios are Columbia, MGM, Paramount, 20th-Fox, Universal-International and Warners. RKO and Republic will negotiate separately.

► The newsreel companies during 1953 covered 300 more events than in 1952, according to a Motion Picture Association of America analysis. Some other statistics: The cameras operated in 78 countries. Nearly one half of the new stories, 1,686, dealt with foreign matters, also a gain over 1952, and a reflection of a changing public attitude. Great Britain was first as a source of overseas news; Korea, second. Political news was less than one per cent in domestic coverage. There were 24 newsreel issues devoted to one subject. There were 112 sequences in newsrels on public welfare projects.

► The Russian campaign for trade with the West is having results on the European movie front. Eitel Monaco, president of the Italian Film Industry Association, was in Moscow this week discussing exchange of product. He said before he left Italy he had no "formulas." He also added he hoped the Italian industry would not be maneuvered into allowing the Soviet government to choose from its product only Italian "leftist" productions.

► Theatre Network Television, which has been doing well lately with business organization telecasts to theatres used temporarily as sales meeting sites—has signed the Metropolitan Opera. That organization's opening nights in November will be piped into theatres everywhere of importance except New York City, its home town. TNT hopes to enlist 100 theatres.

► The Astor and Victoria theatres, on Broadway's Times Square, New York City, will be centers of a huge and unique remodeling in which the owner, City Investing Company, will invest $1,000,000. Their lobbies will be redone, their marquees joined and modernized; and above them will be a huge facade, to be the largest unbroken surface in the territory. It will be of more than 26,000 square feet, 30 feet long, and eight stories high, of frosted aluminum. And it will be available on yearly rates, for advertising. Below the buildings will be a sub-structure intended for an exhibtion hall.

► Loew's is expected to ask the government for an extension of its February 6 divestiture deadline.

► The peculiar problem of the professional, varying earnings, on the yearly basis—coupled with steady taxation, so that his gains of good years are virtually confiscated—will be studied by a special group the Motion Picture Industry Council has formed in Hollywood. The group will attempt to foster "lean years tax legislation." It will cooperate with other groups seeking similar relief, such as The American Bar Association, and the Screen Writers and Actors guilds.

► If the customers understand the business, they'll support it. The Pix Theatre, Black Creek, Wisconsin, believing this, has been giving its patrons an alarmingly titled little pamphlet, "The End of Movies." It explains this means the end of movies of mass production and low budget; and that, however, there are better pictures now. It also tells of the struggle against the Federal admissions tax, and the problem of television. It then adds: "If your local theatres should close, our youngsters would be forced to take to many miles of dangerous night driving in search of amusement, and risk ending in less desirable places. These hazards can be kept at a minimum if you patronize your local community theatre to help it survive these critical times."

► There's one man around who's not saying that stereophonic sound isn't for the smaller exhibitor. He's got a 383-seat house, and he put the system in, and he calls it marvelous. The man is Trueman Rembusch, Indiana circuit owner, past president of National Allied, and an Indiana showman of some influence. The house is the Vogue, at Elwood, in that state.

► How to decide whether the "kids" are "kids"? Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, relays to members a suggestion from the field. When a male "kid" smokes in the lobby, tell him if he's old enough to smoke, he's old enough to buy an adult ticket. The showman who uses this method says once the boy discloses his age he seems impelled to disclose ages of others in his group.

► Motion Picture Association president Eric A. Johnston is expected to leave late in February for a return visit to the Near East as the President's special emissary to iron out Arab-Israel relations. A Paris stopover to take a look at the French film negotiations is likely to be made by Mr. Johnston.

► Rough sledding is ahead in Congress on the Administration's request to more than double the budget for the government's overseas motion picture program.

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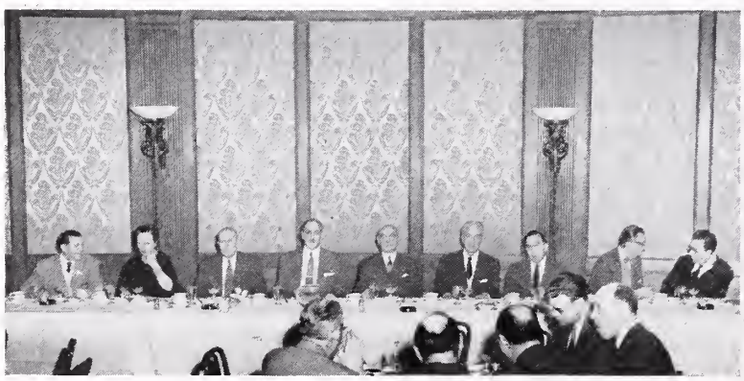
This week in pictures



AWARD, from the New York Critics Circle, to Columbia's "From Here to Eternity," "best" of 1953. Kate Cameron, "Daily News" critic and Critics Circle chairman, presents it to producer Buddy Adler, as Columbia's executive vice-president, Jack Cohn, watches.



THE SUBJECT was the Florida opening of "The Glenn Miller Story," and the principals, in Wometco circuit's WTJV studio, Miami, are publicist Sonny Shepherd; Walter Winchell, broadcaster, and Jimmy Stewart, the film's star.



INTRODUCING "Riot in Cell Block 11" and producer Walter Wanger to Boston. The scene is at the Allied Artists luncheon for exhibitors. In array at the head table are Harry Goldstein and Aileen Brenon, publicity; Ben Abrams, district manager; George Roberts and Herman Rifkin, Rifkin Theatres; Mr. Wanger; Maury Goldstein, general sales manager; Terry Turner, exploitation and Linus Travers, Yankee Network.





IT WAS "WELCOME HOME" for Stanley Kramer last week. The producer who left the aegis of United Artists for Columbia, and now has returned, was guest of UA executives at a press and industry reception. He is seen at the left, possibly talking about his next, "Not As A Stranger." Above, George Schaefer, his representative; Arnold Picker, UA foreign sales chief, and Charles Smadja, Continental manager.

Photos by the Herald



by the Herald

TONY OWEN, who has completed "Duel in the Jungle," which Warners will release, told newsmen in New York last week production abroad was the independent's only recourse. Not only is joint financing available, and not only is initiative and ingenuity heeded and supported, but costs are far less, and nothing approaches the impact of shooting "on the scene," he said. "Duel" was made mostly in Africa.



MARKING MGM publicist Bill Ornstein's latest book, "Deep Currents": a New York press luncheon. Above, reporter Mandel Herbstman, Mr. Ornstein, MGM advertising manager Silas F. Seadler, and Loew's Theatres advertising chief Ernest Emerling.



IN MEXICO CITY'S new Roble Theatre, Loew's International president, Arthur M. Loew, right, felicitates owner-manager Manuel Espinosa. The house has MGM optical track stereo sound for CinemaScope.



THE SCRIPT for Warners' "His Majesty O'Keefe" is presented, at Savannah, Ga., by Alderman Dan J. Sheehan to Walter C. Hartridge, right, president of the Georgia Historical Society, and Mrs. Lilla Hawes, its secretary. The film is about a famous sea-captain.

ON THE GO for "Pinocchio." Walt Disney artists Al Bertino, Dave Detiege, and Roy Williams arrive in New York for their 200-town New England tour in advance of the picture's opening February 17 at Keith's Memorial, Boston.





by the Herald

THE JOSEPH BURSTYN AWARD is given by Otis Guernsey, Jr., center, New York "Herald Tribune" critic, to Fae R. Miske, of the Burstyn organization, for "Justice Is Done," at New York ceremonies last week. With the pair are Arthur Mayer, distributor, and Kate Cameron, New York "Daily News." The award is from the Independent Motion Picture Distributors Associatioan, for the best foreign language film.



by the Herald

AT A PRESS BRIEFING, Monday in New York, preceding the arrival of Turkish president Celal Bayar, the 20th-Fox president, Spyros Skouras, whose company is cooperating with the State Department, greets Consul General Necdet Kent, left, and Ambassador Feridun C. Erkin.

SPARKS OF CENSORSHIP FIRE SHOWER INDUSTRY

Repercussions of Court's Verdict Bring Argument Into Sharp Focus

Reverberations of last week's Supreme Court decision reversing state censors on "M" and "La Ronde" were felt all over the exhibitor map in the United States and faint echoes were touched off as far as Mexico and Canada.

In New York last Thursday and Friday, at a meeting of censors from six states, Dr. Hugh M. Flick, director of the New York State Censor board, declared the censors were of the belief that the Supreme Court decisions have "substantiated the constitutionality of pre-regulation of motion pictures."

Appeal to Public for Support of Regulation

An open bid for public support of state censorship was made by the conference. It issued a statement defining the points of agreement reached by representatives of the six states which impose pre-regulation on motion pictures. The fourth point dealt with the public and read as follows:

"Since the recent decisions of the United States Supreme Court have made the public increasingly conscious of the problems of pre-regulation of motion pictures, we welcome the interest and support of all those who concur in our objectives."

The previous three points agreed to by the conference read as follows: 1. We are agreed that the U.S. Supreme Court has upheld the constitutional rights of the States to exercise pre-regulation on motion pictures.

2. We feel that our basic fundamental purpose is in no way weakened by the recent decisions of the U.S. Supreme Court.

3. We affirm our determination to continue to bar objectionable films in terms of our respective State laws.

Would Establish Four Categories

In the statement of agreement no mention was made of Dr. Flick's stated proposal to classify films in New York as to audience categories. The suggested system which would put four different types of tags on films is expected to be proposed by Dr. Flick to the New York Board of Regents. It is understood, however, that the category system is not expected to be presented in the immediate future. The categories are "for the whole family," "a little less than entirely suitable," "for adults only," and "to be shown under very restricted conditions."

In Columbus, Ohio, the Supreme Court decision was regarded by religious leaders as an encroachment on state rights which may lead to a program under which the public would be urged to support only proper films.

Meanwhile Loew's Broad theatre there was to open "M" on Thursday on an "adults only" policy. The picture previously had been banned by Ohio censors.

Religious Leaders Offer Support

Asserting that the Supreme Court action was a challenge to leaders of all faiths, several of the religious leaders said they would support a program designed to discourage attendance at improper pictures.

Dr. William Young, executive secretary of the higher education board of the American Lutheran Church, said that he felt the church had an obligation to stand firm on the situation. Edward M. Dawson, president of the Columbus area of the Council of Churches, said the decision "represents a grave problem which should be given serious consideration by inter-faith groups to act to offset any ill effects that undesirable movies produce." Bishop Hazen Werner of the Methodist Church in the Ohio area stated that Ohio censorship that has served with "liberality" has been questioned by the decision. This, he said, is a blow to the good life that means so much to Americans. "Freedom," he added, "does not include the tolerance which would overthrow organized life nor tolerance of deterioration of moral life for which that every freedom exists."

Herman Levy, general counsel of the Theatre Owners of America, said that in his opinion the Ohio censorship statute is now ineffective and the New York statute has been left tottering as a result of the U.S. Supreme Court action regarding both films. In a "case digest" of the Supreme Court decision, Mr. Levy said last week that these verdicts are an admonition to all municipal, county and state censorship groups that the Supreme Court "will not tolerate censorship" by non-definitive, vague and indefinite standards. In all fairness, he added, "those governmental agencies that are now applying such standards in the censoring of motion pictures, should, of their own volition, remove the laws from their books and not require further appeals to the courts by distributors, producers and exhibitors."

Sees "Great Advance" Toward Freedom

Mr. Levy asserted that the decisions handed down by the Supreme Court do not accomplish complete freedom from censorship. But he contended, "it must be regarded as a great advance toward an ultimate goal.

"Now, more than ever before, the entire industry has a great obligation to itself to guard zealously its rights in this field and to bring to the attention of the courts of the nation all infringements on freedom of expression with the objective in mind that ultimately the U.S. Supreme Court will accept as its decision the philosophy and conclusions of the 'concurring' opinion," Mr. Levy said.

From Washington Senator Johnson (D., Col.) said that the people must now depend upon the motion picture industry to regulate itself, since the Supreme Court has denied

(Continued on page 16, column 1)

PINANSKI CALLS CODE GREAT ASSET, BARS "TAMPERING"

WASHINGTON: Voicing the hope that there will be no serious tampering with the Production Code, Sam Pinanski, president of the American Theatres Corporation of Boston last week informed Eric Johnston, president of Motion Picture Association of America, that in his opinion the need for the Code is greater today than at any time since its adoption by the leaders of the film industry.

Mr. Pinanski told Mr. Johnston that "with both producers and exhibitors made desperate by dwindling business, temptation is stronger today than ever before to sensationalize story elements and adopt other methods which the Production Code now restrains." He added that "to do this would be ruinous."

"It is true," Mr. Pinanski continued, "that some of the regulations adopted for enforcement of the Code may have become obsolete or never should have been adopted in the first place. But as I understand it, there is ample opportunity to change these regulations and bring them into line with current thought. I do not object to this being done. But I most sincerely hope there will be no serious tampering with the Code itself. It has been one of the great assets of our business and will continue to be if we only have brains enough to keep it."

NEW

High

IN EXCITEMENT!



NEW

High

IN ENTERTAINMENT!



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High

IN CINEMASCOPE



20th Century-Fox proudly presents

"Hell and High Water"

TECHNICOLOR-DELUXE

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From London to Manila . . . from Paris to Tokyo Bay . . . from

CinemaScope crashes through uncharted frontiers of high adventure . . . engulfs you in drama unprecedented . . . of a beautiful woman in the captive-world of a submarine who had to be all things to 29 mutinous men...as they defied hell and high water on the most desperate mission ever filmed!

20th CENTURY
in
CINEMA
"Hell
High



RICHARD
WIDMARK
as Comdr. Jones



BELLA
DARVI
as Denise

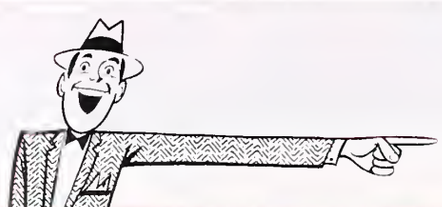


VICTOR
FRANCEN
as Prof. Montel

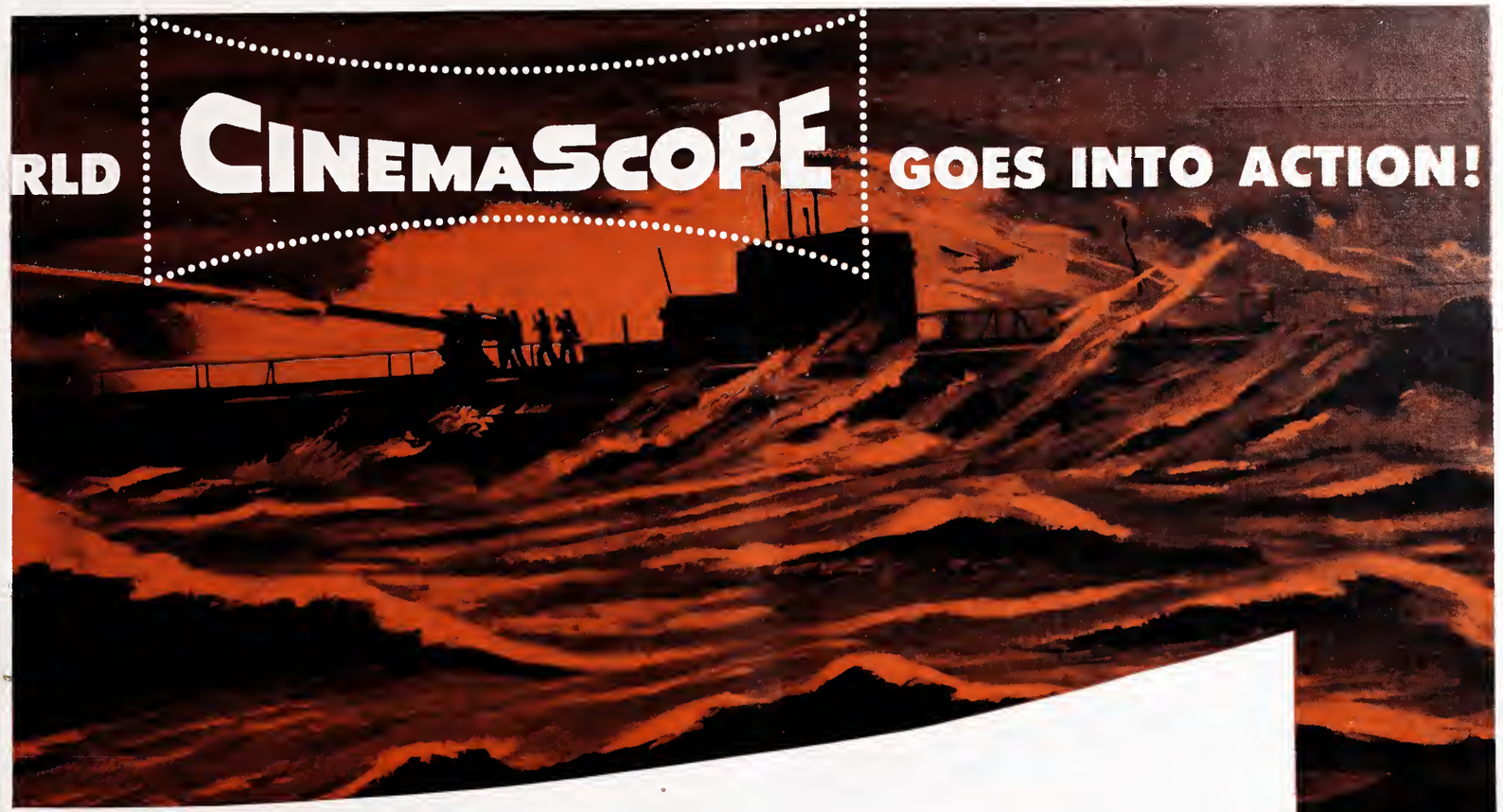


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WAYNE
as Dugboat Walker

Produced by RAYMOND A. KLUNE
Directed by SAMUEL FULLER



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Vienna to the China Coast . . . THROUGH THE ATOMIC ARCTIC!

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and Water"

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Here, on CinemaScope's scientifically created screen, in the wonder of 4-track, magnetic Stereophonic Sound is action unparalleled, emotion unrivalled, as CinemaScope rides the crest of staggering realism from depth charges to the collision of submerged submarines.



CAMERON **MITCHELL**
as "Ski" Brodski



GENE **EVANS**
as Chief Holter



RICHARD **LOO**
as Fujimori



HENRY **KULKY**
as Gunner McCrossin

Screen play by JESSE L. LASKY, Jr.
and SAMUEL FULLER

Based on a story by
DAVID HEMPSTEAD



• *Roxy Theatre, New York* • *February 2nd*

COMPO UNIT DISCUSSES TAX STATUS WITH HUMPHREY

WASHINGTON: A Council of Motion Picture Organizations' delegation met Tuesday with Secretary of the Treasury Humphrey to exchange views and furnish information on the industry's problems linked to the Federal admissions tax.

Mr. Humphrey told the delegation that the first order of business is to get the technical tax revision bill out of the way and the next thing on the agenda is to handle the excises automatically scheduled for reduction on April 1. The president has asked that these cuts be cancelled. After that, Mr. Humphrey said, they can see what they have developed in their general study.

Members of the COMPO delegation got the impression that Mr. Humphrey expected that any changes in excises other than the April 1 excises would be handled in a separate, later bill. Key members of the House Ways and Means Committee have indicated their idea would be to handle any new excise cuts, including any reduction in the admissions tax, in the same bill in which some of the April 1 excises are extended.

Mr. Humphrey indicated that he was well aware of the President's promise in the veto of the Mason bill to grant some relief but that he himself could not make any statement until the entire excise study was finished.

The industry officials promised to submit fresh information bringing the Treasury up to date on theatre closings, prices, shift of business from subsequent to first runs, and other matters.

Members of the COMPO delegation were: Col. H. A. Cole, Pat McGee, Sam Pinanski, Al Lichtman, Walter Reade, Jr., Wilbur Snaper, Al Sindlinger, Alfred Starr, Abram F. Myers and Robert W. Coyne.

The industry outlook to obtain a cut in admission tax at least to 10 per cent improved Wednesday when House Speaker Joseph Martin said he hoped Congress this year could cut to 10 per cent all excise taxes above that level.

CENSORSHIP

(Continued from page 12)

states the right to ban "immoral" films. He inserted in the Congressional Record a telegram from the Legion of Decency announcing the Legion's condemnation of RKO's "The French Line."

In Albany a bill proposing a "jury plan" for New York State, under which appeals on the banning of a picture would be tried by a jury will be introduced in the state legislature by Senator Fred Moritt, of Brooklyn, he disclosed this week.

Senator Moritt's plan would change the New York State Censorship system by providing a State Supreme Court jury trial in appeals from the refusal of the Board of Regents to issue a license for a picture. The present system call for an appeal to be heard by a court of judges only.

Myers Suggests "For Adults Only"

Abram F. Myers, board chairman of Allied States, expressed wonder "if the industry's opposition to official censorship isn't complicated by its adherence to the Production Code and the decisions of the Code Authority."

In a statement from Washington, Mr. Myers said: "Now is the time for the industry to consider a new classification by the PCA; namely, "For Adults Only."

In Elizabeth, N. J., the City Council passed an ordinance, advocated by several Catholic organizations, banning "indecent" motion pictures, literature and other material from the city.

In Chicago the State Supreme Court took under advisement the appeal of the State circuit court decision vetoing the banning of "The Miracle" there.

In Canada, two provinces, Alberta and British Columbia, banned the showing of Columbia's "The Wild One," while protest on the banning of "Martin Luther" in the province of Quebec continued to mount. Also in Quebec Premier Maurice Duplessis announced in the legislature his intention to apply censorship to TV films.

In Mexico City it was announced that pictures there would be subject to increased censorship. The Ministry of Public Education informed the Picture Producers Association that it will assign an inspector to view all pictures while in production so as to avoid anything getting into them that "could harm the culture of the people."

Report 2.5% Attendance Decline in Britain

LONDON: The Board of Trade Journal reported a 2.5 per cent decline in attendance at British theatres during the quarter ended September 26, 1953, compared with the corresponding quarter of 1952. It placed the number of paid admissions for the 1953 period at 326,722,000.

The decline is slightly less than that registered for the same period in previous recent years. The Journal commented that the annual rate of decline in attendance appeared to be slowing down, adding that, in any case, there had been considerable improvement in the position from the last quarter of 1952 through the first quarter of 1953, when admissions ran between five and six per cent lower than the corresponding quarter a year earlier.

Most Circuit Heads Frown On 'Line'

Early reports from film buyers and circuit heads in New York and the field indicate considerable opposition to playing RKO Radio's "French Line" without a Production Code seal.

Edward L. Hyman, American Broadcasting-Paramount Theatres vice-president, declared that the organization operates in a decentralized manner so that he could not speak for all units. He said that as far as he was concerned it "would not be played unless it gets a Code seal." He pointed out that the same decision has been made by the men in the field.

Joseph R. Vogel, Loew's, Inc., vice-president in charge of theatres, declared forthrightly that the circuit will not play the film "unless it gets a seal."

An executive of Skouras Theatres Corporation expressed the same decision. He said the circuit will "not play it unless it is removed from the 'condemned' list and is given a Code seal."

An executive of Walter Reade Theatres, Inc., pointed out that no definite decision will be made until the picture is viewed, which was to have been Friday. He pointed out, however, that the circuit had previously informed RKO that it would not play the picture without a Code seal.

Wiesenthal, Bagnall Resume Production

HOLLYWOOD: Olympic Productions has been reactivated as an independent organization with Sam Wiesenthal as president and production head, in association with George Bagnall. Simultaneously with this announcement, Mr. Wiesenthal said that he has just acquired "Bitter Sage," a Western novel by Frank Gruber, and has scheduled it as the first to roll on the new Olympic production schedule.

Elmer Baulch, Crescent Head, Dies at 50

NASHVILLE: R. Elmer Baulch, 50, president of the Crescent Amusement Company since the death of Tony Sudekum, died at a local hospital Tuesday, apparently of a self-inflicted gunshot wound. A spokesman for the family stated that Mr. Baulch had appeared to his friends to be depressed for some time. He was a son-in-law of Mr. Sudekum, and was associated with many local organizations.

Goldenson on Polio Drive

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, has been named chairman of the motion picture division of the 1954 Greater New York appeal in behalf of the National Foundation for Infantile Paralysis.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

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BEN KALMENSON=
WARNER BROS PICTURES INC=321 WEST 44 ST NYK=

DEAR BEN WE OPENED YOUR PUBLIC ENEMY LITTLE CAESAR COMBINATION AT OUR STANTON LAST FRIDAY TO AN EIGHT YEAR RECORD BUSINESS AND IF IT HAD NOT BEEN FOR THE BLIZZARD SUNDAY WE WOULD HAVE SET A MODERN RECORD FOR THE WEEK HOWEVER IN SPITE OF ATROCIOUS WEATHER SINCE SUNDAY WE STILL WILL HAVE ONE OF BIGGEST WEEKS IN LAST FEW YEARS AND ACCORDINGLY ARE HOLDING OVER THERES BIG MONEY IN THIS SHOW REGARDS=

TED SCHLANGER STANLEY WARNER=

THE TWO MOST RUTHLESS MOB MONARCHS WHO EVER TERROR-REIGNED ACROSS THE SCREEN!

NEW YORK RECORD!
(5 WEEKS ON BROADWAY!)

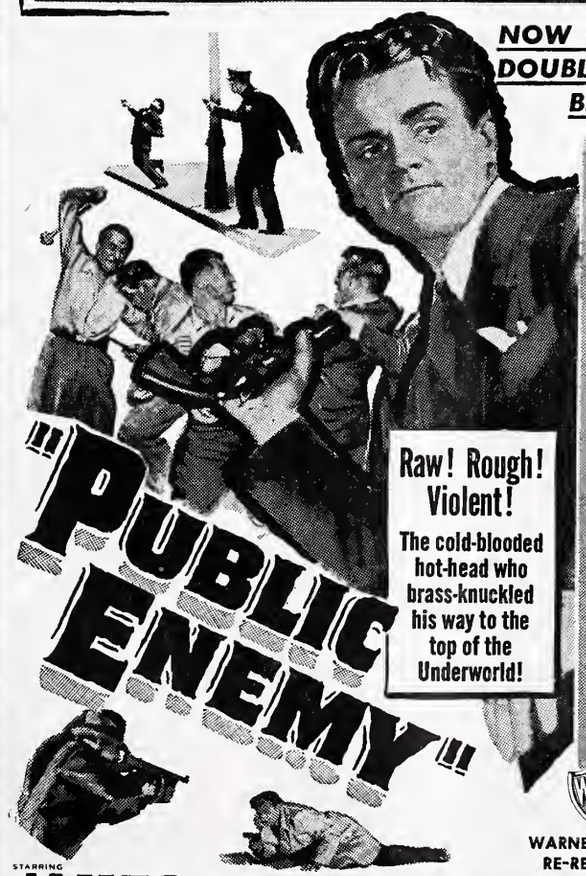
PHILLY RECORD!

CHICAGO HOLDOVER!

AND SENSATIONAL OPENINGS AT PRESS TIME IN BUFFALO, BRIDGEPORT, NEW HAVEN, NEWARK, SPRINGFIELD!

RE-RELEASED BY WARNER BROS.

NOW ON ONE DOUBLE-THRILL BILL!



"PUBLIC ENEMY"

Raw! Rough! Violent!

The cold-blooded hot-head who brass-knuckled his way to the top of the Underworld!

STARRING JAMES CAGNEY

WITH JEAN HARLOW • JOAN BLONDELL • WILLIAM A. WELLMAN

DIRECTED BY

SCREEN ADAPTATION BY HARVEY THEW



Little Caesar

Brawling! Mauling! Murdering!

A little guy with a big gun— out to cut the world down to his size!

WARNER BROS. RE-RELEASE

THEIR GREATEST, TOUGHEST, ROLES OF ALL!

STARRING EDW. G. ROBINSON

WITH DOUGLAS FAIRBANKS, Jr. • MERVYN LeROY

DIRECTED BY

NOVEL BY W. R. BURNETT • SCREEN ADAPTATION BY FRANCIS EDWARDS FARAGOH

Terry Ramsaye Says

A SHOWMAN WHO GROSSES BILLIONS

NOW WITH January behind us we've had the year's end reflections and forecasts of this and all the other industries. One finds more unanimity of promise than of deep-set conviction that everything is just fine and that 1954 is to be the big year. Anyway it will be about as long as any. Everybody in every industry with something to sell positively vibrates with optimism, in print.

In point of fact the motion picture figures that we are getting indicate that the last two or three months do show upturn for a lot of box offices, with encouragement in varying degrees for all the new techniques, and the old ones too.

Progress is being made—and better be, or else.

Meanwhile as we glance across the total scene it is to be observed there is a lot of that urgency manifest in every direction wherever anybody has anything to sell to anybody. Salesmen are the evangelists of the doctrine of eternally expanding economy.

The pursuit of the customer's dollars, and a lot of the customers have been laying-by plenty of them, all of a sudden seems to grow more intense.

And the more intense the effort the more it is obvious that salesmanship of everything becomes more and more dependent on showmanship.

As has been observed here often enough before, our screen industry so far has had to live by selling entertainment while everybody else has been giving it away, somewhat in the old medicine show technique.

It becomes of special interest just now to observe the most ornately skillful merchandising by showmanship campaign of this ardent 1954. It is the sales-gala approach of the motor car industry led off and spectacularly, overwhelmingly keynoted by General Motor's Motorama show in New York and accompanying publicity. The big pitch consists of the gay, gaudy, glamorous, scintillation, sparkle, names, fames and foibles, vanity, keeping-up-with-the Joneses, power, speed, "mastery of the road," first-away at the light, all having little indeed to do with economic, competent transportation per mile taking the driver from where he is to where he is going. The mad procedure is sensibly practical because the customer is not. The selling is on impulse, created and encouraged by fermenting some wishing.

It is that same order of impulse that sells most things, including admissions. Business has been a while learning from showmanship, but how it has learned!

That all now makes a man relatively little known to the big public, Mr. Harlow H. Curtice, president of General Motors, industry's greatest showman so far. By the showmanship of his salesmanship he has become the head of the world's greatest manufacturing corporation—with 11 billion in 1953 sales. He sells style and razzle-dazzle, but also some good automobiles. It is also to be recorded that he gets up in the morning, actually works all day and seems to spend no time at all selling Mr. Curtice. Mostly if the press wants words out of him it has to go get them.

There is entertainment in the observation that General Motors has, probably automatically, evolved what we may call an "advance trailer" technique of its own, of profound effectiveness. It is that array of lush dream cars, sometimes spoken of as experimental models or "cars of tomorrow," specimens built for ballyhoo, not for sale, to exploit and titillate to the limit the gadget interest of the customers. There is no expectation of reducing these costly fantasies to processes of production, although they may contribute a notion or prepare the way for an advertising challenge for a season ahead. They pertain to that order of promotional tease in which David Selznick engaged in his interminable campaign of alleged speculation about casting the role of Scarlett O'Hara in his film.

Another important aspect of the dream car device is that it generates a tremendous supply for subjects and picture material for the press in general and the automobile editors, who are commonly not too well supplied with the makings of entertaining copy.

There is just one other aspect of the publicity and merchandising policy of the motor masters. They have their troubles and problems aplenty, but they do not elect to be continuously crying out loud about them in the presence of the customers. No matter what the travails they persist in offering their merchandise in an atmosphere of success and progress. That could be an example.

Subsidies to End Abroad, Arnall Told

Assurances have been received from the Motion Picture Association of America that there will be no subsidies in future film deals with foreign countries, Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, disclosed this week.

Hitting at what he called "the unwise and ruinous" trend, Mr. Arnall said he received Mr. Johnston's assurances in a telephone conversation before he left for Washington.

French Pact Not Included

The pledge, it was understood, does not encompass the new French pact, which was initiated by Mr. Johnston last summer, but which has hit snags in its details.

"The gravest danger to American motion pictures in the foreign market is the growth of a pattern of subsidies," Mr. Arnall declared. "If subsidies continue to be granted to the foreign motion picture industry by the U. S. industry, a chain reaction will set in which ultimately will destroy the foreign market for American pictures. There is no reason why the U. S. industry should pay tribute for the privilege of doing business abroad. The grant of subsidy is extremely unwise, troublesome, hazardous and of questionable legality," he continued.

"If the industries of some countries receive subsidies from us," Mr. Arnall argued, "how can we deny others in other countries the same treatment? I believe subsidies are contrary to the Webb-Pomerene Act. I believe subsidies are contrary to the pleas of our State Department. I'm glad that the Motion Picture Export Association and SIMPP are in agreement as to the opposition to subsidies at the expense of the American industry. I am delighted to have the assurance of Eric Johnston, president of MPAA, that there will be no subsidies included in future film negotiations and arrangements with foreign countries and their motion picture industries," he said.

Will Fight Trend

Mr. Arnall went on to say that "the society will use all the means at its command to assist in the restriction and cessation of the unwise and ruinous trend towards subsidies of foreign motion picture industries by the American industry as the price of doing business abroad."

In his exposition, Mr. Arnall indicated that he regarded the granting of American dollars for the establishment of an agency to promote foreign pictures in the U. S., a subsidy, and would oppose the continuation of such a policy in a new Italian agreement, talks on which are slated to begin in March. In light of the subsidy provisions in the Italian and French pacts, Mr. Arnall argued, the Germans, Japanese and Indians are talking about subsidies.

SOUND (STEREOPHONIC) AND FURY BESET TRADE

Planning Test of Methods; Claim Installations Up; See $71,000,000 Gross

The sound of CinemaScope dominated the news again this week:

¶ In New York preparations were being made for coming stereophonic vs. conventional sound tests scheduled to be held within the next 30 days.

¶ The Altec and RCA service companies released facts and figures to indicate that despite any growing exhibitor resistence, orders for stereophonic installations were continuing to increase.

¶ The first six CinemaScope films in release—and all with stereophonic sound—are expected to rack up a total gross of $71,000,000.

Set to be held this week were the preliminary meetings to form an all-industry committee to conduct the stereophonic and non-stereophonic CinemaScope sound tests. Initial conferences were to be held between Spyros P. Skouras, president of 20th Century-Fox, and Walter Reade, president of Theatre Owners of America and head of the circuit bearing his name.

The composition of the committee may also include "representatives of the public," it was learned, which could bring the total number of members to be named up to 35. In addition to 20th-Fox and TOA, other segments of the industry which will be represented include other CinemaSocpe producing companies and equipment companies.

The function of the committee will be to select regional sites where the experiment with the so-called "mixer" non-stereophonic sound equipment and competitive situations where the stereo sound equipment will be utilized. The tests will be conducted in situations in the east, midwest, south and far west within the next 30 days.

Must Be Agreement On Print to Be Used

In addition to selecting the sites, there must be agreement on the print to be used, the advertising to be utilized for stereophonic and non-stereophonic versions and other related problems.

Following the preliminary conferences between Mr. Skouras and Mr. Reade and their respective top aides, who will name the committee, the entire group will convene in New York to set up the experiments and meet subsequently to arrive at a conclusion on the stereo sound issue.

Keenly interested in this conclusion are the Altec and RCA service companies.

This week Leon D. Netter, Jr., Altec general sales manager, released the results of a nationwide company survey showing the names of more than 750 theatres in which Altec engineers have installed or are installing stereophonic sound equipment.

Mr. Netter said that the present weekly rate of stereophonic installation orders received by Altec is 60, and the current weekly installation rate is 50. The survey also revealed that New York leads all other states with the greatest number of multiple sound installations, 126; California is second with 76; Pennsylvania third, with 40.

Also this week, A. J. Platt, manager of RCA theatre equipment sales, announced that 100 additional installations of RCA stereoscope sound systems are scheduled. The additional 100 maintains the already high installation rate established by the RCA Service Company, said Mr. Platt. The theatres scheduled to install stereo sound are located in practically every state of the union, it was disclosed.

The estimate of the $71,000,000 total gross on the first six CinemaScope films is based on the business already done by the releases, four of which are 20th-Fox productions. The pictures are 20th-Fox's "The Robe," "How to Marry a Millionaire," "Beneath the 12-Mile Reef" and "King of the Khyber Rifles," MGM's "Knights of the Round Table" and Warners' "The Command."

According to 20th-Fox, "The Robe" already has grossed $20,000,000 in about 510 playdates throughout the country; "Millionaire" has grossed about $5,000,000 in 183 dates and is scheduled to hit $10,000,000 before it completes its domestic engagement, while a domestic gross of $15,000,000 is seen for "Reef" and "Rifles." With a $30,000,000 total estimated for "The Robe," the four 20th-Fox productions are expected to account for a total of $55,000,000.

MGM's "Knights" reported already has grosed $1,000,000 in its first 21 engagements and is expected to hit a $10,000,000 domestic gross. Warners' "Command" is seen to gross a total of $6,000,000 domestically.

"Millionaire," which this week entered its 12th week at the Globe theatre in New York, has drawn a record $600,000 there.

"ROBE" SOUND WITH MIXER FOUND INFERIOR TO STEREO

by GEORGE SCHUTZ
Editor, Better Theatres

Witnessing "The Robe" projected with a "mixer" to compose the four sets of sound signals into one, at the Reade Broadway theatre in Kingston, N. Y., we found the quality of sound comparable to that of ordinary single channel optical track reproduction.

From various sections of the Broadway's 1,800-seat auditorium, including a position a quarter-way back, or approximately 40 feet from the screen, our eyes were able to localize speech in its character at considerable displacement from the central speaker system. If the test revolves around lateral localization of sound in its pictorial source, when the source is focal and completely obvious as the ostensible source of that particular sound, then the single-channel at Kingston's Broadway met the test.

But there were many moments of "The Robe" when the realism faltered because of speech from a character at middle ground with back turned to the camera. The wild ride in rescue of the slave lost impact through failure of the sound of it to develop naturally from left background to virtually full occupation of the screen. The orchestral score, and of course the choral music at the end, was patently restricted to the center of the screen, like a phonographic accompaniment.

"Directionalism" with a wide-screen however, isn't the only quality sought through stereophonic sound. With two or more speaker systems reproducing tracks recorded for stereophonic effect, the two ears are given conditions somewhat similar to those of natural hearing, such as time lag; in some instances of recording, also differences in reverberation. These aid in sound localization, not only laterally, but in depth. Applied to the motion picture, it is a method of increasing the overall naturalness.

It is doubtless because of this that "The Robe" as we saw it in Kingston failed to give the complete conviction and emotional impact that we got from it at the Roxy in New York. And it is easy to conceive of story material which lends itself less readily to one-channel sound than the first of the CinemaScope productions.

To take full advantage of the greatly widened performance area, battles and other action involving sound, and enivronmental material as well, would be normally indicated for one or the other side of the scene, often without sufficient visual identification to localize the sound at a distance from a central speaker system. Musical productions, including opera, suggest themselves with similar misgivings about the dispensability of stereophonic sound.

The possibilities loom too great for dallying, so soon, with compromises.



More BIG WASHINGTON'S BIRTHDAY DATES

RADIO CITY	Minneapolis
PARAMOUNT	St. Paul
METROPOLITAN	Houston
OHIO	Columbus
MALCO	Memphis
PALACE	Cleveland
BIJOU	Springfield, Mass.
HOLLYWOOD	Atlantic City
WARNER	Milwaukee
PLAZA	Charlotte
FIVE POINTS	Jacksonville
KEITH'S	Cincinnati
JOY	New Orleans
VICTORY	Evansville
ASTOR	Reading
FULTON	Pittsburgh
ORPHEUM	Davenport
SENATE	Harrisburg
IOWA	Cedar Rapids
PALACE	Akron
PALACE	Rochester

. . . and many others!

Universal-International presents

JAMES STEWART · JUNE ALLYSON

The GLENN MILLER STORY

COLOR BY Technicolor

with CHARLES DRAKE · GEORGE TOBIAS · HENRY MORGAN Directed by ANTHONY MANN · Written by VALENTINE DAVIES and OSCAR BRODNEY · Produced by AARON ROSENBERG

THIS is how the BIG MONEY THEATRES are celebrating Washington's Birthday! Their Marquees tell the STORY...about "THE GLENN MILLER STORY"



...and other Theatres from coast to coast will soon be telling "THE GLENN MILLER STORY" at their Box Offices!

and these Musical "Greats" as Guest Stars!
FRANCES LANGFORD · LOUIS ARMSTRONG
★ GENE KRUPA · BEN POLLACK ★
★ THE MODERNAIRES ★

CONGRESS GETS TRUST BILLS

Limitations Statute, Triple Damage Discretion Up for Consideration

WASHINGTON: Anti-trust legislation of vital interest to the industry came to life again on Capitol Hill.

A House Judiciary sub-committee unexpectedly approved and sent to the full committee a bill to set up a five-year uniform Federal statute of limitations on private treble damage anti-trust suits.

The sub-committee also bucked to the full committee a decision as to what to do about a companion bill to give Federal judges discretion to award less than treble damages in these private suits. At present, treble damage is mandatory whenever a defendant is found guilty.

Intent Would Be Factor

Finally, it was revealed that the Justice Department had taken a stand in favor of keeping the mandatory treble damage provision in cases where the anti-trust violation was wilfull but permitting less than treble damages where the violation was unintentional. The Motion Picture Association was on record in favor of discretionary damages, and Allied States Association was on record in favor of keeping the present law on this point.

If the full Judiciary Committee decides to act favorably on some form of discretionary damage bill, it will probably tack it on as an amendment to the statute of limitations measure.

At present, the time limit on private anti-trust suits is set by state statutes of limitations, ranging from one year up to 20 years. Allied States had testified in favor of a Federal statute of at least five or six years; MPAA witnesses had urged a two or three-year statute.

Effective in Six Months

Under the bill approved by the sub-committee, the new statute would not go into effect until six months after the bill became law. If a private suit were barred by a shorter state statute at the time the bill became law, it would not be revived by the longer statute. However, any case which still would not be banned under state statute six months after the bill is enacted would get the full five years of the Federal statute.

The Justice Department's position on the discretionary damage bill was outlined in a letter from Deputy Attorney General William P. Rogers. The letter, written last summer, was only made public after the sub-committee referred the matter to the full committee.

The department, Mr. Rogers wrote, recognizes that an unintentional violation of the anti-trust laws should not expose a defendant to mandatory treble damages, and believes the Federal courts should have discretion in such cases. However, he continued, the department believes treble damages should remain mandatory in cases of willful violation, and will support the bill only if such a provision is added.

Allied Is Opposed

Allied's stand, outlined by general counsel Abram F. Myers, was also made public at the same time. Mr. Myers argued that the bill would "destroy a basic principle of the anti-trust laws"—that the treble damage should be a deterrent to would-be law violators and an auxiliary enforcement provision.

Pointing out that the bill lays down no definite standards for different courts to follow in deciding how much damages to award, Mr. Myers said he feared this might lead to "an unseemly scramble by plaintiffs to bring their cases in the circuits where the judges have been vigorous in enforcing the law and by the defendants to have the cases removed to the circuits where the judges have been lenient in enforcing those laws."

Mr. Myers suggested that if the committee wanted to permit discretionary damages in some cases, it still requires treble damages where a defendant "knowingly and willingly" violated the law or where he acted "with the deliberate purpose to injure the plaintiff or in willful disregard of the probable consequences to him. This last wording, he said, was developed in the industry arbitration negotiations.

Fight "Willful" Provision

MPAA opposed including any "willful" provision in the bill, arguing that this would create an entirely new issue for litigation.

The association emphasized that the anti-trust laws are so vague and indefinite that companies frequently violate them without premeditation or design. The treble damage provision, the committee was told, has given many theatre owners and other anti-trust plaintiffs a completely unjustified windfall. In the film industry, MPAA said, the provision has led to many abuses—"the atsronomical amount of total claims, enforced settlement of dubious claims because of the risk of trebling, unprofessional practices associated with mass litigation."

"The present state of the law actually invites the filing of large numbers of suits, usually after the Government has obtained decrees, for the purpose of obtaining by litigation or by settlements vast sums of money through the automatic trebling of damages, regardless of the circumstances and looking chiefly to the past and not the future," MPAA asserted.

SALES HEADS SCHEDULE ARBITRATION MEETING

Sales managers will meet in New York next Tuesday to discuss means of establishing an industry arbitration system, Charles Boasberg, chairman of the distributors' committee of the Motion Picture Association of America, announced. "As far as the film companies go," said Mr. Boasberg, "we're for arbitration. We want everyone to know, exhibitors and the Senate Small Business Committee, that distributors are ready."

MGM Offers 15 Features In 7 Months

MGM will release 15 pictures during the seven months beginning February 5, the company announced in New York this week. Fourteen will be in color. Two will be released each month except April. The company does not include "Julius Caesar." This will continue to receive special handling in its roadshow release.

The pictures are "Saadia" and "The Long, Long Trailer," for February; "Tennessee Champ" and "Rose Marie," March; "Gypsy Colt," "Rhapsody," "Executive Suite" (black and white), April; "Flame and the Flesh" and "The Student Prince," May; "Panther Squadron Eight" and "A Bride for Seven Brothers," June; "Valley of the Kings" and "Betrayed," July; "Her Twelve Men" and "Brigadoon," August.

Four in CinemaScope are "Rose Marie," "Student Prince," "A Bride for Seven Brothers" and "Brigadoon."

Swedes Will Have an Annual Film Poll

The Scandinavian National Newspaper Association will give annually a prize to be called the Nosttam Award, for each of three categories: best Swedish film, best performance by a Swedish artist, and biggest box office performer of the year. The prize will be awarded in Stockholm. It will be the result of polling newspaper critics and exhibitors. The winners in a poll just conducted and just announced is "Illicit Interlude" in the first and third categories, and its star, May Britt.

"Affair" to Columbia

Columbia Pictures will distribute the screen version of Graham Greene's novel, "The End of the Affair," which David Rose will produce in England, with Deborah Kerr in the feminine lead. It is the story of life in London, centering on two people in love, during the "blitz" of World War II.

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ROCK HUDSON

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DIRECTED BY DOUGLAS SIRK · SCREENPLAY BY GEORGE ZUCKERMAN · PRODUCED BY ROSS HUNTER · A Universal-International Picture

Universal International

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BRITISH MONEY BILL ADVANCED

Lords Approve Extension of Films Financing for Another Three Years

by PETER BURNUP

LONDON: The House of Lords last week gave an unopposed second reading to the bill permitting the National Film Finance Corporation to continue making loans to film producers for a further three years.

Keeping obviously to a carefully prepared Board of Trade brief, the Government spokesman, Lord Mancroft, told the House that in the five years of its existence the corporation had provided financial assistance for 250 films, many of which had achieved worldwide fame. In particular the film "The Conquest of Everest" had been an enormous success.

Conditions Now Stable

The British film industry, the noble Lord claimed, had saved itself and had been saved from complete extinction. Present conditions were more healthy and stable than for a long time. It was not yet possible to suppose that any considerable amount of private finance would be available if the Corporation's activities were to be brought to an end, but it was still the policy of the Government that the British film industry should stand on its own feet as soon as possible.

There recently had been a great development in new entertainment techniques, Lord Mancroft went on, such as 3-D, CinemaScope, Cinerama and so on. In addition, there was the influence and spread of television, about which he wondered whether there had not been created an unnecessary panic and alarm over its influence on British film production.

The effect which television had had on the American cinema would not be reflected in anything like the same degree on the British cinema. It was true that out of 4,800 cinemas in this country, 140 had closed in the past three years. The cinema is going through a decline but not a catastrophe, he added.

House Unimpressed

The House appeared largely unimpressed by the Board of Trade's academic pleading. Socialist Lord Archibald, one time executive in the Rank Organization, for example, declared that the bill was not a serious attempt to deal with any fundamental problems of the industry. It was a perfect example of Government legislation offering a hand-to-mouth, short-term and interim method of dealing with things. It would be more sensible if the life of the bill was extended for 10 years and a similar extension given to the Eady Plan.

Another Socialist Peer, Lord Lucas, gave the bill his blessing but expressed concern at the now notorious £2 million loan to British Lion. That company, he said, was living on a knife edge and always would be while it had to pay interest of £150,000 a year. It just ate up the profits. Lord Lucas wanted the State to control British Lion.

Lord Mancroft made it clear that the Government would not contemplate even a degree of nationalization for the industry. On that assurance the Lords formally adopted the bill.

Resist 20th-Fox Position

Resistance to the 20th-Fox insistence on stereophonic sound becomes more evident in C.E.A.'s provincial branches in anticipation of Spyros Skouras' coming discussion with exhibitors February 10.

Addressing the annual meeting of the Association's important Birmingham branch, for example, the C.E.A. president, John Wingett Davies, said they all admired 20th-Fox's enterprise in taking up the new development in techniques but "General Council has pressed very strongly that demonstrations should be given of CinemaScope on a single sound track and we are following with interest developments on the American side where exhibitors are taking exactly the same line."

Mr. Davies repeated his declaration a day later at the annual meeting of C.E.A.'s South Wales Branch in Cardiff, with the Association's technical adviser, Leslie Knopp, adding his own cautionary word.

Should Be Interchangeable

Dr. Knopp said he felt that 20th-Fox chiefs themselves would be the last to claim that they reached finality with CinemaScope. It was true, he went on, that there were a number of situations where the exhibitor could afford to expend £3,000 to £4,000 and make a profit on the novelty value of one or two films; but one or two swallows did not make a summer.

The trade had before it three or four different systems of taking pictures and recording sound, but not one of these systems was readily interchangeable.

"I feel that the film should not only be international but internationally interchangeable," said C.E.A.'s technical man. "I hope in the future that producers, in collaboration with their exhibitor customers, will arrive at a suitable standard and go on with rational steps."

Against those arguments the 20th-Fox chief will undoubtedly be entitled to advance a remarkable CinemaScope success story this side.

The 12 provincial centers in which "The Robe" opened January 11 have all carried over into a third week. At the Leicester Square Odeon the picture is running into its eleventh week. At the Marble Arch Odeon "How to Marry a Millionaire" is playing at slightly lower prices but doing as good business as the phenomenal "Robe."

▽

David Kingsley, 36, has been appointed managing director of National Film Finance Corporation in succession to James Haldane Lawrie. He takes over on February 1. Mr. Kingsley was educated at Eton; is a chartered accountant and served as a captain in the Royal Artillery in the last war. He gained finance and investment experience with the Governmentally-controlled Industrial, Commercial and Finance Corporation of which Mr. Lawrie was managing director. He left that organization with Mr. Lawrie to become secretary to N.F.F.C. on its inception.

▽

Peter E. Taylor, an accountant in his early forties, has been appointed general secretary of the Producers Association in succession to Edward Wingrove, who resigned last November.

20th-Fox Sales Heads Meeting This Week

Twentieth Century-Fox division sales managers were to attend an important two-day meeting at the home office on Thursday and Friday of this week, it was announced Monday by Al Lichtman, director of distribution.

The territorial sales chiefs were to meet to outline sales plans for the coming year in a series of round table discussions to be led by Mr. Lichtman, W. C. Gehring, executive assistant general sales manager, Edwin W. Aaron, western sales manager, and Arthur Silverstone, Eastern sales manager.

Important topics of discussion for the meeting were to include sales plans for CinemaScope productions such as "Hell and High Water," "Night People" and "Prince Valiant"; merchandising plans for Panoramic Productions "Three Young Texans," "Siege at Red River" and "Gorilla at Large"; discussion of the presentation of CinemaScope pictures via proper screens and with stereophonic sound, and exploitation plans now being drafted for the remainder of the year.

N. Y. Journal-American Sponsors Movie Contest

In a cooperative move to stimulate theatre attendance, the "New York Journal-American" promotion department is sponsoring its second movie contest, offering $1,000 in cash prizes to the public for choosing the outstanding pictures and players of 1953, as selected by Rose Pelswick, the newspaper's film critic. The awards will be presented at a cocktail party in Hollywood with leading stars and motion picture executives on hand. The date of the party will be set later. Sumner Collins, of the "Journal-American" promotion department is handling full details of the contest.

Rhoden Sees Todd-AO as Excellent

Elmer Rhoden, president of Fox Midwest Theatres, last week heartily praised the Todd-AO Magna Corporation projection system in an article published in the circuit's house organ, "Contact."

After attending a demonstration of the process in a theatre in Buffalo, Mr. Rhoden was quoted as saying that the sense of participation or "presence" is just as pronounced in Todd-AO as in Cinerama. Todd-AO is a single strip 65mm film process which requires only one projector, as opposed to the three of Cinerama. The Todd process, according to Mr. Rhoden, employs 130 degrees of peripheral vision and is a 2 to 1 ratio.

He reported that the demonstration was held in a 900-seat, one-floor theatre and that the screen was virtually wall-to-wall in the 60-foot wide house. The screen was between 28 and 30 feet high and curved to a depth of about 13 feet at the center. Scenes shown in the demonstration were similar to those on view in Cinerama, he said, adding that he had experienced a feeling of nausea in a roller coaster sequence as he had under similar Cinerama circumstances.

Although the demonstration was without sound, Mr. Rhoden reported that he had been told that the 65mm film could handle as many as seven sound tracks. He said also that he had been told that the special "bug-eye" lens used by Todd-AO could accomplish excellent results with 35mm film.

Meanwhile, the status of Magna Corporation financing remained unclear at midweek. The company was reported to have made overtures to several Hollywood distributors for financing in return for production and distribution rights to Magna properties. A deal with 20th-Fox was spoken of most often. However, nothing yet has been set and no decisions may be reached for another week or more, it was indicated.

Skouras, Oldknow Form Utah Drive-in Circuit

SALT LAKE CITY: William H. Oldknow and Charles P. Skouras, Jr., executives of the Los Angeles Drive-in Theatres Corp., have organized the Utah Drive-in Theatres Corp. and will operate the Gem in downtown Salt Lake City and five drive-ins in this area. The properties were acquired from Consolidated Theatres. Mr. Oldknow and Mr. Skouras, who were here for the opening of the Gem, said that they expected to install CinemaScope screens in the five outdoor theatres. The new corporation plans to spend at least $300,000 in remodeling the theatres. The Gem heretofore has been a subsequent-run house, but the new operators expect to maintain a first-run policy, thus giving the city eight first-run theatres, all of which are bidding for product.

CINEMASCOPE GETS TOP SPOT IN "HERALD" ADS

The opening pages of The HERALD in last week's issue, dated January 23, had conspicuous attentions to CinemaScope. On the inside front cover and on page 3, MGM made specific mention of "Knights of the Round Table," in CinemaScope; on pages 4 and 5 Warners occupied the full space exclusively with "The Command," in CinemaScope, and on page 6 Twentieth Century-Fox suggested, cartoon-wise, that real financial success attended the playing of pictures—in CinemaScope.

Brotherhood Awards for 2

Two men of international prominence will receive the first World Brotherhood Gold Medal awards February 4, at the annual motion picture industry dinner in behalf of the Brotherhood Week campaign for 1954. The men are General Carlos P. Romulo, Philippine Ambassador, and Robert D. Murphy, United States Under Secretary of State. The dinner will be at the Hotel Waldorf-Astoria, New York City.

Brotherhood Week will be observed February 21-28 under sponsorship of the National Conference. The organization attempts to strengthen understanding among racial and religious groups.

On the staff of Sypros S. Skouras, executive vice-president of Skouras Theatres and chairman of the national exhibitors' committee, for Brotherhood Week, will be associate chairmen Harry Arthur, Jr., John Balaban, George Bowser and Robert J. O'Donnell. William J. German, president of W. J. German, Inc., has accepted the post of chairman of the supplies and services committee. Maury Goldstein, vice-president and general sales manager of Allied Artists, is chairman of the distributors' committee, of the campaign.

Wormser Vice-President Of Columbia International

Mortimer Wormser Tuesday was named a vice-president of Columbia Pictures International Corp., distributors of motion pictures throughout the world except the United States and Canada. Mr. Wormser joined Columbia Pictures Corp. as controller in 1925 from General Motors, where he held an executive accounting position. In 1945 he was made an assistant treasurer of Columbia Pictures. He will continue as an assistant treasurer and assistant secretary of Columbia Pictures, in addition to filling his new post with Columbia Pictures International. Columbia Pictures International maintains principal offices in some 35 countries.

Goetz Plans To Produce ForColumbia

William Goetz Productions, Inc., and Columbia Pictures last week announced the conclusion of a deal for a series of independent productions to be produced by Mr. Goetz for Columbia release.

Harry Cohn, president of Columbia, in making the joint announcement with Mr. Goetz, stated: "We are privileged to associate ourselves with a motion picture producer of Mr. Goetz's stature. We look forward to a long, happy and mutually successful relationship."

First of three pictures already scheduled for production on the Columbia lot will be a screen version of the Broadway musical, "Guys and Dolls." The other productions on the schedule will be "The Maurice Chevalier Story," starring Danny Kaye, and "Dawn in the Sky," starring James Stewart in an outdoor production based on a novel that was serialized in "The Saturday Evening Post."

This marks the return of Mr. Goetz to independent production. In 1943 he formed International Pictures, which in 1946 merged with Universal to take the name of Universal-International where Mr. Goetz was in charge of production for seven years. He left that post at the conclusion of his contract in November, 1953, to form his present company.

Crosby Enterprises Shows Magnetic Picture Process

HOLLYWOOD: Magnetic tape recording on 16mm. film by a laminating process developed by Minnesota Mining and Manufacturing Co. was demonstrated Friday to the press and television representatives by Bing Crosby Enterprises, Inc., which has taken over control of the process, for the television industry, on the West Coast.

The demonstration included comparison of television-speaker results obtained with an optically-printed soundtrack and with the magnetic tape system. The latter, in application, requires that the existing 16mm. projectors in television stations be equipped with an added device put on the market by RCA at $97 each.

Crosby Enterprises, which will offer the process to the trade in the fall, says it will give television film producers better sound at no increase in cost. Minnesota Mining is offering the process to the motion picture industry for use on 35mm., independently of Crosby.

Lewis Gets Austrian Film

"April 1, 2000," a satirical Austrian picture, will be distributed here by Martin J. Lewis, he stated recently. It is an operetta with comedy and a message. It will have its American premiere on Broadway, Mr. Lewis added.


BAD NEWS
VAQUERO
THIS IS GREATER THAN I THOUGHT
MAN AND WOMAN
GOOD INTENTIONS
BRAVE MAN
A DIME AND A DOLLAR
RED GARTERS
THE ROBIN RANDALL SONG
RED GART
MEET A HAPPY GUY
LADY KILLER
COLOR BY Technicolor
STARRING
ROSEMARY CLOONEY ·
PAT CROWLEY · GENE BARRY ·
Produced by PAT DUGGAN · Directed by

PARAMOUNT'S BIG-FUN MUSICAL THAT'S
SO FABULOUSLY BIG THAT TEXAS IS THE ONLY PLACE BIG ENOUGH TO LAUNCH IT!

WORLD PREMIERE,



Monday, February 1
Paramount AND State Theatres,
AUSTIN, TEXAS

where the new-western musical will kick off in the capital of the new-west, followed by openings in

ERS

SAN ANTONIO, FEBRUARY 3
HOUSTON, FEBRUARY 4 . . . DALLAS, FEBRUARY 5
FORT WORTH, FEBRUARY 6
AND 200 OTHER WHOOPIN', HOLLERIN' TEXAS DATES . . .

John Rosenfield, the famous Texas film expert, says in the Dallas News: "Every now and then we get stratospherically high on a picture. 'Red Garters' is a joyous spoofing of the rugged West . . in fanciful decor. You see an amazing effect without polaroid glasses. It could be another revolution. Neither 3-D nor widest screen . . it is actually a standard picture that sets a new standard."



JACK CARSON · GUY MITCHELL
CASS DALEY · and introducing JOANNE GILBERT
GEORGE MARSHALL · Written by MICHAEL FESSIER

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

TELEVISION is doing to the motion picture today what the talking picture did to the Broadway stage a swift quarter-century ago, and this is as drastic as that was, but it's not a thing to despair over and brood about. Because, says Chester Erkine, whose observation the foregoing is, and who experienced at first hand the havoc wrought by the talking picture in his then domain, the Broadway stage is far better off for the battering it withstood, and the motion picture is in the rewarding throes of an equivalent reaction to the comparable competition of TV. This is the view of a man with more viewpoints than almost anybody.

Producer, Director, Writer, Even Film Financier

Chester Erskine is a producer, a director, a writer, a financier to the extent that a producer-director-writer needs to be a financier when he sets out to produce pictures independently and with his own money, and before he was any of these things he was a lawyer. Born in Hudson, N. Y., November 29, 1905, he was afflicted with footlight fever at an early age and wrote, directed and produced plays in this country and abroad.

He was there when what happened to the Broadway stage after talkies came in happened, which was one of the reasons he came west to where the direct reverse was occurring so prosperously as to bewilder even the most seasoned Hollywood experts. The things his busy hand and brain found to work with included in good time, such profitable pictures as "The Egg and I," which he co-produced, directed, and co-wrote, "The Sailor Takes a Wife" and, just now fresh from the shooting stage, "Witness to Murder," his own production, co-starring Barbara Stanwyck and George Sanders, which United Artists will release. This is the kind of motion picture television competition can't conquer, he believes, a circumstance to be remembered when release time rolls around.

All But Substantial Hits Practically Disappeared

The thing that happened in the world of the footlighted theatre when the talking picture came upon the entertainment scene—a thing quite different than had resulted from the coming of the silent cinema—was the almost instantaneous disappearance of all the stage plays but the smash hits. "And there had been a great amount of stage production going on steadily before that," he says, "a great number of shows that were not tip-top record-breakers, but were good, solid pastime for the steady theatre-going public—but suddenly, as a magician waves a wand, this whole substructure of Broadway production vanished. The talkies, unlike the silents, has invaded the field of dramatic literature, which had been the stage's exclusive province, and only the best play in each of the dramatic categories could stand the competition."

Ultimately of Benefit To Legitimate Stage

What happened to the Broadway stage was hard to take in the beginning, but infinitely beneficial ultimately. Stage production costs today are lofty multiples of those prevailing when Jolson's "Jazz Singer" was flown in from Hollywood to storm the still fairly Gay White Way. But a hit show's run today is measurable in years, not weeks or months, and the profits turn the Chase National Bank an envious green. The death-rate is higher, and death comes quicker, among Broadway production ventures, but the survivors are fatter than Fort Knox. Today's Broadway stage is healthier than any yesterday's ever was, he says, and he's going to write and produce another play back there one of these days but isn't talking about it now.

The thing that happened then to the Broadway stage is happening now to the theatrical motion picture screen, according to Mr. Erskine, and although it's a painful and often puzzling process, the benefits are beginning to make themselves conspicuous. The hit pictures, he points out, are running up grosses that nobody dared dream of in what Hollywood still regards as the good old days. (He mentions the most memorable film success of 1934 and notes that it grossed only a then terrific—now modest—$1,200,000.) They cost tremendously more, and they run tremendously longer. They are relatively few in number, to be sure, but they yield virtually limitless revenues. And, as in the case of the Broadway stage, although a little more slowly, because the screen is so much wider, the substructure of screen production, made up of the good-enough-but-not-best films, is disappearing. He foresees an industry future keyed to a fewer-and-better policy.

Is Sure of Where He Stands in Opinion

A man in show business doesn't speak out as flatly and fully as Chester Erskine on such matters as these unless he's quite sure where he stands, and this man is sure. With relation to the stage he stands ready and able to write, produce and direct a play on Broadway when he disposes to do so. With relation to the screen he stands waiting for his own completed "Witness to Murder" to come from the cutting room and scoring stage ready for shipment to distributor and exhibitor, and with another picture ready for launching at will.

Has Rights to Material in "The Reader's Digest"

But he needn't produce either of these properties—the stage play or the picture—unless he elects to do so, because he recently acquired from "The Reader's Digest" the exclusive television and radio rights (plus first call on screen rights as well) to all the material published in that unparalleled periodical (circulation about 17,500,000, give or take a million) since way back when it was a leaflet.

From his four-square stance—screen, stage, television, radio—Chester Erskine scans the entertainment scene without favorism for one or another of its principal media. He says the telling of stories is the business of all of them, and that there is no reason why, if each of them does a proper job of telling the stories it is best fitted to tell, all should not prosper amply. He has more viewpoints than most men to validate his opinion.

THIS WEEK IN PRODUCTION:

STARTED (2)

COLUMBIA
Law vs. Billy the Kid

U.A.
Barefoot Contessa (Figaro, Inc.; Technicolor)

COMPLETED (2)

MGM
Student Prince (CinemaScope; Ansco color)

PARAMOUNT
Rear Window (Technicolor)

SHOOTING (20)

COLUMBIA
Killer Wore a Badge
Three Hours to Live (Formerly "Gunslinger")
Human Beast
Waterfront

MGM
Brigadoon (CinemaScope; Ansco color)
Bride for Seven Brothers (CinemaScope; Eastman color)
Beau Brummell (Eastman color)

PARAMOUNT
Bridges at Toko-Ri (Eastman color)

RKO RADIO
Big Rainbow (Technicolor)
Susan Slept Here (Technicolor)

REPUBLIC
Tobor (Dudley)

20th-FOX
Gambler from Natchez (Panoramic Prod.; Technicolor)
Garden of Evil (CinemaScope; Technicolor)
Raid (Panoramic Prod.; Technicolor)

U-I
Black Shield of Falworth (CinemaScope; Technicolor)
Sign of the Pagan (CinemaScope; Technicolor)
Dawn at Socorro (Technicolor)

WARNER
Lucky Me (CinemaScope; WarnerColor)
Star Is Born (CinemaScope; WarnerColor)
Talisman (CinemaScope; WarnerColor)



The crazy-mixed-up "Born Yesterday" cutie... in the comedy of the year!

Columbia Pictures laughingly presents Judy Holliday in "It Should Happen To You" co-starring Peter Lawford with Michael O'Shea and introducing Jack Lemmon • Story and screen play by Garson Kanin • Produced by Fred Kohlmar and directed by George Cukor . . . . To Be Released In March

People in The News

ARNOLD M. PICKER, vice-president in charge of foreign distribution for United Artists, left New York by air Sunday for Havana on the first leg of a global tour of all U.A. offices in connection with the company's year-long 35th anniversary celebration.

WALTER E. BRANSON, RKO assistant general manager, has temporarily assumed the duties formerly held by ALFRED W. CROWN, who resigned last week as RKO's foreign manager. A permanent appointment to the post will be made in the near future.

FRANK HOBBS has been appointed head of Warner Brothers' newly created Radio and TV unit, MORT BLUMENSTOCK, vice-president in charge of advertising and publicity, has announced. Mr. Hobbs will work under GIL GOLDEN, advertising manager, and will concentrate on the purchasing of radio and TV time.

MARK PLOTTEL has been named sales manager for Empire-Universal Films, Ltd., Canadian distributor for Universal and Republic. He will be succeeded as Toronto branch manager by HERB MATHERS. CECIL BLACK, formerly special representative with Empire-Universal, has been appointed head of sales for Sovereign Films, Empire-Universal's 16mm division.

CARL PEPPERCORN, general manager of RKO Distributing Corporation of Canada, Ltd., for the past few years, has resigned effective January 29 to become president of Dairy Maid Chocolates, Ltd., Toronto.

STANLEY B. COHEN, former Federal Communications Commission attorney, has joined the Washington law office of LEO RESNICK, who specializes in communications law and was the FCC examiner for the American Broadcasting-Paramount Theatres merger hearing.

ELMER L. HIRTH, who has been associated with William Goldman Theatres in Philadelphia for the last 14 years, has announced his resignation.

MRS. ENID A. HAUPT, formerly administrative assistant to WALTER H. ANNENBERG, president of Triangle Publications, has been promoted to publisher of the magazine "Seventeen," succeeding MRS. ALICE THOMPSON. Additionally, HOWARD BERGMAN, sales promotion manager of the magazine, has been named general manager, while MRS. IRENE KEMP, formerly executive editor, has been promoted to editor.

WILLIAM F. RODGERS, JR., has been appointed studio manager of Michael Myerberg Productions, Inc. He leaves his post as division manager of Rockefeller Center, Inc., to assume his new duties February 1.

Name Two on Rank Sales

Universal Pictures this week engaged two special sales representatives exclusively for J. Arthur Rank Organization films handled by the U-I Special Films Division, Charles J. Feldman, vice-president and general sales manager, announced in New York. The move, he said, is designed to further expand the distribution of the Rank films in the United States through the opening of new theatre outlets.

The representatives, Jerry Wechsler and Chilton Robinett, will cover the entire country under the direction of Harry Fellerman, executive sales head of the U-I Special Films Division. They also will concentrate especially in those sections where exhibitors have complained about the shortage of product, and familiarize them with how the Rank Organization releases handled by Universal have been successfully worked into the regular weekly program of hundreds of theatres. said Mr. Feldman.

Mr. Wechsler has been in the industry since 1929 and for the last 14 years has been with Warner Brothers in various executive sales capacities, including branch manager posts in Cleveland and Pittsburgh. Mr. Robinett entered the industry in 1932 and was with 20th-Fox before his recent partnership in the Raymond Theatres circuit in the state of Washington.

Stewart, "Glenn Miller" Feted in Washington

WASHINGTON: James Stewart, making a three-week cross-country tour to promote Universal's "Glenn Miller Story" was honored at a congressional luncheon January 21. Hosts at the Capitol Hill luncheon were House Speaker Joseph Martin and Senators Eward Martin and James H. Duff of Pennsylvania, the actor's home state. Other Senators and Members of the House were guests. Making the main luncheon speech, Speaker Martin praised Mr. Stewart and the motion picture industry and stressed the industry's need to get out and aggressively sell its product. The next evening Mr. and Mrs. Stewart were guests of honor at a dinner given by Motion Picture Association president Eric A. Johnston at MPAA headquarters. Some 35 ambassadors and other foreign diplomatic officials attended the dinner, which was followed by a screening of the film.

Davis Raps Rank Films' U.S. Gross

LONDON: Statements made recently in America by Universal-International officials to the effect that a record 15,000 bookings were set for Rank films in America last year, have brought some plain talk from John Davis, top executive of the J. Arthur Rank Organization.

Before leaving for the United States this week to talk to Al Daff and other Universal executives in regard to the American distribution of Rank films, Mr. Davis said: "The figures put out in America tell only half the story, but since they have been put out we should complete the picture.

"We sent out many fine films in 1953, pictures like 'The Cruel Sea,' that have established all-time records in Australia whose audience have for years had predominately American pictures. Yet, despite all claims. our total billings for America for 10 months —not remittables—were only up by $10,000. That is the other side of the picture and the one that counts."

The Rank chief maintains that the Coronation film, "A Queen Is Crowned," should also have been much more widely shown in the United States. "We sent out," he said, "175 Technicolor prints and they were there within eight days of the Coronation. The print order was based on America's own estimate of requirements, yet this magnificent film — a record-breaking success everywhere else — has had comparatively limited exhibition in America."

Mr. Davis said he had ample evidence now that the American public wanted British films. "We only want fair treatment," he said. He is reported to be vigorously intent on a showdown with Mr. Daff, if not indeed with the general body of American theatre owners.

New England Exhibitors Reelect M. J. Mullin

BOSTON: Martin J. Mullin, president of New England Theatres, Inc., was reelected president of Allied Theatres of New England at the annual election of officers held January 21 at a luncheon meeting at the Hotel Touraine. Allied Theatres of New England has no affiliation with any national exhibitor organization or association. Also reelected as vice-presidents were Samuel Pinanski, president of American Theatres Corp., Charles E. Kurtzman, northeastern division manager of Loew's Theatres; Ben Domingo, distirct manager for RKO Boston Theatres; Harry Feinstein of Stanley Warner Theatres, New Haven, and Al Somerby, retired, who is a charter member. Stanley Sumner of the University Theatre, Cambridge was reelected treasurer, John J. Ford. president of Maine and New Hampshire Theatres, was reelected chairman of the board and Frank C. Lydon was reelected executive secretary.

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"Mitchum smoother than ever... Miss Simmons is delightful... Hunnicutt turns in another top job!"
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"Delightful comedy... Strong marquee draw... should score wherever played and do exceptionally well!"
—**SHOWMEN'S TRADE REVIEW**

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ROBERT MITCHUM
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She couldn't say NO!

with **EDGAR BUCHANAN • WALLACE FORD • RAYMOND WALBURN**

RKO RADIO PICTURES

Directed by LLOYD BACON • Screenplay by D. D. BEAUCHAMP, WILLIAM BOWERS and RICHARD FLOURNOY • Produced by ROBERT SPARKS

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 131 attractions, 6,286 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	11	40	15	6
Actress, The (MGM)	–	–	2	19	31
†Affair in Monte Carlo (AA)	–	–	–	3	2
Affairs of Dobie Gillis, The (MGM)	–	2	10	19	2
All-American (Univ.)	–	9	27	13	13
All the Brothers Were Valiant (MGM)	–	14	23	7	1
All I Desire (Univ.)	–	20	29	30	5
Appointment in Honduras (RKO)	–	3	9	5	6
Arrowhead (Para.)	–	17	40	13	–
Back to God's Country (Univ.)	1	9	27	7	2
Band Wagon, The (MGM)	4	12	36	49	22
Big Heat (Col.)	–	17	21	10	–
Big Leaguer, The (MGM)	–	–	12	24	8
Blowing Wild (WB)	8	14	24	28	5
Blueprint for Murder, A (20th-Fox)	–	–	8	6	1
Botany Bay (Para.)	–	1	20	18	1
Caddy, The (Para.)	8	56	30	3	1
Calamity Jane (WB)	1	27	20	5	1
Charge at Feather River, The (WB)	8	10	8	12	7
China Venture (Col.)	–	2	1	2	–
City of Bad Men (20th-Fox)	–	8	51	28	4
Clipped Wings (AA)	–	8	6	1	–
Conquest of Cochise (Col.)	–	1	8	11	5
Crazylegs—All-American (Rep.)	–	2	4	2	–
Cruel Sea, The (Univ.)	2	14	11	–	1
Cruisin' Down the River (Col.)	1	4	21	29	9
Dangerous Crossing (20th-Fox)	–	–	9	11	5
Dangerous When Wet (MGM)	5	44	65	17	–
Decameron Nights (RKO)	–	–	–	4	3
Devil's Canyon (RKO)	–	6	16	8	9
*Dream Wife (MGM)	–	10	24	55	14
East of Sumatra (Univ.)	–	7	21	15	4
Easy to Love (MGM)	12	13	7	–	–
Escape from Fort Bravo (MGM)	–	3	11	8	–
Farmer Takes a Wife (20th-Fox)	–	21	30	28	17
5,000 Fingers of Dr. T, The (Col.)	–	–	–	1	7
Flame of Calcutta (Col.)	–	–	1	–	5
Flight Nurse (Rep.)	1	2	7	5	2
Flight to Tangier (Para.)	–	1	5	7	8
49th Man, The (Col.)	–	8	3	2	–
Francis Covers the Big Town (Univ.)	7	40	28	11	–
From Here to Eternity (Col.)	35	29	4	–	5
Gentlemen Prefer Blondes (20th-Fox)	45	43	13	17	1
Girl Next Door, The (20th-Fox)	11	15	30	11	4
Give a Girl a Break (MGM)	–	4	3	1	1
Glass Web, The (Univ.)	–	1	3	1	5
Glory Brigade, The (20th-Fox)	–	6	17	12	9
Golden Blade, The (Univ.)	–	5	16	15	3
Great Jesse James Raid (Lippert)	–	3	6	2	–
Great Sioux Uprising, The (Univ.)	1	5	27	38	7
Gun Belt (UA)	2	7	21	6	–
Gun Fury (Col.)	–	3	4	1	–
Half a Hero (MGM)	–	8	20	21	19
Here Come the Girls (Para.)	2	4	6	4	1
Hondo (WB)	42	9	1	–	1
Houdini (Para.)	8	40	30	10	–
How to Marry a Millionaire (20th-Fox)	14	2	–	–	–
I, the Jury (UA)	1	5	10	19	2
Inferno (20th-Fox)	1	4	18	5	20
Island in the Sky (WB)	–	31	37	48	16
It Came from Outer Space (Univ.)	2	4	15	10	6
Jack Slade (AA)	–	2	5	2	10
Kid from Left Field, The (20th-Fox)	–	–	18	28	7
Kiss Me Kate (MGM)	3	12	11	10	–
Last Posse, The (Col.)	–	1	4	13	12
Latin Lovers (MGM)	3	1	11	39	39
Let's Do It Again (Col.)	–	8	28	35	34
Lili (MGM)	8	27	20	25	11
Lion Is in the Streets, A (WB)	–	1	16	26	26
Little Boy Lost (Para.)	18	41	18	2	1
Main Street to Broadway (MGM)	–	2	–	17	11
Man from the Alamo (Univ.)	–	18	9	19	10
Marry Me Again (RKO)	–	2	2	5	6
*Marshal's Daughter, The (UA)	–	2	14	2	–
Martin Luther (de Rochemont)	8	12	2	–	–
Master of Ballantrae, The (WB)	1	3	16	34	12
Maze, The (AA)	1	2	8	12	4
Melba (UA)	–	–	–	10	2
†Miss Sadie Thompson (Col.)	4	–	2	–	–
Mission Over Korea (Col.)	–	6	2	5	6
Mister Scoutmaster (20th-Fox)	3	16	53	30	10
Mogambo (MGM)	35	56	17	–	–
Moon Is Blue, The (UA)	38	31	19	11	4
Moonlighter, The (WB)	–	1	9	9	17
Nebraskan, The (Col.)	–	2	3	3	–
99 River Street (UA)	1	–	2	6	–
Plunder of the Sun (WB)	–	2	9	35	7
†Private Eyes (AA)	–	2	3	–	–
Return to Paradise (UA)	–	13	35	52	2
Ride Vaquero (MGM)	3	16	50	33	8
Robe, The (20th-Fox)	42	3	2	–	–
Roman Holiday (Para.)	–	8	38	33	7
Sabre Jet (UA)	1	13	20	1	4
Sailor of the King (20th-Fox)	–	–	1	6	5
Salome (Col.)	11	61	32	12	1
Scared Stiff (Para.)	27	47	12	5	–
Sea Around Us, The (RKO)	1	2	13	1	–
Sea of Lost Ships (Rep.)	–	1	4	3	–
Second Chance (RKO)	2	8	16	9	4
Shane (Para.)	52	44	6	2	–
Shark River (UA)	–	13	6	1	4
Sins of Jezebel (Lippert)	–	2	4	3	–
*Siren of Bagdad (Col.)	–	–	6	8	11
Sky Commando (Col.)	–	4	2	–	1
*Slight Case of Larceny, A (MGM)	–	1	6	16	2
So Big (WB)	1	15	51	11	3
So This Is Love (WB)	–	13	19	27	19
Stalag 17 (Para.)	9	43	30	13	–
Stand at Apache River (Univ.)	1	4	15	15	2
†Steel Lady, The (UA)	–	–	6	–	–
Stranger Wore a Gun, The (Col.)	4	21	8	2	4
Sweethearts on Parade (Rep.)	–	–	4	4	3
Sword and the Rose, The (RKO)	–	8	18	19	20
Take the High Ground (MGM)	7	37	27	7	2
Tarzan and the She-Devil (RKO)	–	14	18	20	1
Terror on a Train (MGM)	–	–	1	3	2
Those Redheads from Seattle (Para.)	–	7	11	10	3
Three Sailors and a Girl (WB)	1	2	11	1	4
Thunder Bay (Univ.)	3	13	45	33	10
Thunder Over the Plains (WB)	–	2	7	12	1
Torch Song (MGM)	–	7	17	13	27
Tumbleweed (Univ.)	–	8	9	2	2
Valley of Headhunters (Col.)	–	–	10	5	2
Veils of Bagdad (Univ.)	–	–	1	9	5
Vice Squad (UA)	–	1	19	15	4
Vicki (20th-Fox)	–	1	3	15	11
Walking My Baby Back Home (Univ.)	–	20	6	2	–
War Paint (UA)	–	8	10	12	3
War of the Worlds (Para.)	2	7	15	37	18
White Witch Doctor (20th-Fox)	14	48	26	11	4
Wings of the Hawk (Univ.)	–	5	14	16	31



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$25,628

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Safety Film Avoids Need Of 2 in Booth

BOSTON: In what could be a precedental decision for other sections of the country, the Massachusetts Supreme Judicial Court late last week ruled that motion picture theatres using safety film need no longer have two operators on duty in the projection booth during a show.

The decision was made in a suit brought by more than 200 Massachusetts theatre owners against the Commissioner of Public Safety, Otis M. Whitney. Instituting the case were Nathan Yamins, W. Leslie Bendslev and Irving A. Isaacs, all members of the Independent Exhibitors, Inc., of New England.

The theatre owners charged that the provisions of the law concerning the employment of two operators was "arbitrary and oppressive." Urging the retention of two operators was the International Alliance of Theatrical Stage Employees. Judge Harold P. Williams wrote the decision which ends the suit brought by the owners and voids the regulation requiring two projectionists in every booth in the Commonwealth.

Lippert, Broidy Sign Production Contract

HOLLYWOOD: Robert L. Lippert and William F. Broidy have concluded an arrangement by which the latter will produce 12 features for the former during the year, and Mr. Broidy will handle the sales of Lippert films to television. The deal will lift the Lippert release schedule to 24 for the season. The Broidy features will be budgeted from $100,000 to $350,000 each.

Brennan Named Official Censor for Ireland

DUBLIN: The Irish Government has announced that Dr. Martin Brennan has been appointed official censor of films. He succeeds Dr. Richard Hayes, censor for 10 years who has retired on reaching the age limit. Dr. Brennan from 1938 to 1948 was the elected representative for Sligo in the Irish Dail (Parliament) and since 1932 has practised medicine in Sligo. As a young man Dr. Brennan took a leading part in the Anglo-Irish War. He is an ardent philologist and folklore research worker and since his student days at Galway University has been active in amateur dramatic movements.

"Redbook" Makes Awards to 6 Outstanding Producers

"Redbook" Magazine in its February issue has announced the winners of its 15th annual Silver Trophy Awards, made to the producers of outstanding pictures of 1953. In listing the winners, "Redbook" comments: "At a critical time in motion picture history, they have proved Hollywood's ability to rise above a challenge . . . and to excel in the doing." Named were William Wyler, producer of Paramount's "Roman Holiday," best comedy of the year; George Stevens, Paramount's "Shane," best western; Buddy Adler, Columbia's "From Here to Eternity," best drama; Jack Cummings, MGM's "Kiss Me Kate," best musical, and a special award to Walt Disney for his "Living Desert," and other True-Life films.

Buy "Spirit of St. Louis"

Leland Hayward, in association with Billy Wilder, has completed negotiations which give them motion picture rights to "The Spirit of St. Louis," Charles Lindbergh's story of his flight across the Atlantic.

M-G-M TRADE SHOW—FEB. 12th

"TENNESSEE CHAMP"

ALBANY	20th-Fox Screen Room	1052 Broadway	2/12	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2/12	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2/12	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2/12	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	2/12	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	2/12	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1632 Central Parkway	2/12	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	2/12	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	2/12	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2/12	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	2/12	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	2/12	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	2/12	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	2/12	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	2/12	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	2/12	2 P.M.
*MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	2/8	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	2/12	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2/12	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2/12	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	2/12	1:30 P.M.
*NEW YORK	M-G-M Screen Room	630 Ninth Avenue	2/11	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	2/12	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	2/12	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2/12	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2/12	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2/12	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	2/12	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	2/12	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	2/12	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	2/12	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	2/12	2 P.M.

**Except Memphis which is Feb. 8 — New York, Feb. 11*

M-G-M presents "TENNESSEE CHAMP" starring Shelley Winters • Keenan Wynn • Dewey Martin • Screen Play by Art Cohn From "The Lord In His Corner" and Other Stories by Eustace Cockrell • Photographed in Ansco Color • Prints by Technicolor Directed by Fred M. Wilcox • Produced by Sol Baer Fielding

Depreciation Formula Aid To Theatres

WASHINGTON: Theatres installing new equipment or doing substantial remodeling would benefit greatly under a new depreciation formula approved by the House Ways and Means Committee last week.

So, too, of course, would any other industry firms installing any new equipment or buying any new property or buildings.

The change would permit business men to write off more of the cost of the new items in the early years. Under the change, they could write off approximately two-thirds of the cost during the first half of the asset's life, compared with only half the cost under present law.

At present, taxpayers must use the so-called straight-line method, under which they write off each year the cost of an item divided by its expected useful life. The method approved by the committee is the so-called declining balance method. It would permit taxpayers to write off each year twice the percentage available under the straight-line method, but apply this percentage each year to the unamortized balance, rather than to the original cost.

The committee said taxpayers could use any other method they wanted so long as the deduction did not exceed that available under the declining-balance method. Other committee decisions on depreciation were aimed at giving the taxpayers more say in estimating the useful life of an item.

Another committee decision would permit taxpayers to carry back for two years, instead of the present one year, any net operating losses. These losses are carried back to get refunds on taxes paid in previous more profitable years. This, too, could be of major help to theatre owners undergoing temporary reverses. The five-year carry-forward of present law would remain unchanged.

RKO Distributing USIA Film Here

WASHINGTON: RKO Radio has begun distribution of the first United States Information Agency motion picture to be shown in this country.

The two-reel picture, "Magic Streetcar," was produced in Germany by the agency's Motion Picture Service. According to A. W. Smith, director of the service, it shows a detailed comparison between life in East Germany and life in West Germany, with the details pegged on a love story.

USIA officials explained that they are showing the picture here because they feel that from time to time the agency should acquaint American citizens with its overseas information program. The Motion Picture Service expects to distribute more of its films in this country, although not frequently.

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•
QUESTIONS UNANSWERED
•
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Drive-in Men Get Set for Cincinnati

CINCINNATI: A wide range of industry topics is set for the National Allied Drive-in Theatre Association convention here February 2-4 at the Netherland Plaza Hotel. Possible insistence on stereophonic sound by some exhibitors may highlight the convention, according to Rube Shor, National Allied director for West Virginia and general convention chairman. Mr. Shor said that heavy advance registration was an indication that drive-in operators were "fighting mad" over the threat of being relegated to the status of "step-children" because of the possible shutoff of "A" product.

Other problems that will face the drive-in exhibitors, Mr. Shor said, will be CinemaScope as it applies to outdoor theatres, price-fixing, advertising methods, insurance rates, in-car heaters and equipment in general.

The stock purchase plan recommended at the Allied convention in Boston last October also will be brought up at the convention and this topic probably will be discussed at the National Allied board meeting which will follow the drive-in convention.

Among the speakers will be Herbert Barnett, president of the Society of Motion Picture and Television Engineers; Albert Sindlinger, business analyst; Marc Wolf, one of the first to install in-car heaters, and Rex Carr, film buyer for drive-ins.

Processing 16mm Pathecolor

Pathe Laboratories, Inc., has expanded its 16mm Pathecolor processing operation and has entered the commercial field.

SEIDLITZ STEPS DOWN; ZELENKO STEPS UP

Maurice Seidlitz, division manager for Loew's New York theatres, associated with the company 26 years, has requested a lesser assignment in order to clear the way for the promotion of several young men. Joseph R. Vogel, Loew's vice-president in charge of theatre operations, hailed the gesture as one reflecting the spirit of conscientious loyalty.

Bernard Zelenko, manager of Loew's Valencia, Jamaica, L. I., for the past 16 years, has assumed Mr. Seidlitz' post. Other promotions announced by Eugene Picker, in charge of N. Y. theatre operations, as a result, move Edward Brunner from Loew's New Rochelle to Loew's Valencia. He will be succeeded by Robert Camann, manager of Loew's Inwood. Margie Ernst, assistant at the Paradise, takes over at the Inwood. Mrs. Anna d'Amico, Mt. Vernon, becomes assistant at the Paradise.

Aid for "Dimes" Drive Is Begun by Theatres

Last Friday motion picture theatres throughout the country started in aid of the 1954 March of Dimes campaign by showing the special trailer, "Look for the Silver Lining," featuring MGM's Howard Keel. The short was distributed by National Screen Service to exhibitors who assured Basil O'Connor, president of the National Foundation for Infantile Paralysis, of their support. To call attention to the trailer, a special half-hour radio program, "The Silver Lining" was carried coast-to-coast by NBC.



Columbia Buys Half of Canada Unit

TORONTO: Purchase of 50 per cent of the stock of Columbia Pictures of Canada, Ltd., by Columbia Pictures Corporation gives the American company more direct control over the operations of its Canadian counterpart.

The purchase of the stock, completed nearly two months ago, was made from Henry L. Nathanson, the Jules Laine Estate, Arthur Cohen and Paul L. Nathanson. The Allen-Rosenfeld interests still control the other 50 per cent.

Negotiations for the purchase were made directly with the individuals involved by Leo Jaffe, recently elected a vice-president of the American company. It was felt that the individuals from whom the stock was purchased were not too close to the operations of the company, and the American company wanted to be more closely identified with the operations of the Canadian operation.

The Canadian operation is the only one in the world which has a franchise from Columbia. While Columbia has eliminated all its other franchise-holders, they have continued to grant a franchise to the Canadian operation for over a quarter of a century.

Jack Cohn, executive vice-president of the American company, and Abe Schneider replace Henry L. Nathanson and Paul L. Nathanson on the board of directors of the Canadian company. Mr. Cohn becomes vice-president and Mr. Schneider treasurer. Louis Rosenfeld continues as president.

Columbia Pictures of Canada, Ltd., was incorporated in August, 1926, and absorbed Independent Films, which had followed Dominion Films as the Allens' successor company to Famous Players-Lasky. The Allens had distributed Columbia films under state rights arrangements.

To Honor Red Buttons

The three national B'nai B'rith Youth Organizations will pay tribute to Red Buttons, well-known television and radio star, for his contributions to the youth groups of America at a meeting to be sponsored by Cinema Lodge of B'nai B'rith at the Hotel Astor Wednesday evening, February 3, it was announced by Burton E. Robbins, president of Cinema Lodge.

Warning to Exhibitors

New Orleans territory showmen are warning fellow exhibitors of two men representing themselves corporatively as United Theatre Advertising, Chicago, and by name as G. E. Galbrath and Pat Sweeney, who allegedly have misrepresented circumstances in a theatre-merchant tieup scheme, so that the merchants have been defrauded and exhibitors have had to reimburse them.

The National Spotlight

ALBANY

The trend toward placement of the buying rights for Albany area theatres with large service offices in New York City took another turn when John Gardner announced that Affiliated Theatres, of Boston, would purchase film for his Turnpike drive-in at Westmere this season. Gardner will handle the bookings himself. Arthur Howard heads Affiliated Theatres. Brandt Theatres buy and book for a number of houses in this section, while Liggett & Florin do likewise for another group. . . . The engagement of Jean C. Conery, daughter of Mrs. Jean Conery Burgess, head of Conery Theatres, Ravena, N. Y., and the late Mitchell Conery, to Tom Pottenburgh, Ciena College basketball player, has been announced. Miss Conery, a nurse at St. Peter's Hospital in Albany, and Pottenburgh will be married this summer. . . . Variety Club's profit for Camp Thacher from the intersectional AAU boxing championships may reach $5,000, chief barker Jules Perlmutter stated. . . . The Strand charged $1 top for "King of the Khyber Rifles," its second CinemaScope presentation. . . . Fabian's Grand was among the theatres showing the revived "Quo Vadis."

ATLANTA

Charlie Lester, Southern district manager, National Screen Service, is back home after a spell at hospital. . . . Mrs. B. Finch, who resigned from UA accounting department sometime ago, has returned there. . . . Herman Silverman, Wometco Theatres, Miami, Fla., has returned there after a visit to Atlanta. . . . Gene Dyer, Monogram Southern's Charlotte branch manager, was in for a visit at the Atlanta branch. . . . The Starlight drive-in, Canton, Miss., has a new owner: W. R. Arnold. He was formerly with Alexander Films. . . . In for a visit were: O. C. Lam and son, Lam Amusement Co., Rome, Ga.; Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; Ed Duncan, theatres in Georgia, and W. Welch, Dallas, Ga. . . . Back at their Atlanta headquarters are the Katz boys, owners of the Kay Exchanges. . . . The stork passed over the home of Mrs. Betty Patterson, former secretary at Astor Pictures, Charlotte, N. C.

BALTIMORE

Henry Hornstein, Regent & Carver Playhouse theatres, is in an oxygen tent at home after suffering a heart attack some weeks ago. . . . Leon Back, Rome Theatres executive, has returned from a flying trip to California where he visited his mother. . . . Fred Sapperstein, Columbia office manager, is the proud father of a new baby daughter. . . . Bud Rose, UA salesman, has returned from Hartford, Conn., where he visiited his mother. . . . Sam Tabor, Republic, has announced the marriage of his son, Neil, to Rhona Brenner. Young Tabor is a lieutenant in the Army. . . . Owen Schnepf, Century assistant, has returned from Wilmington, Del., where he had been relieving Edgar Doob, manager of Loew's Aldine there. . . . Mrs. Grace Fisher, longtime Cumberland exhibitor, died in that city last week after an illness. Mrs. Fisher had operated the Maryland and Embassy theatres for many years. . . . Jack Sidney III, son of Loew manager Jack Sidney, has enlisted in the Air Force and is now stationed at Sampson Air Force Base, Geneva, N. Y. . . . Capt. Fred Schanberger, flew in from the Azores for a surprise visit with his father, J. Lawrence Schanberger, Keith's theatre.

BOSTON

More than 150 friends of Joe and Marion Cifre turned out for a gay farewell party for them at the rooms of the Variety Club of New England where a buffet supper was served. Joe was presented with a complete fishing tackle and rods while Marion received an imported French purse. The affair was staged as a good-bye gesture to the Cifres who are making their permanent home in Coral Gables, Florida. . . . George Kraska, foreign film importer, is fully recovered from his recent operation and is back at his desk on a regular schedule. . . . Maurice Green, officer of Middlesex Amusement Company, and Mrs. Green have left for two months' vacation in Hollywood, Florida. . . . Mrs. Herman Rifkin staged a surprise birthday party for her husband, head of Rifkin Theatres and Allied Artists franchise-holder in New England, at the Hotel Statler for a few intimate friends. . . . Samuel Bomes, retired Providence exhibitor, died. His two theatres, the Hollywood, East Providence, and the Liberty, Providence, have been operated for the past few years by his sons, Edward and Milton Bomes, who survive.

WHEN AND WHERE

February 2-4: National Allied Drive-in Theatre Association convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 5-6: National Allied board meeting. Netherlands-Plaza Hotel, Cincinnati.

March 9-10: Annual convention, Allied Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

BUFFALO

The gossip of the week along First Run Row was the outstanding business done at the Paramount with the more than 20-year-old WB re-issues, "Public Enemy" and "Little Caesar." These two oldsters rolled up a gross for seven days that would have been gratifying for a brand new super production. . . . D'Artega, one time conductor of Shea's Buffalo orchestra, in the days of Publix revues, conducted the Buffalo Philharmonic orchestra's Pop Concert last Friday evening in Elmwood Music Hall. . . . The Center theatre put on the closed circuit big screen Television show for the National Dairymen's Assn. the other morning. . . . Equipment has been ordered for the drive-in which the Hayman circuit interests of Niagara Falls soon will start constructing within the city limits of the Falls. . . . Martin Moskowitz, 20th Century-Fox district manager, was in town the other day for conferences with local branch manager Charlie Kosco. . . . Morrie Cheskin, son of Dave Cheskin, WGR music director and Variety club director, is a student manager at the Dipson Amherst theatre. . . . Perkins Theatre Supply has just completed the installation of stereophonic sound and an Astrolite wide screen in the Star theatre in North Tonawanda and a similar sound system and a PanoramaScope screen in the Plaza in Erie.

CINCINNATI

For the first time as long as can be recalled, two local suburban houses are in their fifth weeks of continuous showings, the Hyde Park Art theatre playing "Julius Caesar" and the Guild theatre showing "The Captain's Daughter." Downtown, Keith's is in the fifth week of the CinemaScope showing of "How to Marry a Millionaire." . . . Members of the Cincinnati Variety Club, Tent No. 3, and the newly-organized sister organization, the Ladies Auxiliary, took over the collection of the March of Dimes on the downtown streets for one day, January 25. . . . The Sherman theatre, in Chillicothe, Ohio, named after Camp Sherman for which it was primarily built during the first world war, has closed and will be razed. The town has two other theatres, the Royal and Majestic. . . . At Sidney, Ohio, the 1,240-seat Ohio theatre and the 390-seat Capitol theatre are being offered for sale by the Stanley-Warner Corporation, of Pitts-

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burgh, Pa. . . . It is somewhat doubtful whether the 500-seat Dixie theatre, at Russellville, Ky., recently destroyed by fire, will be rebuilt, according to Mrs. Arthur Mitchell, the owner. . . . Nat Turberg, operator of the Palace theatre, in nearby Hamilton, Ohio, who recently was a medical patient in the Jewish Hospital, in Cincinnati, has practically recovered.

CHICAGO

Jack Kirsch, president of Allied Theatres of Illinois, has been appointed chairman of the Amusements Division of the Boy Scout fund drive for Chicago. . . . J. R. Gregory, of the Alliance circuit, is in Florida, having temporarily postponed his trip to South America. . . . Arthur Schoenstadt, head of the Schoenstadt Circuit, entered Michael Reese hospital for surgery. . . . Lou Harris, Alliance Theatres' maintenance chief, headed for Florida to visit with his daughter. . . . Cinema Lodge of B'Nai Brith has scheduled an Amateur Night in May. Suggestions for a name for the event will be welcomed by Nat Nathanson, who is helping to organize it. . . . At least 44 theatres in and around Chicago will be equipped for CinemaScope by the end of January. . . . Lowell Thomas, visiting in Chicago, dropped in at the Palace to look over Chicago's Cinerama installation. . . . Maurice Duke, film producer, was here to confer with Ralph Stolkin, who is interested in supplying financial backing, and Johnny Desmond, in line for the lead, on plans for a film based on the life of Russ Colombo.

CLEVELAND

A big drop in temperature over the weekend was reflected in a box office drop generally but not such as to discourage holdovers. "Julius Caesar," "Knights of the Round Table" and "The Living Desert" are all in their fifth week. . . . Ten deluxe first suburban houses opened Jan. 21 with "The Robe" with full stereophonic treatment including auditorium speakers. . . . Nat Wolf, who has been inactive in local show business since he resigned as Warner Ohio theatre zone manager, is back in business. He bought the Columbia theatre, Portsmouth, from the Stanley Warner Corp. The Laroy and Lyric in Portsmouth are retained by the SW chain. . . . Akron, which has been slowly recovering from a long movie slump, now reports that business is again on the down grade due to lay offs in the rubber industry. . . . Meyer Fine, Associated Circuit head, has been ill with a virus, but resumed his activities the beginning of the week. . . . Jack Silverthorne, Variety Club chief barker, says a 15 minute film of the club's Cerebral Palsy Foundation School, sponsored by the club, has been produced and will be available to group showing.

COLUMBUS

Robert Wile, executive secretary of the Independent Theatre Owners of Ohio, said that the projected one-track sound tests of "The Robe" probably will not be held. . . . The Columbus Citizen will conduct another Broadway theatre party the week of March 21 with Norman Nadel, Citizen theatre editor, in charge. The party will see several legitimate attractions plus Radio City Music Hall and Cinerama. . . . Loew's Broad will play its second CinemaScope picture, "Beneath the 12-Mile Reef" starting February 4. RKO Palace currently is showing its second CinemaScope picture, "King of the Khyber Rifles."

DENVER

Warner Bros. have moved their exchange to the other side of Film Row, at 2062 Stout St., and being pressed for space, have contracted with the Denver Shipping and Inspection Bureau for the shipping and inspection chores. . . . Mr. and Mrs. Fred Anderson, Eaton, Colo., theatre owners, spent three weeks touring western states. . . . J. J. Morgan, former branch manager for National Theatre Supply, and Mrs. Morgan, are recuperating from several week's illness. . . . Lou Astor, Columbia circuit sales manager, was in conferring with Robert Hill, branch manager, and the two made a sales trip to Albuquerque, N. M. Harold Green, Salt Lake City branch manager, was also in. . . . The Panhandle drive-in, Kimball, Neb., is being readied to open May 1. With a 250-car capacity, the drive-in is being built by the Panhandle Theatre Corp., composed of Kimball business men. . . . Roy Carlson, Metro shipper, underwent an operation at St. Anthony's hospital, and is recovering nicely.

DES MOINES

Two major changes have been announced on Des Moines' Film Row. Herbert Blass, former Minneapolis Warner salesman, has been named manager of the Des Moines Warner exchange. He replaces Leon Mendelson, who has resigned. Carl Olson, who was a salesman for Fox here, is the new manager of United Artists. He takes the place of Stan Dudelson. Dudelson goes to Detroit where he and his father, Moe, will take over the franchise for National Telefilms Associates in Michigan and northern Ohio. Dudelson will serve as sales manager. . . . The Schaller theatre at Schaller, has closed following the resignation of manager Francis Whalen. The Schaller recently changed from a six-night weekly operation to four nights a week in an effort to solve the financial problems of operation. . . . And in Independence, the Iowa also has been closed leaving just one theatre, the Malek, left in operation. No plans for the future use of the theatre have been announced by R. L. Felix, manager. . . . Curt and Elsie Bigley, owners of the Humeston at Humeston, have sold the business to Mr. and Mrs. Dave Martin of Leon. The Bigleys operated the Humeston for four years.

DETROIT

Big plans are afoot for the first anniversary showing of "This Is Cinerama" at the Music Hall. Possibilities include a visitor calavcade. . . . "The Moon Is Blue" will open in its stage form at the Shubert February 14. So far no date has been set for film release although it has shown at nearby Pontiac with no excitement. . . . Broadway Capitol is doing top business with "Little Caesar" and "Public Enemy." . . . Space was made in the dailies for "The Eddie Cantor Story" with stories of the return from Hollywood of Brenda Abramson. Brenda, 14, who plays one of the five daughters is finishing school at Mumford High School. . . . United Detroit continues their policy of honoring outstanding kids in their theatres. Latest is Russell Langlet who pulled an eight-year-old girl out of Edison Lake. Russell was honored at the Mel.

HARTFORD

Doug Amos, Hartford district manager, Lockwood & Gordon Theatres, will return early in February from a month's tour of Florida and the Caribbean. . . . Bernard Menschell, partner, Community Amusement Corp., Hartford, has checked out of the Hartford Hospital, following eye surgery. Albert V. Lamo, brother of Ann Lamo, manager of the Webster theatre, Hartford, and Ben Lamo, formerly with Warner Bros. Hartford Theatres, has returned from a 14-month tour of Korea as a U. S. Army Special Service entertainer with the rank of corporal. . . . Sal Adorno, Jr., assistant general manager of the M&D Theatres, Middletown, Conn., has been named to the executive committee of the Middletown USO Campaign. The Adornos have long participated in community drives in that central Connecticut city. . . . UA has booked "The Joe Louis Story" into the 1800-seat Star theatre, Community Amusement Corp. subsequent-run house in downtown Hartford, for its northern Connecticut premiere. Attraction is initial first-run booking for the Star. . . . Local 84, IATSE of Hartford, the Hartford Stagehands' Union, will sponsor a two-and-a-half-hour vaudeville revue at the 3300-seat Bushnell Memorial Auditorium March 9, with proceeds going to the union's welfare fund, according to business agent Rube K. Lewis.

JACKSONVILLE

Jack Riggs, UA salesman, returned to Neptune Beach after a week in the Lake Okeechobee area. . . . Gene Hudgins, RKO office manager, reported that the first Florida bookings for the re-issue of "The Best Years of Our Lives" have been set for Miami and Miami Beach. . . . Maurice Shaaber, projection technician for Wil-Kin Theatre Supply, is back after completing the conversion of the Beacham theatre, Orlando, to CinemaScope. . . . Film Row visitors included Harold D. Popel, Telco Theatres, West Palm Beach, and R. L. Bangs, Florida theatre, Daytona Beach. . . . Mark DuPree, Daytona theatre, Daytona Beach, was here to see the new refreshment stands being built for his house by Allied Fixtures. . . . Doris Posten, former Columbia cashier, has moved to the UA office. . . . Crowded bookings on "Miss Sadie Thompson" have kept Paul Hargette, Columbia branch manager, busy in all parts of his territory. . . . Fred Hull, Metro branch manager, and Charlie Turner, salesman, were back from Miami to greet Jack Burns, of the New York office, and Rudy Berger, of the Washington office.

KANSAS CITY

"Knights of the Round Table" is in its fifth week at the Midland. . . . Harold Guyett, with Fox Midwest nearly 10 years, recently as manager of the circuit's Orpheum, has been appointed by Leon Robertson, city district manager, to the managership of the Uptown, first run, succeeding Nick Sonday. Mr. Sonday resigned to become general manager of theatre operations for Consolidated Agencies Inc. . . . Donald Shriven, who was with Fox Midwest before his service in the Army, and now back from Korea, has been appointed manager of the Fairway, a suburban Fox Midwest first run, succeeding Roy Hill, now manager of the circuit's downtown Tower. . . . "Public

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Enemy" and "Little Caesar," now running at the RKO Missouri, are getting favorable attention from commentators on local theatre offerings. . . . Second run of "How to Marry a Millionaire" began at the Fox Midwest's Plaza January 27. It is booked for other theatres later. . . . The third CinemaScope picture for Kansas City will be "Beneath the 12-mile Reef," at Fox Midwest's first runs in February. . . . "Julius Caesar" is in its second week at the Kimo.

LOS ANGELES

Paramount booker Ernest Kirkpatrick has resigned his post to take up new duties with the Hollywood Television Co. . . . In town on business was West Becker of the Cactus drive-in, Tucson. . . . Lloyd McCullough is the new office manager of the RKO office here, succeeding Frank Schindler, who was upped to sales manager of the San Francisco office. . . . Stanley Warner Corp. has re-opened the closed California, Santa Barbara. Completely redecorated, the latest in wide-screen equipment has been installed in addition to a new snack bar in the lobby. New pilot for the house is managing director Warren H. Le Compte, formerly of New Jersey, where he managed theatres for the Newbury circuit. . . . William Z. Porter, Allied Artists home office field representative, left for visits to the Chicago and other middle west exchanges. . . . The third annual Communion breakfast for members of the industry in the Los Angeles area will be held Feb. 14 at the Hollywood Palladium, following Mass conducted by Cardinal James F. McIntyre at the Blessed Sacrament Church.

MEMPHIS

"Miss Sadie Thompson," Columbia's 3-D film banned by censors in Memphis, was held over for a second week at Avon and Sunset drive-in at West Memphis, Ark., just across the river from Memphis. Large crowds of Memphians have driven to West Memphis to see the film. . . . Mayor Frank Tobey of Memphis has asked the city legal department to study the U. S. Supreme Court decisions that New York and Ohio bans of two films were unconstitutional. . . . Edwin Howard, Amusements Editor of The Press-Scimitar, suggested in his column that Memphis censorship laws be rewritten now. . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., spoke before Memphis Lions Club and said the only censorship of movies needed was the Production Code. . . . W. O. Taylor, owner of Uptown at Dresden, Tenn., came to Memphis and bought 3-D equipment for his theatre. . . . Memphis Variety is organizing a large delegation of barkers to attend Variety International at Dallas March 22-25. . . . Howard Strange, formerly manager of Orpheum theatre at Fulton, Ky., has returned to this job to succeed R. M. Oliver, who is returning to Arkansas to make his home.

MILWAUKEE

The board of directors of Wisconsin Allied held a meeting last week. President Sig Goldberg appointed the committee for their annual convention to be held April 6-8 at the Schroeder Hotel here. . . . The board screened the short subject "Courtesy Is Contagious," which they recommended showing to all members of the Wisconsin Association. . . . H. Olshan, branch manager at the Columbia exchange here, has sent out invitations to a preview showing of "It Should Happen to You." The preview will be February 9 at the Varsity theatre here. . . . Some 25 exhibitors from Wis. are planning to attend the National Drive-in convention, Feb. 2-4, at Cincinnati, Ohio. . . . The Colonial theatre suit here against eight motion picture firms, being tried in Federal court in Milwaukee, has been postponed until Feb. 2. . . . The National Screen Service office here, managed by John Mednikow, is finally getting a new coat of paint. The painting was finished this week, and is soft tones of grey.

MINNEAPOLIS

Bill Westerman, formerly with Reid H. Ray Industries, St. Paul, has been named booker at Warners, replacing Perry Smoot who will be salesman in South Dakota and southern Minnesota. . . . Jerry Safron, formerly of Winnipeg, Canada, has been named sales manager at Columbia replacing Bill Woods, who will handle city sales. . . . Ben Marcus, Columbia Midwest district manager, was in. . . . Leslie Bird, former booker at Universal, has been named assistant to Martin Stein, operator of the suburban Edina and Westgate theatres. . . . George Gould, operator of the Crystal at Glencoe, Minn., has been vacationing in the South. . . . J. A. Walsh, in charge of exchange operations for Paramount, was in. . . . Thomas Toussaint is the new assistant manager at the RKO Pan, Minneapolis. . . . Dolores Fortier, clerk in the 20th-Fox division office, was married recently. . . . Richard Cvetic, formerly of Pittsburgh, has been named manager of the Lyric, Duluth, Minn., a Minnesota Amusement house.

NEW ORLEANS

Dixie Theatres Corp. shuttered the Louisiana, subsequent run theatre, Baton Rouge, La. and W. S. Taylor will shutter the Jean in Laurel, also a subsequent run theatre on February 21. . . . The Kenner Cinema, Kenner, La., in Jefferson Parish adjacent to New Orleans, was destroyed by an early-morning blaze on January 19. . . . Abe Berenson has been appointed exhibitor area chairman for "Brotherhood Week" campaign and Warner Bros. manager, Lucas Conner, the distributor area chairman. . . . Mr. & Mrs. E. W. Brundell, Brundell's Spook and Magic Show, were Film Row callers. . . . Lippert's general sales manager, Arthur Greenblatt, was here on a two-day visit with territory franchise owner, Harold F. Cohen, and personnel. . . . "Jubilee Trail," which had a world premiere at the Saenger before a jam packed house, is continuing to ring up top grosses in its second week.

OKLAHOMA CITY

"Three Young Texans" is now showing at the Harber and Plaza theatres. . . . "Beneath The 12-Mile Reef" was held over thru Jan. 26 at the Vaska theatre in Lawton, Okla. . . . "The Eddie Cantor Story" opened here at the Midwest theatre January 22. . . . "Forever Female" has been held over at the Tower. . . . Oklahoma Tax Commission report for the month of November, 1953, shows 284 returns and $30,508.30 tax, as compared with 294 returns, $32,483.04 tax for November, 1952. This indicates a decrease of 6.08 per cent. . . . Jake theatre, Shawnee, Okla., had a special Kiddies Matinee Jan. 16. . . . Transfer of operation of the eight Sullivan independent theatres in Wichita, Kan., to the Consolidated Agencies of Kansas City was revealed by O. F. Sullivan, general manager. The transfer was effective January 28.

OMAHA

Hal Burright, owner of the Orleans, Neb., theatre, reported his wife was getting along nicely after a thyroid operation at Clarkson Hospital in Omaha. . . . Clarence D. Frasier, exhibitor at the Joyo theatre in suburban Havelock at Lincoln, will open with CinemaScope February 12. . . . Starlets Perry Sheehan and Kathryn Reed were in town in front of the Omaha theatre last week with a duplicate of the house on wheels used in "The Long, Long Trailer." . . . Ras Anderson replaced Dean Wattonville as head of the MGM shipping department. . . . Wide screen is being installed by Curil Schulte, Anthon, Ia., Star; A. G. Miller, Atkinson, Neb., Miller, and Walt Bardley, Neligh, Neb., New Moon. . . . A. W. O'Connell,, until recently with United Artists as office manager, has rejoined Universal at Salt Lake City. He formerly was on the U-I staff at Los Angeles, Denver and Seattle, where he was branch manager. . . . Reggie Gannon, Schuyler, has become engaged to Patricia Peterson of Omaha.

PHILADELPHIA

Harry Dressler, Paramount salesman, has been assigned to the Harrisburg, Pa., territory. . . . Sam Sculli, Warner shipper, is now a booker at Columbia. . . . Jack O'Rear, manager of the Colonial, Harrisburg, Pa., announced the installation of a new wide-screen. . . . Tri-State Buying and Booking Service here is now handling Floyd Scheib's Halifax drive-in. . . . Donald P. Miller purchased the Fabian State, which has been closed for two years, and the Boyd Circuit's Cinema, both in Allentown, Pa., for conversion to commercial use. . . . John Schaeffer resigned from the sales staff of the independent Boxoffice Attractions film exchange. . . . Jack Beresin, chief barker of the International Variety Clubs, was named a member of the Greater Philadelphia Campaign Committee for the Union of American Hebrew Congregations. . . . Harold Brayson, manager of the Fox, in the Albert Einstein Medical Center for a slipped disk, with the same ailment confining Ben Zimmerman, manager of the Carman, to the Doctor's Hospital. . . . Cross Keys, closed for some time, has been sold by the Stanley Co. of America to Jack Feldman for $90,000, for conversion to commercial use. . . . Dr. Harry Schad, head of the Schad Theatres, Reading, Pa., was re-elected second vice-president of the Reading Fair.

PITTSBURGH

Bad weather, "The Ice Follies," and three nights of the Sadler's Wells Ballet cut heavily into movie grosses this week, but "Paratrooper" did well enough to rate a

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(*Continued from preceding page*)
holdover in the J. P. Harris. That house looks for "Hell and High Water" as its next CinemaScope feature in a few weeks. . . . Film Row is mourning the passing of Jack Goldberg, head of the local United Theater Advertising Co., who died in Presbyterian Hospital. . . . Beverly Michaels due here soon to plug "Wicked Woman," scheduled for Loew's Penn. That house finally relinquished "Knights of the Round Table" after a healthy five weeks. . . . "Give the Girl A Break" giving the Ritz its second first-run in a row. . . . A "Cinerama Special" train brought 200 persons from Canton, including its Mayor, to Pittsburgh to see the feature at the Warner last Saturday.

PORTLAND

The worst snowstorm in 4 years and below freezing weather are cutting into box office take despite the strong product being shown. . . . MGM's Ted Gallenter in town for a couple of days from San Francisco publicity office. . . . MGM field man for the NW, Allan Wieder, accompanied him here. . . . Jack Braxton is starting Friday night amateur shows on the stage of his Bagdad theatre. . . . Louis Armstrong Revue is set for the Paramount theatre on a Vaudeville-film policy for a week starting Feb. 5. . . . Marty Foster has "Julius Caeser" booked for his 400-seat art theatre on a $2.40 reserved seat policy. . . . Zolly Volchock, NW Releasing Corp., in town for a couple of days.

PROVIDENCE

The recent sale, and announced intention of razing the Carlton theatre, apparently gives Providence the dubious distinction of being the only city in the country, with a population in excess of 250,000 and a "drawing area" of close to 500,000, to boast only four first-run houses. A decided drop from the 14 theatres Providence once supported in the downtown area. . . . Heralding "His Majesty O'Keefe," the Majestic used many teaser and spot ads throughout the run-of-paper sections in the local press. . . . "Hondo" held for a third week at the RKO Albee. . . . The Strand drew goodly houses with a double feature program which included "Prisoners of Casbah" and "Paris Model". . . . This city took on the appearanec of a "ghost town" during the recent 2-day blizzard. Most downtown houses had sparse audiences; but a bitter cold wave following on the heels of the snowstorm worked to the advantage of local exhibitors when hundreds of would-be shoppers and strollers sought the warmth and entertainment of the silver screen instead of "window-shopping."

SAN FRANCISCO

Al Dunn, at one time manager of the Orpheum, is now in the City and County of San Francisco Hospital. George M. Mann, president, Mann Theatre Service, is heading a committee negotiating for Dunn to enter the Will Rogers Memorial Hospital. Hulda McGinn of the California Theatres Association is chairman of the Dunn Fund Raising Campaign. . . . Juanita Flynn, secretary to Columbia sales manager, Mel Klein, is at Mt. Zion Hospital. . . . Hal Honore returned to the Sea Vue, Pacific Manor, as manager. He left there a few months ago to return to Fox West Coast Peninsula, Burlingame. . . . Charles M. Pincus, district manager, Blumenfeld Theatres, Stockton, has taken over supervision of the Motor Movies drive-in for the chain, replacing Joseph Huff. Dee DeWitt, former Blumenfeld manager in Pittsburgh, is managing Motor Movies, Stockton. . . . Pincus inaugurated a new Winter policy for Motor Movies—it will remain open weekends (Friday, Saturday and Sunday). . . . Golden State's State, Hayward, opened full time for run of "Martin Luther." When the picture leaves, State will return to Saturday only opening for the showing of Mexican pictures.

TORONTO

Yearly session of the Association of Motion Picture Producers and Laboratories of Canada will be held here Jan. 30 with S. Dean Peterson, president, in the chair. . . . First member of 1954 of the Motion Picture Theatres Association of Ontario is Leo Vaillancourt, owner of the Plaza at Chelmsford. New Association members are the Pembroke and Copper Cliff drive-ins, operated in season by Twentieth Century Theatres. . . . Reginald Gazeley, son of W. G. Gazeley, manager of the F. G. Spencer Company Limited theatres at Campbellton, N. B., has enlisted with the RCAF. . . . Nicholas DeCoste, operator of the Maple drive-in theatre, in N. S., was fined five dollars and costs for operating on Sunday. . . . Annual meeting of the IATSE, Local 400, in St. John, N. B., elected Louis J. McCourt as president. He succeeds Charles W. Chase. . . . Ottawa theatre managers have had discussions with local newspapers regarding more favorable treatment.

VANCOUVER

Last year's slate of officers of the Canadian Picture Pioneers (B. C.) branch were all re-elected. They are: Bill Myers, president; Jack Zaitzow, vice-president, and Steve Rolston, secretary-treasurer. Membership chairman is Jack Droy. . . . Purnell and Sons, who operate six theatres, mostly in Crows Nest Pass, District of Alberta, have added three more houses to the circuit. . . . Harry Pearson, stage manager at the Orpheum for 23 years, and president of Local 118 stage hands union for 30 years, and well-known for his efforts in the labor movement, died suddenly in his 75th year. He was a member of (B. C.) Canadian Picture Pioneers, and retired from show business a year ago. . . . Because of differences between the two families who own National Drive-In Theatres Ltd., their interests have been equally divided. It built and operated the 700-car Cascades drive-in near Burnaby. . . . Old time exhibitor Frank Bailey, who opened the Lux in Regina, Sask., back in 1908, died in his 83rd year. His son operates the moving picture house at Humboldt, Sask.

WASHINGTON

The Branch drive-in has installed the latest in 3-D equipment. . . . The Metropolitan and Ambassador theatres brought back a double bill "Public Enemy" and "Little Caesar.". . . . On January 30th, in the East Room of the Mayflower Hotel, the Variety Club will have its traditional "Thank You" luncheon for the ladies who worked on the annual Welfare Awards Drive. Present will be members of the Board of Governors. . . . KB's Apex and Langley theatres are installing CinemaScope equipment. . . . Richard Carlson was in town on the 29th at the Women's Forum on National Security meeting. . . . Claude Ringer was installed as president of Local B-13, Shipping Room Union, for his sixth term.

Endicott Buys Two

The Endicott Circuit, operating theatres in Brooklyn and Long Island, in the New York area, has acquired leases from Raymond Theatres covering the Circle theatre, at Parkchester, in the Bronx, and the Globe, on Pelham Parkway South, also the Bronx.



MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Junior Knights of Round Table Fight Delinquency

FRONT page news in Sunday's New York Herald Tribune is the story of the organization of the "Junior Knights of the Round Table" to fight juvenile delinquency, announced at a first meeting for distinguished guests at the West Side Y. M. C. A. in New York City. Among those attending were Mrs. Robert F. Wagner, wife of the Mayor of New York, with her two boys, Robert, ten, and Duncan, six. And Jackie Robinson, of the Brooklyn Dodgers, with his son, Jack, age seven.

Any school boy under fourteen can become a member of the club upon application, if his nomination is properly approved by Knights in good standing, in any club chapter. The parent organization, sponsored by the national Y. M. C. A. boys' clubs, is designed to create fresh interest in the precepts and ideals of King Arthur and his Knights, to combat incipient juvenile delinquency, and carry out projects of special aid.

The knighting ceremony is complete with sword and buckler, and each young knight swears an oath of allegiance to the principles of good conduct, to hold himself true to the fellowship of Knights, in keeping with the Arthurian period in romantic history. All these things does he swear on the hilt of the good sword Excalibur, which defeats evil, protects the good, keeps the peace and fights for honor.

We could ask for nothing more in keeping with the urgent necessity and sincere purposes of our own Round Table, and we hope that 5,786 members of this international association of motion picture showmen will take steps to organize their local chapters. It has been fifty years since we read avidly of King Arthur's Knights and played diligently at these devices, back home in Pennsylvania. We thank Sir Emery Austin for sending us a new book of the old tales, so long in memory.

There is no question, much could be accomplished from this good beginning. Boys of this age will embrace and grow up with an idea so thrilling, so idealistic, so honorable, that it will help our problems of juvenile delinquency. The old-time western hero is fading, the new-type space-hero seems incredible, but the old-fashioned chivalry and bravery of King Arthur's Knights on the field of valour can make new history in motion picture theatres. Some smart merchandiser will hurry in with the accessories to match, for there is much equipment needed for the young Knights Errant. A cowboy star accounts for as much as $22,000,000 a year in accessory sales of his trademarked goods at retail.

A PLEA FOR CANADA

For some time, we've been worried over the fact that so many of our good advertising accessories, available to exhibitors in the United States, are not provided on any similar basis in Canada, where there are so many good showmen. Time and time again, we note things listed in pressbooks that are marked "Not available in Canada"—and we wonder if there isn't anything that can be done about it.

For instance, the excellent "economy mat" selling at 35c for small situations, which we so often praise under Selling Approach—is not be be had, north of the border. They tell us that trailers are sold at a fixed price here, but for several times our price, when they reach the Dominion. Even pressbooks, given away freely in this country, are sometimes fifty cents each in Canada, if we are to believe the stories we hear. It's incredible—with so many good showmen, so hard at work, making business good by their own efforts.

Why not a National Screen Service of Canada, Ltd., with proper affiliations to obtain materials and to permit entry of these business-building aids, duty-free, into Canada, for the substantial benefit that will follow? Who will sit down in a meeting, to create a new organization with National Screen and Canadian partners in a necessary enterprise?

¶ ANOTHER item of news of interest to Round Table members is contained in the New York papers over the weekend. It tells of a "Mothers' March on Polio"—and it launches a drive for the March of Dimes, *not* in motion picture theatres. But why not? Is it because the March of Dimes is losing its strong support from film industry? Does it mean that this old story has grown monotonous, to many in this business?

We jump to that conclusion because this excellent promotion, sponsored by Boy and Girl Scouts, is dedicated to Mother—and *her* fight to prevent polio. What could be more completely in line with our obligations in every community? Who is more vitally important to our future than Mother, who leads the family group as regular moviegoers? Perhaps we are unduly alarmed, but we think that we sense a diminishing interest in the March of Dimes *in theatres,* and that is where it should remain strong. Don't let down, in the current drive.

¶ SUBSTANCE of all argument, for or against legal censorship, is contained in one small paragraph in last week's Herald. It told of the surplus turned into the state treasury by the Maryland State Board of Film Censors, who had revenue amounting to $551,303 as their accrued income from censorship fees in 1953. There isn't a State Board of Censors anywhere in these United States that is as interested in *morals* as they are in *money.* Take the profit out of censorship, and the legal censors will silently disappear into the limbo of forgotten things. Maryland, or any other State government, will relinquish a half million dollars in revenue, if there is a fighting chance to keep that income flowing into the treasury. In Maryland 2,172 films were reviewed, and deletions were ordered in fifty, a total cost of over $10,000 per subject so censored. Some day, we may discover that the Production Code shows a greater profit than the urgency of maintaining legal censorship before or after the fact. —*Walter Brooks*

'Jubilee Trail' in New Orleans

Hollywood stars, civic dignitaries, company and theatre executives, paraded down Canal Street in New Orleans, designated as "Jubilee Trail" by Mayor de Lesseps Morrison, for the grand premiere of Republic's new picture at the Saenger theatre.



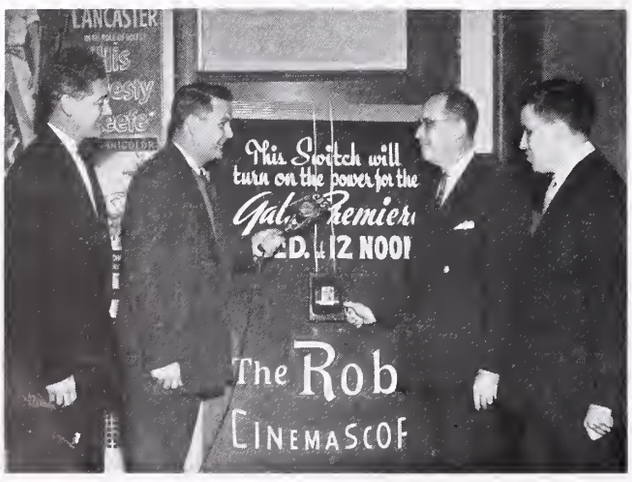


Buddy Baer, the "handsome brute" of "The Jubilee Trail" is besieged by autograph seekers, standing in the rain for a glimpse of the Hollywood celebrities, as the parade reaches the Saenger theatre. At left, author Gwen Bristow autographs copies of her best-seller, at the Maison Blanche store.





Hon. de Lesseps S. Morrison, Mayor of New Orleans, presents an antique silver trophy to Herbert J. Yates, president of Republic pictures, to commemorate the world premiere. At left, Joan Leslie and Commissioner Douffer, change the name of Canal Street.





John J. Corbett, manager of the Glove theatre, Gloversville, N. Y., throws the switch that starts CinemaScope as an audience attraction at Schine's home theatre, with Donald Schine, at far right.

Harry Wiener, manager of Schine's theatre in Oswego, N. Y., obtained 16 pressbooks on "How to Marry a Millionaire" and had his staff contributing to the complete campaign, as a new technique.

Max Cooper Wins Over His Public

Max A. Cooper, manager of Skouras' Cove theatre, Glen Cove, L. I., has been a frequent prize-winner in various contests of showmanship. We are glad to review the excellent campaign with which he became top winner in the Quigley Awards quarterly competition last Friday, because it was based almost entirely on public relations, and our judges proclaimed it the best community job they had seen.

This was an exhibit of what he does regularly over the entire year, but was limited to what actually had been done in the last weeks of the recent quarter. He had a blood bank, and it attracted plently of newspaper notice, with news pictures of neighborhood folks, as promotion for "Sabre Jet." The Mayor and other civic leaders took part, and the military services were alerted to the occasion. He had a lobby stunt and a campaign for Greek Quake relief, with the cooperation of local organizations, and a cooperative opening of two supermarkets, for "Kiss Me Kate"—with no neglect of either premiere. He held a costume contest for Hallowe'en with the sponsorship of the Hobby Shop, and the ladies of the Glen Cove Film Committee.

The "Little League Champions" came in for their turn, and there were food give-aways, with local merchants cooperating. The Boy and Girl Scouts showed the public "how to kick in" for the polio drive, and 500 kids enjoyed an outdoor contest with the Lions Club as a sponsor. The local alumni of the prison camps took part in his program for "Stalag 17" and the Clothes for Korea Committee met at Neighborhood House, and conducted their campaign at the theatre. Youngsters contributed 12,650 pounds of clothing for Korea as a result of this organized effort. A free show at the Cove was "paid for" in clothing. There were art exhibits at holiday time, and blondes, brunettes and redheads participated in bathing beauty contests for sponsored prizes, as part of his schedule through the latter part of 1953. Football teams had their day to see "The Rose Bowl Story," and "The Quiet Man" was shown as a church benefit.

A photography tieup was known as a "This Is I" contest—if you find yourself in the newspaper picture, bring it to the theatre and say, "This Is I"—and get in free. Youngsters loved to be so grammatical, for tickets. Local girls vied to match Silvia Margano's measurements in "Anna" and neighbors were asked to join record contests for guest tickets given by local shops to advertise current attractions. An "ad quiz" for "Botany Bay" was different, and Glen Cove's "Mother of the Year" was saluted. All in all, we've seldom seen so many ideas for public relations carried through so successfully, in one theatre.

SHOWMEN IN ACTION

Larry Graburn is happily installed at the Columbia studio in Hollywood, as assistant to Paul Lazarus, Jr., handling the source material for Columbia advertising from the cameras to the screen. Larry had a transcontinental job, as advertising and publicity director for Odeon Theatres, Ltd., across Canada, and we think he is well placed in his new capacity, on this side of the border.

▼

Judge of Probate Joseph A. Adorno, son of Sal Adorno, Sr., of M. & D. Theatres, Middletown, Conn., is serving as chairman of the Middlesex County March of Dimes campaign, to top last year's figures.

▼

Murray Spector, manager of Skouras' Plaza theatre, Englewood, N. J., promoted a terrific tieup with the 165th Armored Field Artillery Battalion, New Jersey National Guard, as exploitation for "Take the High Ground," which resulted in news pictures in the Press-Journal.

▼

Dan Krendel asks a pertinent question in his Ballyhoo bulletin from Famous Players-Canadian's Ontario "B" district. He says, "How late does your box office remain open . . . or perhaps one should ask, how early does it close?" It seems that some cashiers are in an awful hurry to get home.

▼

Lou Cohen, manager of Loew's Poli theatre, Hartford, had a formal letter from the Board of Education, addressed to Senior High School Principals, attached to exhibits of material on "Knights of the Round Table" for English teachers and study groups.

▼

Mel Jolley, manager of the Century theatre, Hamilton, Ontario, has a tieup every year with the local Shrine, in a "Toys for Tots" campaign and it always results in lots of toys for under-privileged children, lots of business at the box office and lots of good will and good public relations for his theatre.

The I.F.E. advertising campaign on "The Golden Coach" which opened January 21st at the Normandie theatre, with a two-a-day, reserved-seat policy, was kicked off by a half-page advertisement in the New York Times, two weeks before play-dates. The picture will not be shown elsewhere in New York this season.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, had Joan Fontaine in town for the opening of "The Bigamist"—with police escorts, screaming sirens, syncopated ballyhoo!

▼

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., is another who can find two colors on the press at the Moncton Transcript, and we'd like to see him experiment with two-color mats in placing co-op pages with local advertisers.

▼

Bill Raulerson, manager of the Royal theatre, Blackshear, Ga., gives free tickets to the first 15 Plymouths, the first 15 Fords, etc., arriving on "Car Nights"—says it helps the snack bar.

▼

Jim Darby, manager of the Paramount theatre, New Haven, had plenty of newspaper breaks for his opening of "Below the Twelve Mile Reef" as a new attraction in CinemaScope.

▼

Olga Sharabura, only woman manager in the Famous Players-Canadian circuit, had a clever contest idea, to name "phobias"—as promotion for the juggler. Who would have thought that "Triskaidekaphobia" was "fear of Friday the 13th?"

▼

Bernard Menschell, John Calvocoressci and Norman Maurello, of the Community Amusement Co., Hartford, gave the north Connecticut premiere of "The Joe Louis Story" some special treatment at the Star theatre, Hartford, with appropriate newspaper breaks.



Don Hartman, Paramount executive producer, and R. J. O'Donnell, Interstate Theatres head (rear, center), preside at a luncheon to set the world premiere of "Red Garters" at the Dallas Paramount and State theatres. Others pictured are Interstate's Frank Starz, William O'Donnell, J. H. Elder, Torrence Hudgins, Raymond Willy, Jim Skinner, Francis Barr, Al Lever, Conrad Brady, George Watson, Jack Chalman, Frank Weatherford, Dan Gould, Bill Farnsworth, C. H. Stewart, Bill Hellman, Dave Yates, Shorty Moss, Wally Akin, Truman Riley, Jim Neinast, Jack King, Fred Palmer, Lew Bray, and Paul Hudgins.

NEW YORK AND KANSAS TO SHARE QUARTERLY HONORS

Good judges, in this quarter, complimented us for a good display of showmanship, and left us with a clean-cut decision in favor of two contenders whom they nominated for top honors. Max Cooper, manager of the Skouras Cove theatre, Glen Cove, L. I., won their highest praise for his fine exhibit of worth-while public relations in a New York suburb, and Willis Shaffer was equally a winner with his campaign on "The Thief of Venice", which had extraordinary support by local merchants, at the Fox theatre, Hutchinson, Kansas. We are glad to honor both, for long sustained showmanship, and the applause of Round Table members for their contribution to these meetings.

The runners-up presented a problem, as is so frequently the case, for they were so very close, and it was hard to decide after the first two, who stood next in line. Charley Doctor, of the Capitol theatre, Vancouver, is more than alphabetical as the third choice of these competent judges. Following, in the usual order, were the seven Scroll of Honor winners, and they were breathing down each other's necks with the approval of those who viewed their campaigns. We can do no more than to cite them separately, as follows:

Charles Doctor, Capitol theatre, Vancouver, B. C., Canada.
Gerry Germain, Palace theatre, Jamestown, N. Y.
W. T. Hastings, Orpheum theatre, Denver, Colorado.
Al Jenkins, Vogue theatre, Vancouver, B. C., Canada.
Ralph Lanterman, Community theatre, Morristown, N. J.
Jacques Martin, Mercier theatre, Montreal, Que., Canada.
Victor Nowe, Hyland theatre, Toronto, Ont., Canada.

We were honored in this quarter with a wonderful exhibit of campaigns from Odeon theatres, across Canada, and the judges were impressed with the fine showmanship displayed, and the coordinated effort that was made with one fine picture, "A Queen Is Crowned." There was also a group of campaigns from New York circuit theatres, beyond the usual in both quantity and quality, and we are glad to see this increase of energy and enthusiasm.

Overseas, the winner was Douglas Ewin, manager of the Savoy cinema, Stourbridge, England, who has already been designated by D. J. Goodlatte, managing director of the Associated British Cinemas, Ltd., as the "champion manager of his circuit." Doug Ewin is well known, as a Round Table member and a Quigley Award contender, and we look forward to his early visit to New York, on the trip which he won in England as his award, over there.



Seldom have we had judges with qualifications superior to these showmen and executives who selected the quarterly award winners. They have seen many campaigns, over the years—and we were glad when they said that showmanship was improving. Left to right: Harry McWilliams, past president of AMPA now with Screen Gems; Harry Greenman, managing director of the Capitol theatre on Broadway, and Melvin C. Gold, advertising and publicity director for National Screen Service, in the New York home office.

4th Quarter Citation Winners

JOHN BALMER
Strand
Plainfield, N. J.

AGATHA BERINGER
Roosevelt
Flushing, N. Y.

H. G. BOESEL
Palace, Milwaukee, Wis.

JOSEPH BOYLE
Poli, Norwich, Conn.

JACK BRIDGES
Victory, Timmins, Can.

ELLIOTT BROWN
Odeon, Victoria, Can.

JOHN F. BURKE
Fox, Brooklyn, N. Y.

JOSE CHENNAUX
Columbia Pictures
Brussels, Belgium

JIM CHALMERS
Odeon, Ottawa, Can.

G. C. DILLEY
Ritz, Edgware, Eng.

HARRY DUNK
Odeon, Kingston, Can.

JOHN ENDRES
Calderone
Hempstead, N. Y.

AL FORD
Odeon, London, Can.

H. E. GEORGE
Plaza, Dundee, Scot.

ADAM G. GOELZ
Lido
Michigan City, Ind.

DIANE GORDON
Fulton
Jersey City, N. J.

ART GRABURN
Plaza, Vancouver, Can.

BOB HYNES
Mayfair
Asbury Park, N. J.

WALTER KESSLER
Ohio
Columbus, Ohio

JULES KOENIG
Midway
Forest Hills, N. Y.

JOHN E. LAKE
Savoy, Luton, Eng.

E. C. LAMOUREX
Palace, Windsor, Can.

NICKY LANGSTON
Odeon, Brantford, Can.

A. LOEWENTHAL
David Marcus
New York, N. Y.

T. MURRAY LYNCH
Paramount
Moncton, Can.

LEN MC GUIRE
Odeon
Port Arthur, Can.

ROY MC LEOD
Hastings
Vancouver, Can.

TONY MASELLA
Palace
Meriden, Conn.

TOM MUCHMORE
Canoga
Canoga Pk., Cal.

PEARCE PARKHURST
Drive-In
Lansing, Mich.

GEORGE PETERS
Loew's, Richmond, Va.

OSWALDO ROCHA
Plaza
Rio de Janeiro, Brazil

MORRIS ROSENTHAL
Poli, New Haven, Conn.

GENE SANTARAMO
State
Jersey City, N. J.

G. SAVOIE
Victoria
Ossining, N. Y.

F. B. SCHLAX
Kenosha, Kenosha, Wis.

IRVING SCHMETZ
Forest Hills
Forest Hills, N. Y.

JERRY SCHUR
Pelham
New York, N. Y.

IRVING SCHWARTZ
Interboro
New York, N. Y.

HAROLD SHAMPAN
Odeon, London, Eng.

AL SMITH
Capitol
Hamilton, Can.

ROBERT SOKOL
Broad, Columbus, Ohio

JOE SOMMERS
Kingston
Kingston, N. Y.

MURRAY SPECTOR
Teaneck, Teaneck, N. J.

TRACY STAMATIS
Bayside, Bayside, N. Y.

A. H. STODEL
African Cons. Theatres
Johannesburg, S. Africa

MRS. A. THOMPSON
Park, Vancouver, Can.

EVAN THOMPSON
Fox, Hackensack, N. J.

"The Hollywood Premiere" (And How It Grew!)

Seymour Morris points with pride, as he should, and we join him, in praise for Mel Gaitskill, manager of Schine's Paris theatre, Paris, Kentucky, for his phenomenal "Hollywood Premieres"—which he has demonstrated enough times to make almost any manager sit up and take notice. The latest one, for the benefit of the music department of Paris High School, met with wonderful success, and even brought Mel nice letters from the school superintendent and civic leaders as to how much they appreciated the feature. We've described it before, and it's really simple. The young folks impersonate the Hollywood stars they think they almost resemble, and the rest of the program goes through as if the stars had just flown in, by American Airlines, or something. 1500 tickets were sold in advance to a capacity audience, and no wonder, for even "Marilyn Monroe" was there, only this time—she was a boy! Almost convincing, too. The rest of the group of 25 "stars" were well taken off in serious style, but with wild acclaim, and to get news pictures and stories in the local papers.

"Coffee And" at 6 A.M. Sneak Breakfast Preview

Dick Newton, manager of the Paramount theatre, Portland, Oregon, served free coffee and doughnuts at six o'clock in the morning as an inducement to business and professional women, who got up that early to get their breakfast at the theatre, and see a sneak preview of Paramount's "Forever Female" with lots of time to get to work. The picture didn't really start until eight, but breakfast and gab session took up an hour in advance. Drama editors, who probably stayed up for it, liked the idea, and reported that a good time was had by all. More than 100 showed for early breakfast, in spite of freezing temperatures and six inches of snow. Every gal enjoyed her breakfast and the picture.

This Takes 40 Cakes

Jack Mitchell, manager of Schine's theatre in Auburn, N. Y., has sold a local bakery on the idea of starting a Birthday Club at the theatre, and he's really got himself a deal. The baker will assume the entire cost of the Club for a full year! Every child registered gets a birthday cake, on the nearest Saturday morning date, and a free ticket to the kiddie's matinee. 1900 are registered, so that means 30 or 40 cakes every week.



British Round Table

R. W. G. Bennett, assistant manager of the Corona theatre, Great Crosby, Liverpool used blow-ups of the three stars in "Abbott & Costello Go to Mars" to good advantage. Pasting them on a large board, he displayed them in many different places the week before playdate. . . . C. F. Brodie, who manages the Regal cinema, Barrow-in-Furness, obtained valuable publicity from the largest local dance hall for "Everything I Have is Yours," with colored posters placed on each of the music stands. . . . G. Chadwick, manager of the Playhouse, Colchester, used a fake newspaper man who toured the town with headlined bills reading, "The Beast From 20,000 Fathoms Escapes." He also used a tape recording of the "Beast's" roar which had the people interested. . . . H. Clayton-Nutt, who manages the Broadway cinema in Eccles, built up interest in "The Captain's Paradise" in advance with a spread across two local newspapers and 6,000 throwaways. During playdate, a top of the newspaper page spread was used as a reminder that only three days remained to see the film—and this really did the trick! . . . R. J. Crabb, manager of the Lyric, Wellingborough, sends us photos of "Roman Gladiators" distributing heralds for "Quo Vadis" and of his Christmas gift distribution to Old Age Pensioners. . . . For "Young Bess," Assistant Manager W. S. Crossan of the Regal cinema, Kilmarnock, Scotland, arranged with one of the largest stores in town for a large window display which depicted both the first Elizabethan era and the present Elizabethan era. . . . John W. Ellis, manager of the Odeon theatre, Chester, had the full cooperation of the local Vespa dealers for "Roman Holiday," in which this little vehicle played so large a part. Fleets of Vespas toured the streets carrying theatre credit cards. . . . For "Take Me to Town," J. B. Fenner, manager of Queen's Hall, Newcastle, promoted a contest to find the loveliest local redhead, with a night on the town for two as the top prize. . . . P. H. Gaston, assistant manager of the Savoy, Sale, sent personal letters of congratulation to each of the children who were winners in the painting contest for "Master of Ballantrae."

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John Walter Gerard, who manages the Tasma and Memorial theatres in Coffs Harbour, N. S. W., Australia, sends details of his campaign on "A Queen Is Crowned" which won first prize in the Australian section of the J. Arthur Rank Showmanship competition for this film—a fine example of all-out exploitation. . . . L. F. Holman, who manages the Ritz cinema in Hereford, used window displays, over-printed bags and a newspaper contest to good advantage for "Moulin Rouge". . . . D. Hughes, manager of the Regal cinema, Cheltenham, promoted 3-D children's books from the publisher for "Fort Ti" and had the playdate officially announced in the panel of events at the Town Hall. . . . W. R. Jenkins, who is assistant manager at the Gainsborough cinema in Liverpool credits exploitation for brisk business on "The Story of Three Loves." Emphasis was put on the dancing sequence and a tieup arranged with the local school of dancing. . . . John E. Lake, manager of the Savoy cinema, Luton, used "All the Brothers Were Valiant" for his special New Year's eve midnight show which had been advertised with 3,000 throwaways. . . . H. Laybourne, manager of the Odeon theatre, Southsea, promoted an effective window display of "The Caddy" in a local sports store who also provided most of the equipment used in his lobby display depicting a golf scene, grass matting and all! . . . For "Let's Do It Again," John Longbottom, manager of the Odeon theatre, Middlesbrough, promoted a waltz contest with a local dance hall and sends photos of the actual competition.

Desmond McKay, manager of the Playhouse, Galashiels, Scotland, accepted the challenge of the local newspaper editor to write something original and exclusive on "War of the Worlds" and gained 20½ inches with his first editorial. . . . Also from Scotland, we have C. G. Manhire's report of record business on "The Desert Song" at his Savoy theatre in Edinburgh. Sheet music from the film was displayed in radio and music shops and a thousand throwaways distributed. . . . G. R. Mapes, assistant manager of the Savoy, Stourbridge, proud of being the only Stourbridge cinema with a write-up in the entertainment column of the local newspaper on "Captain's Paradise" and "Three's Company.". . . S. V. Murdoch, manager of the Gaumont theatre, Liverpool, placed a book in his lobby for names and addresses of those desiring to see "White Witch Doctor." A week before playdate, these 600 people were notified by letter that the film had been booked at their request. . . . And D. Moore, assistant to Mr. Murdoch, tells about a story telling contest held at a local dance hall, in fifteen minute breaks between dances, with a plug for "Hans Christian Andersen." . . . Sydney L. Sale. manager of the Granada cinema, Dover, contacted every school in Dover and the surrounding area, resulting in groups of 50 to 500 attending his showing of "Conquest of Everest" and good press notices. . . . N. Scott-Buccleuch, manager of the Regent cinema, Norwich, arranged with the Chief Fire Officer to have the Fire Brigade van tour the city for ten days in advance of playdate with fire poster of "Quo Vadis." He also contacted schools and heads of religious organizations. . . . Harold Shampan, who manages the Odeon theatre in Woolwich, London, sends several good campaigns and we regret space does not permit our reviewing all of them here. His photos of a town crier and man in King Henry outfit with parchment-like ad for "The Sword and the Rose" are proof of his good showmanship. . . . John L. Smith, manager of the Palace cinema, Arbroath, Scotland, arranged with a local dance hall for a crooning contest. Tunes from "She's Back on Broadway" were sung by the 50 entrants.

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R. A. Squires, manager of the Odeon theatre, Bilston, used a street parade to start his Christmas activities and had the cooperation of the largest local store, police, Scouts, etc., with a collection along the way for the old people's Christmas fund. . . . J. W. Turner, manager of the Savoy cinema, Sale, had newsboys display posters for the "The Beast from 20,000 Fathoms" as they made their delivery rounds and also used throwaways. . . . Miss Lily Watt, who manages the Odeon theatre in Coatbridge, arranged with the local newspaper a week before playdate to make a special feature of "Forever Female" on their "Focus on Filmland" page. . . . D. H. Western, assistant manager at the Regal cinema, Torquay, had three local swimming clubs participate in a diving contest in connection with his run of "Dangerous When Wet.". . . R. White, manager of the Globe cinema, Stockton, distributed MGM's booklet, "The Story Behind 'Quo Vadis,'" to local schools. The company also supplied contest leaflets, first prize being a two weeks' tour of Italy, which helped the box office for "Quo Vadis.". . . J. W. Wilkinson, manager of the Haymarket cinema, Newcastle, concentrated on the theme song in "Blowing Wild." He arranged to have music shops play it the week previous to playdate and also played the recording in the lobby of the theatre. . . . G. C. Williams, manager of the Regent cinema, Chatham, says that every possible angle was put over for colossal "Quo Vadis." Local traders cooperated by giving customers Roman coins with their change, with the name of the film on one side. —*W.T.*

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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REPLACE INADEQUATE, OUTWORN EQUIPments with DeVry, Simplex and Century outfits, rebuilt like new. (Send for lists). Time deals arranged. Incar speakers w/4" cones $15.95 pair w/junction box; underground cable $59M. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

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THEATRE MANAGER—GOOD NEWSPAPER AD man and general exploitation. Small city in Chicago territory. Group insurance. Give full account of your experience. References used after interview and only if a deal. BOX 2758, MOTION PICTURE HERALD.

MANAGER, FIRST-RUN DELUXE THEATRE, Eastern Metropolitan City, for small independent circuit. State fully qualifications, previous and present employment, and salary desired. No applications will be considered without this detailed information. If you are aggressive and can do the job an excellent position and security await you, with ample opportunity for advancement. BOX 2761, MOTION PICTURE HERALD.

WANTED: THEATRE MANAGER BY WELL established, independent circuit. Young energetic midwesterner under 40, preferred, for "A" house operation, fully equipped with CinemaScope and 3D, in city of 50,000. Must have promotional ability, aggressiveness and imagination. References required. Call BRIDGEPORT 8028, or write Mr. E. Ruben or Harry Greene, Welworth Theatres, Minneapolis, Minn.

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Canadian Pioneer Group Membership Up to 630

TORONTO: The past year has been the healthiest for the Canadian Picture Pioneers, it was revealed at the annual meeting of the Ontario branch here. Reports indicated that there was a membership of 630 across the country, with Ontario being the largest, with 207. Second position is held by Quebec, with 204, then Vancouver with 79, Winnipeg with 73, Calgary with 36, and the Maritimes with 31.

At the meeting, following the induction of two dozen new members, all with a quarter of a century service with the industry, a new board of directors was elected. The board will then elect officers. The directors are Nat Taylor, Tom Daley, Morris Stein, Harold Pfaff, Eddie Wells, Clare Appel, Dan Krendel, Frank Fisher, Bill Redpath, Hugh J. Sedgwick and Frank Vaughan. By a resolution passed by the membership, all former presidents become ex-officio members of the board. These include Ray Lewis and Oscar Hanson.

Members inducted include Fred Trebilcock, Harry W. Braden, Harold O. Braden, Harvey H. Harnick, Morris Rittenberg, Fred G. Doney, Jules Wolfe, W. N. Thornberry, William Adams, Roy Miller, R. W. Bolstad, Ralph Dale, Jack D. McCulloch, William K. Trudell, Dave Gordon, Robert J. Martin, Henry A. Harvey, Peter M. Grant, Eddie L. Harris, Hugh W. Usher, Ray Tubman, Russell Simpson, Dave E. Daniel and Jack Clarke.

William C. Esty Dies

William Cole Esty, 59, chairman of the board of the William Esty Co., advertising agency, died Thursday at his home in New Canaan, Conn. During World War I he was Western manager of "Motion Picture News" in Chicago.

Adjourn Hearing on Schine Extension

BUFFALO: Hearing on motion by Schine Theatres, Inc., to extend time and conditions for disposal of 25 theatres has been adjourned by Federal Judge John Knight until March 1 on the consent of the Government and attorneys for the theatre circuit.

Schine, defendant in a 1949 anti-trust judgment was supposed to have disposed of 39 theatres in three years. Only 14 theatres have been sold, and the motion filed in Federal Court last July 24th, asks modification of that order.

Appearing in Federal Court here was trial attorney Joseph E. McDowell of the Anti-Trust Division of the Department of Justice. He said the Government is conducting an intensive investigaiton into the theatre holdings of the Schine chain, preparatory to answering the motion. He declined to amplify the statement.



Better Theatres

1954 Drive-in number

presenting special features on—

NEW TECHNIQUES . . .

How the drive-in, too, can take advantage of 3D and wide-screen product without reducing its standards of projection.

DESIGN AND CONSTRUCTION . . .

Picturing and describing two new drive-ins of distinguished scheme, one of them with rear projection for "daylight" start of performance schedules.

REFRESHMENT SALES . . .

Offering stand and food preparation arrangements for fast service, based on experience in a variety of actual outdoor operations across the country.

THE PLAYGROUND . . .

Equipment and methods which have been found, by experimentation, to be effective in making the playground a material asset.

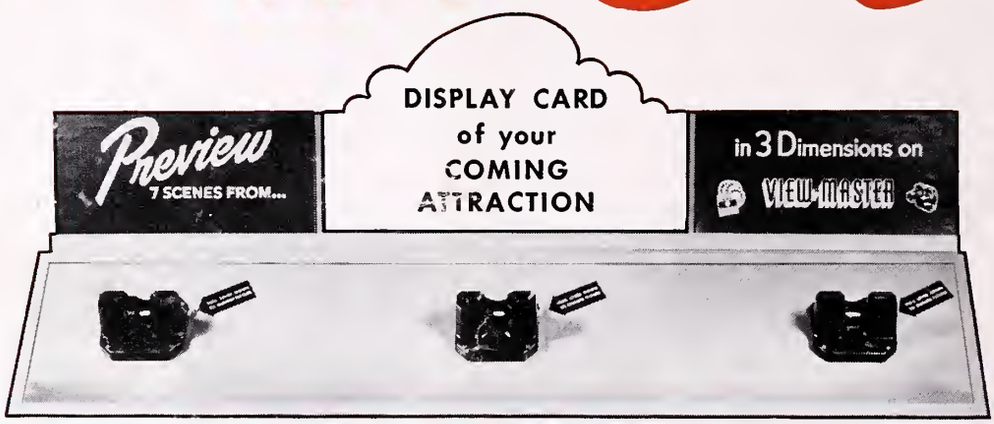
in BETTER THEATRES for FEBRUARY

with MOTION PICTURE HERALD of FEBRUARY 6

When You're SELLING 3-D

use the Advertising that

SHOWS 3-D!



3-D VIEW-MASTER DISPLAY CABINET

Show 'em the real McCoy! Actual scenes of your coming 3-D attractions . . . in the same *startling* depth and *natural* realism of the pictures themselves!

Use VIEW-MASTERS . . . in your lobby *(an extra one at children's height to avoid interference with adults)*, out front and away from your theatre! *Specially*-designed steel cabinets, with *three* viewers, each containing an identical set of seven 3-D scenes of the picture being advertised . . . permit *three* patrons at-a-time to preview your coming 3-D attractions! VIEW-MASTER sells to you for only $24.50 and your *only* subsequent costs are for the reels of 3-D transparencies at $1.85 per set of 3 . . . and Display Cards at 60c each. The best possible 3-D transparencies for *all* major 3-D productions . . . supplied by N.S.S., *will help* sell your 3-D presentations!

The VIEW-MASTER has proven its *sellability* with more than 2,000 showmen from coast-to-coast . . . So get on the Showmanship Band Wagon TODAY . . . and contact your nearest N.S.S. Exchange for *full* information on the 3-D VIEW-MASTER Display Cabinet that *SELLS* 3-D as it *SHOWS* 3-D!



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

JANUARY 23, 1954

MOTION PICTURE HERALD

Supreme Court Reverses Censors on Two Films But State Laws Stay

Stereophonic Sound Dispute Gains Volume

REVIEWS (In Product Digest): THE COMMAND, GO MAN GO!, JIVARO, JUBILEE TRAIL, ALASKA SEAS, THE GOLDEN COACH, JESSE JAMES VS. THE DALTONS, THE HORSE'S MOUTH

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NEW HEIGHTS FOR

"The finest and by far the most entertaining and spectacular of any CinemaScope film to date." —*Zunser, Cue Magazine*



1924-1954 M-G-M 30TH ANNIVERSARY JUBILEE

ALL THE NEWS ABOUT M-G-M's ANNIVERSARY IS GREAT!





"KNIGHTS"!

CINEMASCOPE

Everybody's getting into M-G-M's "Jubilee" parade! The exhibitors of America agree it's the biggest opportunity in years to capitalize locally on an enthusiastic nationwide celebration! And M-G-M is saying it with pictures!

M-G-M's great CinemaScope attraction "KNIGHTS OF THE ROUND TABLE" *(in COLOR magnificence! — Robert Taylor, Ava Gardner, Mel Ferrer)* is terrific at Music Hall, N. Y. and is a sensation in every engagement!

Hundreds of theatres are getting set to launch the Lucille Ball-Desi Arnaz comedy smash "THE LONG, LONG TRAILER" *(gorgeous in COLOR!)* for WASHINGTON's BIRTHDAY on the wave of a million-dollar advertising, TV and promotional saturation!

And already the Coast is buzzing with golden whispers about the industry's FIRST BIG MUSICAL in CINEMASCOPE, M-G-M's wonderful COLOR-glorious "ROSE MARIE" *(Ann Blyth, Howard Keel, Fernando Lamas.)* Followed by two great attractions filmed in authentic locations abroad: the thrilling Technicolor romance "RHAPSODY" *(Elizabeth Taylor, Vittorio Gassman)* and the powerful Technicolor drama "FLAME AND THE FLESH" *(Lana Turner, Pier Angeli, Carlos Thompson.)*

And everything you've heard about M-G-M's coming "EXECUTIVE SUITE" is true. One of the all-time Greats, each role enacted by a top star! *(William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern.)*

That's just a part of what is destined to be M-G-M's Biggest Year!

IT'S AS BIG A

AS BIG as the plains and mountain crests

AS BIG as the love that surg

AS BIG as the

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CINEM



THE COM

IN WARNER

STARRING

"THE COMMAND" GUY MADISON · JOAN

WARNER BROS. OPEN IT

S ALL THIS !

that quaked beneath the fury and splendors of a land in the making...

ed across every danger a man and woman could know...

Warner Bros. studios—the world's biggest—
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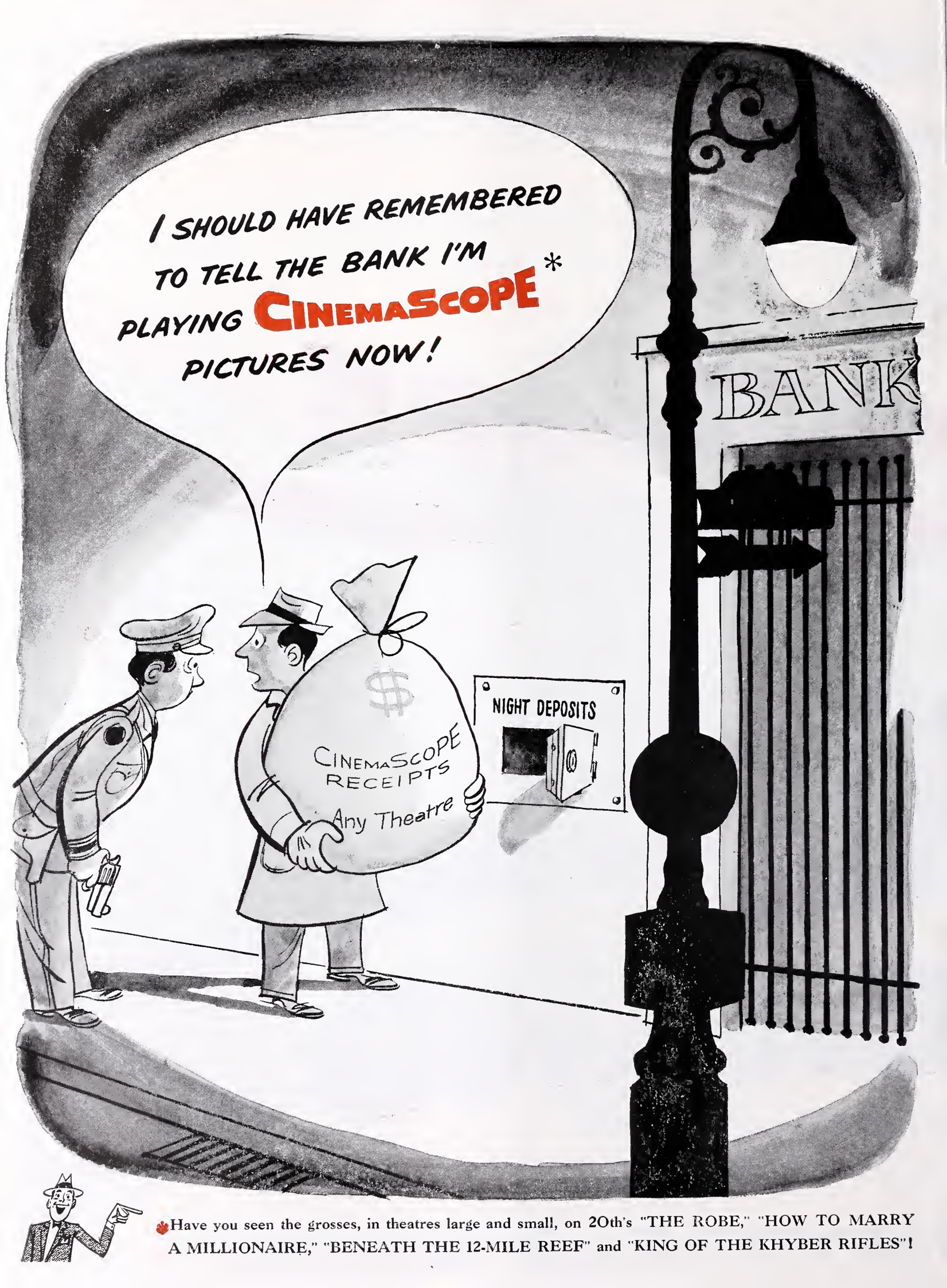


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COLOR AND STEREOPHONIC SOUND

WELDON · JAMES WHITMORE WITH CARL BENTON REID · HARVEY LEMBECK · SCREEN PLAY BY RUSSELL HUGHES · MUSIC COMPOSED BY DIMITRI TIOMKIN · PRODUCED BY DAVID WEISBART · DIRECTED BY DAVID BUTLER

NATIONALLY SOON !!!



*Have you seen the grosses, in theatres large and small, on 20th's "THE ROBE," "HOW TO MARRY A MILLIONAIRE," "BENEATH THE 12-MILE REEF" and "KING OF THE KHYBER RIFLES"!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 4

January 23, 1954

The Court Decisions

THE Supreme Court in two decisions this week took another stride in what appears to be the direction of eliminating political censorship of motion pictures, state and city.

The two decisions reflected the earlier attitude of the court as expressed in "The Miracle" case. In that case, as in the cases just decided, it was the majority view of the court that the language of the statutes under which the censor boards function is too vague to justify the refusal of a permit for exhibition.

In "The Miracle" case the court held that the term "sacrilegious", did not provide a sufficiently definite standard to justify the withholding of a permit for exhibition. In the latest cases the court held in one instance that the term, "immoral", was too vague and in the other case that the language, "tends to incite to crime", was also too vague. At least this is the implication of the court action which was not explained by an accompanying opinion.

The two attorneys who brought the case to the Supreme Court on appeal from the decisions of the New York and Ohio state courts, which had sustained the actions of the respective censor boards, argued for a blanket exemption of motion pictures from all censorship under the free press article of the Constitution. Two justices of the court—Douglas and Black—agreed with this argument but the majority, insofar as this week's decisions are concerned, and the decision in the "Miracle" case as well, have shown no inclination toward accepting the theory that motion pictures should be exempt from all pre-publication censorship.

Just what the responsible industry has gained, if anything, out of the new decision in the area of political censorship remains at this point considerably in the dark, although nothing of this was suggested in the published statement of Eric Johnston following announcement of the decisions.

With the emphasis the court has placed on the "vagueness" of the statutes under which the censor boards now operate there automatically follows an invitation to the state legislatures to write new and more specific censorship laws. If these legislatures commence to spell out in carefully written provisions what is deemed acceptable and what is deemed unacceptable in motion pictures the responsible industry may find itself in an exceedingly undesirable position.

The industry may find itself confronted with the requirement of living up to many detailed and specific provisions that might be set forth in such a law, making it necessary for pictures that are essentially sound and proper to be somehow altered from one state to another.

Another unpleasant prospect is that the striking down of the state censorship barrier will open the way for the appearance of pictures made deliberately to cater to downright salacious appeal. Wherever such pictures come from, and whoever may be responsible for them, they will be blamed on "Hollywood" and the reputation of Hollywood and the good name of the responsible industry will suffer.

The new developments underscore the imperative need of the Production Code—a Code that means something and not one that is turned and twisted to accommodate the notions of persons who, in reality, want no Code at all.

■ ■ ■

What Price Admissions!

THE PRESENT attitude of the Department of Justice concerning the legality, under the consent decrees, of increased admission prices has been clarified to a limited degree. Recently the text of a letter of Stanley Barnes, head of the anti-trust division, addressed to the Senate Small Business Committee was released.

The spokesman for the attorney general wrote, "We do not believe that the pre-release of a given picture necessarily involves the fixing of admission prices or the granting of unlawful clearances, but we do believe there are dangers in the practice." In connection with one selling policy on "Peter Pan" and "Hans Christian Andersen" license fees equal to a certain stated amount for each admission were described as "a proper method by which to determine the film rental to be paid by an exhibitor to the distributor." As a concession to exhibitors Mr. Barnes stated that while an exhibitor must inform the distributor what admission prices he plans to charge, he is free to charge other prices. The Department recognized this to be a hollow freedom with the comment, "Considerations of good faith and even of self-interest in maintaining good distributor relationships would probably induce the exhibitor actually to charge the admission price quoted to the distributor."

In the matter of pre-release and clearance the Department of Justice feels that when contracts do not specify "how long a time must elapse between the pre-release run and other runs" no improper clearances have necessarily been granted. Some danger, however, was seen in the substantial number of pre-release pictures put on the market in the past two years.

While the Department of Justice is continuing to keep a watch on motion picture matters, it is doubly advisable that industry trade problems be dealt with by direct negotiation between exhibitors and distributors.

Letters to the Herald

Gimmicks' Value

To THE EDITOR:

Give us more gimmicks in 3-D!

Regardless of the opinions of a lot of newspaper reporters, 3-D pictures are still doing much better than average for me. Since so many sophisticated reporters were wrong about the death of 3-D, I believe they are also wrong about "gimmicks." Many people are not aware of just what 3-D is unless they see some gimmicks come out of the screen and almost come within reach of them. This gives them a thrill, and grown folks as well as children like them.

Objects thrown at the audience seldom look real due to the speed, but objects pushed slowly at the audience gives everybody a thrill—such as the cannon barrel in "Fort Ti."

Give us a few "gimmicks" in every 3-D picture, even if it is only some actor pointing his finger in our face.—*JOHN LAKEMAN, Dixie Theatre, Haleyville, Ala.*

The Cure

To THE EDITOR:

There is nothing wrong with the movie business that real good pictures won't cure. Proof of this are pictures like "From Here to Eternity," "Titanic," "Niagara," "Roman Holiday," "Gentlemen Prefer Blondes," "Greatest Show on Earth," "Stalag 17," etc. The general opinion of the public is that they have been handed a lot of junk and they have just got out of the habit of going to the movies. I have been in the business thirty-five years and I will tell you one thing. Movies are habit-forming. Get the public back to be habit-forming movie fans like in the old days and the industry will revive itself. 3-D is taboo. They don't like the glasses.—*B. J. STRAUS, Saratoga, N. Y.*

In Praise of 20th-Fox

To THE EDITOR:

Some of the things that have been happening in this industry lately make me feel that two and two are no longer four.

Spyros Skouras and Twentieth Century-Fox have come forward with CinemaScope, which I feel has given our business a shot in the arm and has started people to talking about motion pictures again. Some aspects are controversial, such as the need for stereophonic sound in smaller theatres such as ours. Mr. Skouras may even be justly accused of trying to force specific kinds of screens on theatres playing CinemaScope, and they may not be necessary. However, with the huge investment Fox has made, I don't see how any one can doubt their interest in the continued welfare and existence of motion picture theatres.

You don't hear of Fox planning to sell to Telemeter or some other form of pay as you see video. Instead of criticizing Fox and the cost of installing equipment and showing CinemaScope pictures, we should realize that at least this is a plus factor in the exhibition end of our business. The companies selling to and financially interested in Telemeter should give us much more concern. Instead, however, we criticize the company which is showing its faith in exhibition by large investments and have nothing to say against the companies which are exploiting our worst enemy, "pay as you see video."—*J. LELAND YOUNG, Broadway-Casino Theatres, Clinton, S. C.*

Public Desires

To THE EDITOR:

Theatre patrons know what they want to see, and that is good pictures. You cannot sell them junk; I don't care what kind of showmanship you use.—*Exhibitor, Carbondale, Ill.*

Uniformity

To THE EDITOR:

The industry would have only normal business problems if everybody would get together with something *uniform.* As it now is, small exhibitors do not know which way to turn! A good picture will cure many ills.—*Exhibitor, Northampton, Mass.*

3-D Without Glasses

To THE EDITOR:

If we had 3-D movies without the use of glasses for our patrons, we would have no problems.—*Exhibitor, San Diego, Calif.*

3-D Price

To THE EDITOR:

Come down in price of 3-D and it will be a money maker. Make better show with more time spent on directing.—*Exhibitor, Marianna, Florida.*

Ratios Important

To THE EDITOR:

Get film companies to advise us as to ratio of pictures so we will know what to expect. This is very important.—*Exhibitor, Conway, Ark.*

MOTION PICTURE HERALD

January 23, 1954

COURT'S ruling on censor permits state laws to stay Page 13

JUSTICES Douglas and Black see all censorship unconstitutional Page 13

TERRY RAMSAYE Says — A column of comment on matters cinematic Page 16

SKOURAS will address CEA members in Britain on CinemaScope Page 18

20th-Fox to Test Stereo vs Normal Sound in 4 Areas Page 19

RKO RADIO drops plan to revise "French Line"; to release it as is Page 20

ITALIAN press uses Code fight here to hit at U. S. Page 20

TECHNICOLOR and Polaroid in deal to use Vectograph prints Page 21

CEA technical adviser says 3-D viewers not cause of strain Page 21

COMPO makes arrangements to step up fight on tax Page 22

LOEW'S reports quarter net profit up to $1,133,893 Page 22

SCTOA urges exemption from ticket tax up to 85 cents Page 22

CIRCUIT Court reverses lower court in Texas trust action Page 23

STANLEY Warner reports profit for quarter at $523,100 Page 23

DECCA merger with Universal seen due for holder approval Page 25

SENATE business unit to decide on further film study Page 25

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On the Horizon

NO company is going to force 3-D upon exhibitors, it is apparent this week. Paramount is following Columbia in allowing that showmen who don't have the equipment or who just don't want to bother, may play pictures in 2-D. For instance, Hal Wallis' Dean Martin-Jerry Lewis comedy, "Money From Home," will have 3-D releases February 3—and then will be available for 2-D showings March 4.

▶ Haggling continues on a new film business agreement between the Motion Picture Association of America and the French government. The difficulty seems to be about the length, two years, and the amount of "aid" by the U. S. industry, approximately $200,000 yearly. The old agreement expired last July. Eric Johnston, MPAA president, negotiated the new pact last summer in Europe and it should be operating now. It permits U. S. companies 110 pictures per year, and allows the French government to establish a promotion agency in the U. S. for their films.

▶ Perhaps the industry, much less the general public, doesn't realize that Hollywood is an international greeter and creator of good-will not only through its films but in its own home. It cooperates with the State Department's "Foreign Leader Program" by welcoming overseas visitors. These are ambassadors; ministers of culture, finance or religion; artists, authors, educators, engineers, industrialists, journalists, scientists, and students. Last year, there were 381 such persons from 45 countries. They not only see the sights, they also are told what is happening—and they are given receptions, dinners, and luncheons, as their importance dictates.

▶ "The Robe" breaks another record. Balaban and Katz this week paid $535,375 to 20th-Fox for the 16 week run at the State Lake, Chicago. This is the largest amount ever paid for a run at one theatre in that city. More than 850,000 persons, more than 20 per cent of the population, are believed to have seen the picture.

▶ General Congressional concern over a business recession will help industries fighting for excise tax relief, like the film industry. The lawmakers feel excise cuts might help turn the tide in favor of continued high spending.

▶ Remember Bessie Love? The glamour girl of the Twenties will be seen again in United Artists' "The Barefoot Contessa", being made in Italy. Miss Love for the past ten years has been in England.

▶ " 'The French Line' is offensive to all decent people both on the grounds of morals and plain good taste," the "Christian Herald" and the Protestant Motion Picture Council's national review group said in New York Wednesday in endorsing the motion picture industry's Production Code. Dr. Daniel A. Poling, the magazine's editor, said that the case of "The French Line" "is indication enough that the Code does not need any revising downward but rather a more rigid application of the industry's self-censoring determination."

▶ Owning a television station apparently is not the way to get rich quickly. The Federal Communications Commission reported this week that of 83 stations (of a total of 101) which began operations after lifting of the status quo in July, 1952, 67 reported a general loss.

▶ Walt Disney Productions is reported planning a different approach to the use of television. While denying it plans selling pictures outright, it is said to be preparing a network program sponsored by a national advertiser. This show would publicize Disney product as well as use it to entertain.

Eisenhower's Tax Message Doesn't Mention Admission Levy

WASHINGTON: President Eisenhower in his 1954 tax message to Congress delivered Friday still left up in the air the Administration's position on tax relief. At no point in the message was there any specific mention of the ticket tax. This was a surprise since in his veto message on the Mason admission tax repeal bill last August, the President had promised to support some reduction this year. (See page 22 for other tax coverage.)

"I do not believe that the budgetary situation justifies any tax reduction beyond those involved in the proposed technical tax revisions and in the changes which occurred on January 1," the President declared in his message this week. This seems flatly to ban any reduction in the ticket tax.

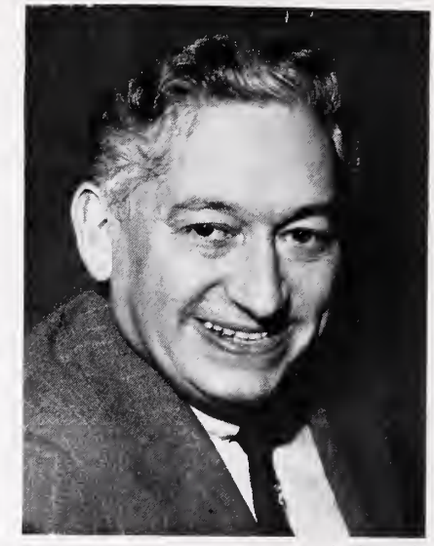
Later, however, repeating an earlier request that Congress cancel corporate tax cuts and excise cuts on liquor, gas, tobacco and autos, scheduled for April 1, the President said he also recommended "that any adjustments in the other excise taxes be such as to maintain the total yield which we are now receiving from this source." That seemed to leave the way open for the Administration to go along with or even recommend admission tax relief if Congress made up the revenue loss by voting higher excises on other items.

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This week in pictures



NEW YORK saw some old time ballyhoo when Warners opened its first CinemaScope picture, "The Command," at the Paramount Theatre last week. The notables arrived by stagecoach; and the general public was invited not only to see all the ceremony, but to see the picture. At the left, Robert Shapiro, left, the theatre's executive manager, and Ed Hyman, AB-PT vice-president, welcome Dagmar.



by the Herald

MAURICE BERGMAN, who has been directing public relations for Universal, also has become studio representative in New York. He will be Universal-International's contact with talent and with those marketing story properties.



GLENN MILLER (that is, Jimmy Stewart) and his wife chat with Herman Fields, right, owner of the Clarinda Theatre, Clarinda, Iowa, before the opening of Universal-International's "The Glenn Miller Story", part of Glenn Miller Day there and Glenn Miller Week in the state.





DR. GOFFREDO LOMBARDO is the new president of the National Union of Film Producers, Italy. He also heads the Titanus Film company, producers and distributors. Vice-president of the Union is Comm. Giulio Manenti.



AS PARAMOUNT'S "Forever Female" opened at the Victoria Theatre, New York, with the company's new star, Pat Crowley, as hostess to the throng. Above, some of the many notables present: Jan Sterling, Paul Douglas (in the film), and Charlton Heston. Snow and a "big freeze" failed to hamper the affair.





PETE SMITH, shown above with an Academy "Oscar", one of his numerous awards, has resigned from MGM production. He was with the firm 29 years, and belongs to history as the creator of those unique Pete Smith specialties.

JANUARY 15 was "Jubilee Trail Day" in New Orleans and its widest street, Canal, was "Jubilee Trail" as the Republic picture of that name opened in the Saenger Theatre. The picture above gives an idea of the excitement. Right, Louisiana Governor and Mrs. Robert Kennon; and host Herbert J. Yates, Republic president, and his wife, Vera Ralston.



by the Herald



AT THE INSTALLATION, left. Sam Einhorn, new president of the Motion Picture Bookers, New York, receives congratulations from outgoing Louis Wolff, as toastmaster Ray Moon, left, watches. The installation was at the annual dinner dance, Monday night.



by the Herald

MARK OF ACHIEVEMENT AWARDS, at the Federation of Jewish Philanthropies amusement division luncheon in New York last week. Above, singer Eddie Fisher receives congratulations from AB-Paramount Theatres vice-president Robert Weitman. Watching are Harry Brandt, Deborah Kerr, Edward R. Murrow, and Milton Weill.



AS "MILLION POUND NOTE" opened to royal attendance, at the St. James, Auckland, N. Z., R. J. Kerridge, manager, escorts Queen Elizabeth and the Duke of Edinburgh. Fifty persons fainted in the tremendous crowd which watched.



by the Herald

THE HARLEM GLOBETROTTERS was the subject as their owner, Abe Saperstein, screened United Artists' "Go, Man, Go!" last week in New York for sports and trade writers. Above, at the prior luncheon, basketball star Irv Bemauris, athlete Satchel Paige, Mr. Saperstein, publicist J. Walter Kennedy, basketball coach John Russell, and Madison Square Garden vice-president Ned Irish.



ON THE SET OF PARAMOUNT'S "Rear Window", producer and director Alfred Hitchcock, second from left, is a welcomer to midwest showmen and their wives. The showmen are S. Frank, right, drive-in owner in Salina, Pratt, Wellington, Sedan, and McPherson, Kansas; and at Beatrice, Nebraska—and Warren L. Weber, of the Midway Drive-in, Junction City, Kansas.



BACK TO THE FAMILY. In the Warner studio dining room, producer-director Mervyn LeRoy is welcomed after his long absence at MGM. In array are sales chief Benjamin Kalmenson; executive producer Jack L. Warner, who was host; Mr. LeRoy, now holding a long term contract; and Steve Trilling; and, standing, William Orr, and Jack M. Warner.

MRS. ROSA EKERMAN, below, Brazilian theatre equipment distributor, has been in New York procuring equipment for the First International Brazilian Film Festival, Feb. 12-26. With her is Arthur F. Baldwin, a vice-president in the export field for National Theatre Supply.



by the Herald



SOME OF THE film business personalities at the opening the other day of "The Robe" in the Plaza, Swansea, South Wales: first row, Ewan Davies, Picton Cinema managing director; W. J. T. Treseder Griffin, Picton Cinema chairman; and Cyril Morris, G. B.-Kalee Cardiff manager. Rear row: Harry Barton. G. B.-Kalee joint sales manager; William Pay, of Quigley Publications' London staff, and Sydney Griffiths, Plaza manager.

COURT'S CENSOR RULING LETS STATE LAWS STAY

Johnston Hails Decision "Narrowing" Censors' Area of Effectiveness

by J. A. OTTEN

WASHINGTON: The U. S. Supreme Court Monday unanimously reversed two lower court decisions upholding state film censorship. The court's action, involving the "M" and "La Ronde" cases, was a major victory for the film industry, although a majority of justices still refused—for the time being at least—to go all the way with the industry in its argument that all film censorship prior to screening is unconstitutional.

The decision was hailed by Eric Johnston, president of Motion Picture Association of America, who said the rulings "certainly have narrowed the area where the government censor can operate Constitutionally." He expressed delight that the court "has knocked down motion picture censorship in two more cases. It is my hope that the day may not be far off when the court will go further and eliminate all political censorship of motion pictures so that the screen will enjoy the same freedom of expression as the press under our Constitution."

The court's decision was apparently based on the grounds that the statutes used in the two cases before it were too vague and indefinite. The court issued no detailed opinion giving its reasons for reversing the lower courts, merely reporting that the lower court judgments were reversed on the basis of the high court's earlier "Miracle" case opinion.

In that earlier case, the court held the term "sacrilegious" to be too vague to be the basis for film censorship. The court specifically said it was not then reaching the basic question of constitutionality of any censorship.

Two justices—Black and Douglas—Monday issued a separate opinion which went all the way and declared their feeling that all film censorship is unconstitutional. The mere fact that Justices Black and Douglas issued this opinion underlined the fact that the rest of the court was not going so far in its decision Monday.

Left Court's Future View On Censor Up in Air

What the court in effect said Monday was this: we will throw out any film censorship based on a vague and indefinite statute. As to what we'll do with censorship based on a clear and definite statute, we'll cross that bridge when we come to it.

The court's decision also makes two things certain: States with censorship laws will have to re-examine very thoroughly the terms they use in those laws, and possibly modify these laws. Secondly, further court cases will be needed to establish the basic question of the constitutionality of film censorship.

Monday's high court action came in cases involving Ohio's ban of "M" and New York's ban of "La Ronde." In both cases, the state supreme courts upheld the censors and the distributors appealed to the high courts. They argued primarily that all film censorship prior to screening was unconstitutional under the First and Fourteenth amendments, and that secondarily, the words in the state laws used as the basis for censorship—"harmful" in the "M" case and "immoral" in the "La Ronde" case—were so vague and indefinite as to be unconstitutional.

During the argument on the two appeals, several justices, including Chief Justice Warren and Justices Frankfurter and Jackson—had indicated their dissatisfaction with the words in the New York and Ohio laws but had also sharply questioned distributor attorneys arguing that all censorship should be outlawed.

The high court's action on these appeals was revealed on the list of orders handed down at the end of Monday's noon decision session. A brief, four-line opinion read as follows: "Judgments are reversed. Joseph Burstyn, Inc. v. Wilson. 343 U. S. 495. concurring opinion filed by Mr. Justice Douglas, with whom Mr. Justice Black agrees."

In the Burstyn case, cited as the basis for Monday's action, Justice Clark had thrown out New York's censorship of the film, "The Miracle." In that case, after discussing the vagueness of the term "sacrilegious," used as the basis for banning the film, Justice Clark concluded:

"Since the term 'sacrilegious,' is the sole standard under attack here, it is not necessary for us to decide, for example, whether the state may censor motion pictures under a clearly drawn statute designed and applied to prevent the showing of obscene films. That is a very different question from the one now before us. We hold only that under the First and Fourteenth Amendments, a state may not ban a film on the basis of a censor's conclusion that it is 'sacrilegious'."

Due to the fact that no detailed opinion was handed down, the court was able to act with unusual speed in the "M" and "La Ronde" cases. Argument was concluded only January 7 on these two cases, and a decision was not looked for before late February or early March.

Mrs. Florence Shientag, attorney for Commercial Pictures, distributor of "La Ronde," said Monday she would ask for a license immediately to show the picture in New York, in view of the decision.

At the same time Hugh M. Flick, director of the Motion Picture Division of

(Continued on page 16, column 3)

DOUGLAS AND BLACK SEE ALL CENSORS UNCONSTITUTIONAL

WASHINGTON: The view that all film censorship is unconstitutional was set forth Monday by Justice Douglas in a brief, two-and-a-half page opinion, in which Justice Black joined. Justice Douglas wrote that he could not accept the argument of Ohio and New York that a government may censor films. He outlined various court decisions to establish freedom for newspapers, books, poems and tracts, and said these guarantees must be extended to the motion picture theatre and the television screen as well.

"The same result in the case of motion pictures necessarily follows as a consequence of our holding in Burstyn that motion pictures are 'within the free speech and free press guaranty of the First and Fourteenth Amendments,'" Justice Douglas declared. He conceded that motion pictures are a different medium of expression from speech, the radio, the novel or the magazine, but said "The First Amendment draws no distinction between the various methods of communicating ideas."

"Which medium will give the most excitement and will have the most enduring effect will vary with the theme and the actors," Justice Douglas asserted. "It is not for the censor to determine in any case. The First and Fourteenth Amendments say that Congress and the states shall make 'no law' which abridges freedom of speech or of the press. In order to sanction a system of censorship, I would have to say that 'no law' does not mean what it says, that 'no law' is qualified to mean 'some' laws. I cannot take that step.

"In this nation, every writer, actor or producer, no matter what medium of expression he may use, should be freed from the censor."

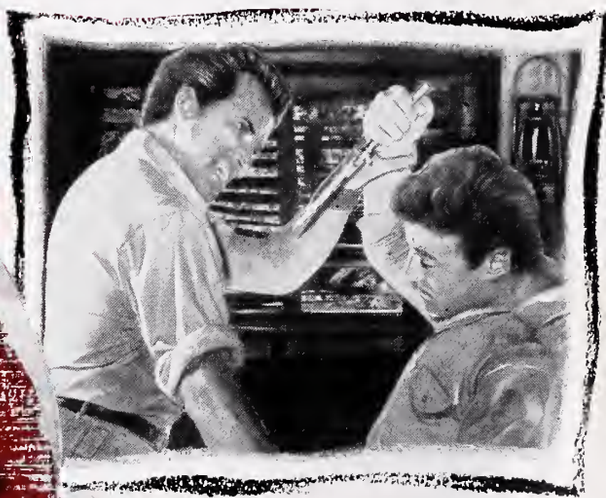


Ja

(pronounced
He-va-ro)

Of Them Could
Jung

ALL THE COLOR AND
A GREAT MOV



Men fighting for treasure and
a red-headed beauty

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Written for the
WINSTON

PARAMOUNT PRESENTS

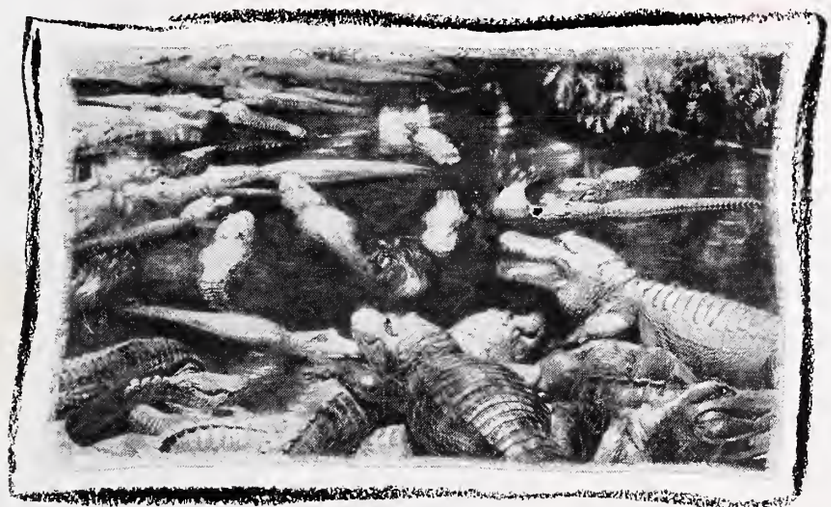
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Vaho

Headhunters of the Amazon

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Alligator-infested rapids menace the expedition



Perilous wilderness walls the savage empire of the headhunters

STARRING

RHONDA

FLEMING · BRIAN KEITH

AND CO-STARRING

creen by MILLER · From a Story by DAVID DUNCAN · Directed by EDWARD LUDWIG · Produced by WILLIAM H. PINE and WILLIAM C. THOMAS

Terry Ramsaye Says

Another Ruction or Roy Rides Again

THE cigarette-and-lung-cancer issue involving as it does the big and elaborate showmanship of air and TV screen promises to have effect on the talent market and "names" in all directions. Also the concurrent agitations may readily enough provide a new set of problems and restrictions for the motion picture and its incidental presentation of the tobacco habit. We can have another tangle of morals, manners and hygiene, retroactive, too, in backlog pictures.

With the motion picture's own many problems it has never encountered such a dismaying public relations problem. The cigarette industry has contributed importantly to its own difficulties. After some incidental scientific clinical attentions to smoking tars and lung cancer, opportunists pushed out to offer variously tipped, filtered and begadgeted cigarettes and holders thereof, along with such fear-copy as stain tests.

Back of it all is that ugly, fearsome word —"Cancer".

The expanding flourishing cigarette market has fallen, alarmingly, for the first time since 1932. The only upturn is in the filter market.

The case against the cigarette as a cause of lung cancer is far from closed. Expert opinions differ and medical opinion is far from decided, widely divided. For the defense, although institutionally independent, the cigarette industry brings forth the Tobacco Industry Research Council. The other side for the moment seems defined only obscurely as "reform elements."

Interestingly enough it appears that the concern, movement, campaign or call it what you will, is taking its impetus from a militant well known to the inner folks of our own movieland. He is Roy Norr of the public relations concern of Ames & Norr, better known when he came in as Isroy, which has got worn down to Roy. He early came to conspicuous attention within the animated arena of public relations service to merchandising some two decades ago. He is the unostentatious but dynamic author of the campaign by which the candy manufacturers answered, and hushed, that cigarette campaign which so widely and loudly advised "Reach for a Lucky instead of a sweet."

Mr. Norr was a figure of considerable importance in the cabinet of the Hays Office in the early days of sound. He was then, and is, an intimate of David Sarnoff. It was at that time most uncertain, and a subject of much interior alarm in the industry, as to what that belligerent Sarnoff was about to do with, for, by or to the movies. In such cases as that it was always the Hays policy to draw in somebody close to "the inside" and that was Isroy, for radio. He wrote clever releases and collaborated on Mr. Hays' annual reports, in which he always included just one uncommon word which neither he nor Hays had ever used before.

Roy is very able at raising hell and finding people to help him. It is said he has a lot of millionaire do-gooder support for his present cigarette campaign. Also a lot of copy waiting. Roy does not smoke.

THE MAGIC WEB—Electronic communication being so active in both application and evolvements, and so relevant, too, to traffic in pictures, year-end developments are of decided interest. The coaxial cable and other conductors, so essential to closed circuit television, is spreading over land and under sea through long distances and great depths.

You perhaps have heard about the projected trans-Atlantic telephone cable, $35,000,000 worth of it, United States to Britain. It is calculated to carry thirty-six simultaneous conversations, free from the disturbances way up above in the radio spectrum. There are not television promises about that undertaking, yet.

Nearer at hand but almost as remarkable is the telephone cable system now in work under the Hudson River, between Tarrytown and Nyack. It carries six coaxial cables and 215" quads, which are groups of four wires each. That can transmit messages by the thousands, to be handled through a tremendous new switching center at White Plains, away from the tangles and vulnerabilities of New York City.

Both these are incidental undertakings of that twelve billion dollar institution known as the American Telephone and Telegraph Company. Even like the astronomic figures of government, the arithmetical data of the great and wonderous web gets out of comprehension. But a glimpse helps perspective on some of the details of the ever-so-technical movies.

CENSOR RULING

(*Continued from page* 13)

the New York State Board of Regents, said he had no alternative but to issue a license despite the fact that the board's six reviewers has adjudged the picture as "immoral and tending to corrupt morals."

In Columbus Dr. Clyde Hissong, chief Ohio film censor, said that apparently the ruling has limited Ohio film censorship but has not entirely knocked it out. He said he was seeking an opinion from Ohio Attorney General William O'Neill on how the ruling will affect the Ohio censor laws.

Sydney R. Traub, chairman of the Maryland State Board of Motion Picture Censors, said, "I see nothing so far which in any way indicates we cannot ban or delete a picture on grounds that it is immoral." Mr. Traub said that even if the Supreme Court order may be construed ending use of the word "immoral" in banning pictures, Maryland still can ban pictures which are obscene and indecent. In an opinion given Mr. Traub January 13, Maryland's Attorney General, Edward Rollins, stated that "immorality appears to be the practical equivalent of indecency and obscenity." Mr. Traub added he regrets the Supreme Court had not so far clarified the whole matter but speaking for himself he did not think he would have any reluctance to use the word immoral should the occasion arise.

The court decision was to highlight the agenda of a two-day meeting of state censors which was to get under way in New York at the weekend. Dr. Flick called the meeting of censors from six states. He said there probably will be suggestions on how to make state statutes conform to the latest court ruling. That state censors may still feel that the *"M"* and "La Ronde" decisions do not alter the banning of a picture on grounds of "obscenity," "indecency," or "immorality," was evidenced by comments by Dr. Flick.

Maryland Censors' Surplus Is $551,303

BALTIMORE: The Maryland State Board of Censors turned into the state treasury a surplus of $551,303 for 1953, a decrease of $6,813 from the total returned to the treasury in 1952. The decrease, said Sydney R. Traub, chairman of the board, results from the introduction of new projection techniques which, in turn, resulted in the production of fewer pictures. A total of 2,172 films were reviewed by the board during the year. Deletions were ordered in 50.

Memphis Bans Columbia's "The Wild One" as "Rowdy"

Columbia's "The Wild One" has been banned from Memphis screens by the censors there, whose spokesman, chairman Lloyd T. Binford, said it was "rowdy, unlawful, and raw." Norman Colquhoun, Columbia branch manager, said Monday efforts would be made to have the film shown in West Memphis, Ark.

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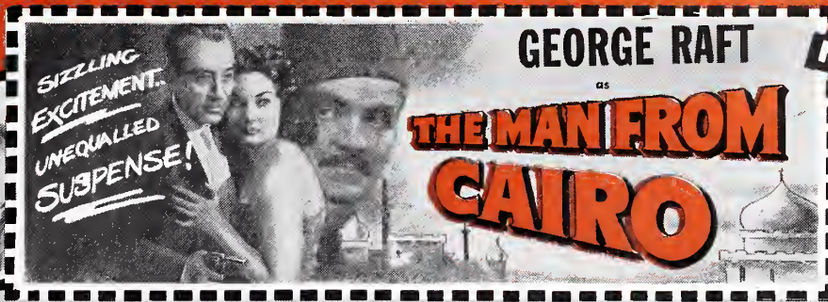


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GEORGE RAFT as

THE MAN FROM CAIRO



NOW

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DAN DURYEA

TERROR STREET



NOW

MAN vs. BEAST

Gripping Adventure and Suspense!

Fangs of the WILD

ONSLOW STEVENS · MARGIA DEAN · introducing CHARLES CHAPLIN Jr. with FREDDY RIDGEWAY and SHEP-the wonder dog



NOW

DANGER...LOOK OUT FOR...

The Limping Man

Starring LLOYD BRIDGES



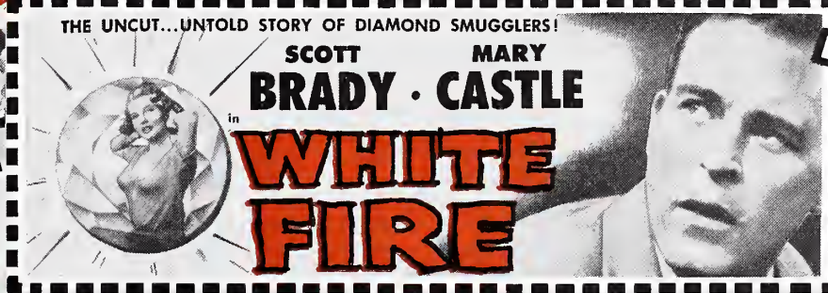
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SCOTT BRADY · MARY CASTLE

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WHITE FIRE



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T.N.T. comes wrapped in THE

BLACK GLOVE

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THRILL THRILL THRILL Hollywood

THRILL-MAKERS

Starring JAMES GLEASON



He means Excitement... Action... Adventure and Business!

FEB.

The Cowboy

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NOW

Every step he took led him to DANGER and a woman!

Cesar ROMERO in

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READY WHEN YOU NEED THEM...

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ROADSHOW ATTRACTION FOR ALL OF 1954

THE GREATEST WONDER IN THE WORLD

We want a child!

WINNER OF VENICE FILM FESTIVAL AWARD



NOW

SKOURAS WILL TALK TO CEA

British Exhibitors to Hear 20th - Fox President at Meeting February 10

by PETER BURNUP

LONDON: Following the informal meeting between Spyros P. Skouras and the Association's officers, the C.E.A. general council has invited the 20th Century-Fox president to address a meeting of exhibitors here February 10. That is the date when a large number of provincial theatre men will be in London for the periodical meeting of the Association's executive group. It is indicated the date is acceptable.

The council had before it a report from the officers on the earlier meeting at which, it was stated, the latter enquired about the possibility of the so-called Ohio experiment with a single sound-track being carried out simultaneously in this country.

Called Incomplete

In reply to the enquiry, the report recorded, Mr. Skouras immediately said statements concerning the Ohio experiment were incomplete. What they intended to do in America, the 20th-Fox chief said, was to arrange in various key situations exhibitions of "The Robe" in theatres wired for stereophonic sound. The film would be shown two days with stereophonic sound and two days without.

A panel would then be asked to express an opinion as to their reactions. Any such experiment would be made in America; not in this country nor, indeed, in any other country. In the meantime, 20th-Fox was not changing its sales policy in Britain. Any variations would be worked out in America.

Mr. Skouras, the officers' report runs, made a reference to screens, indicating that in his view Miracle Mirror "was far and away the best" but the officers record that they were concerned only with the particular point of urgency; namely, a single track print for experiment in this country.

"It is evident," the report runs, "that Mr. Spyros Skouras wants to 'put over' his case to a large number of exhibitors when he returns here."

Resistance Expected

He is likely to be met by a formidable core of resistance when he talks to exhibitors in London. C.E.A.'s general secretary, Walter Fuller, is already negotiating for the hire of a hall for the purpose. General council's capacious chamber, he feels, won't accommodate the number of theatre men who'll come to London for the occasion.

Mr. Fuller has been in touch with an unnamed but, as he claims, a reliable source in America in regard to the feeling there. Identity of the source may not be disclosed; otherwise, says C.E.A.'s secretary, there'd be no hope of frankness.

The letter from America was read to the council. It indicated that exhibitors there were proceeding on much the same lines as in this country and were raising the same issues with 20th-Fox. The American advice made great play with the alleged circumstance that 20th-Fox was disposed to ease its CinemaScope screen restrictions in the U. S. The officers' report to the council records that not all American producers are stipulating stereophonic sound.

General Council, accordingly, envisages the general use here of single-track sound.

Knopp on Aspect Ratios

General council considered also a report from its technical adviser, Dr. Leslie Knopp, on screen aspect ratios.

This pointed out that the interim report of the British Kinematograph Society shows that the optimum ratio adaptable to the majority of British theatres is 1.65 to 1. This, the report said, can be accommodated by 94 per cent of U.K. theatres within the proscenium opening and without structural alterations or reducing (through cropping off the tops and bottoms of the picture) the present picture height. In the remaining six per cent of theatres, this report says, the present screen height will require to be reduced by six per cent.

General council recommended to C.E.A. members generally that the most satisfactory aspect ratio, so far as Britain is at present concerned, is 1.65 to 1.

"Robe" Grosses Big

"The Robe" got away to immense business in its provincial openings. In nine of the 12 situations, Tuesday's take was higher than Monday's, with Wednesday's in certain cases higher still. The picture continues to do big business at the Leicester Square Odeon.

"How to Marry a Millionaire" was given a plush showmanlike opening at the Marble Arch Odeon. Mr. Skouras will have a magnificent success story to tell exhibitors on February 10. His company can now claim three of the biggest hits currently playing London's West End; "Gentlemen Prefer Blondes" being the third one.

▽

Following a virtual ultimatum from CEA, the Kinematograph Renters Society consented to a joint meeting with the Association January 21 in regard to the vexed question of break figures.

Failing agreement on CEA's claim that break figures are a matter for individual negotiation between a distributor and his customer the Association will take the issue to the Board of Trade. J. Arthur Rank's powerful General Film Distributors has already conceded the point in defiance of the KRS ruling.

Future of the Eady Plan, so CEA claims, is jeopardized by the attitude of American renters on the matter. Exhibitors fear also that no tax remission will come their way so long as American distributors insist on the present break figure formula.

▽

Changes in the executive control of British Movietonews are announced by Lord Rothermere, proprietor of "The Daily Mail" and other newspapers, and Mr. W. J. Kupper. Lord Rothermere, it is stated, "withdraws his nomination" of Gerald Sanger as editor of the newsreel and in his stead nominates Sir Gordon Craig. Sir Gordon thus adds editorial responsibility to the office of general manager which he already holds.

Mr. Sanger was private secretary to Lord Rothermere's father in 1929 and then took over the editorship of the reel when the latter acquired a substantial interest in British Movietonews. He now undertakes an administrative directorship in the Rothermere newspaper operations.

Consolidated Takes Over Eight Theatres at Wichita

Consolidated Agencies, Inc., of Kansas City, Mo., has taken over operation of six indoor and two drive-in theatres at Wichita, Kas. Nick Sonday, who for ten years managed Fox Midwest's Uptown Theatre, Kansas City, has joined Consolidated as general manager. President of Consolidated is Clarence A. Schulz. Leonard Kane continues as city manager of the Wichita houses. The indoor houses are the Palace, Crawford, Crest, Tower, and Civic, and the West, recently closed. The drive-ins are the Fifty Four and the Eighty One.

Ambassador, St. Louis, Will Play Cinerama

The tenth U. S. theatre to play "This Is Cinerama" will be the Ambassador in St. Louis, which is currently undergoing extensive alterations in preparation for the premiere February 10. The first night will be a benefit sponsored by the Variety Club for Crippled Children, with regular public showings beginning with the matinee the next day. "This Is Cinerama," which opened September 30, 1952, in New York, is also currently on vew in Detroit, Hollywood, Chicago, Philadelphia, Washington, Pittsburgh, San Francisco and Boston.

Plan "Cell Block" Campaign

The New York publicity firm of Helen Morgan and Eileen Brennon has been retained by John C. Flinn, Allied Artists director of advertising and publicity, to handle special newspaper and magazine publicity there for the Walter Wanger production of "Riot in Cell Block 11," which opens in the Mayfair theatre February 18. An extensive television and radio campaign for the New York engagement will be handled by Terry Turner of General Teleradio, Inc., New York City.

20th-FOX PLANS TESTS OF STEREO vs NORMAL SOUND

Test Part of a Compomise With Reade After Threat of Suit Over "Robe"

The Walter Reade-20th Century-Fox controversy over use of a so-called sound "mixer" with "The Robe," instead of approved stereophonic sound equipment, in one of Mr. Reade's New Jersey theatres, was resolved Wednesday with the scheduling of regional tests "within the next 30 days" of stereophonic sound, with a committee representing every branch of the industry slated to be formed to judge the results.

"Robe" Showing with "Mixer" Started Controversy

This was one of the highlights of a fast-moving series of events which transpired Wednesday following a week's exhibition of "The Robe" at Mr. Reade's Community theatre, Morristown, N. J., with the sound "mixer." The announcement of the tests within 30 days was made by Walter Reade, president of the circuit bearing his name, and president of Theatre Owners of America, in a statement expressing his "regret" for exhibiting the film without stereophonic sound.

The statement came on the heels of an unexpected evening conference between Mr. Reade and Spyros P. Skouras, president of 20th-Fox. Mr. Reade called on Mr. Skouras just a few hours after 20th-Fox had announced that it had procured a temporary restraining order in New Jersey courts prohibiting the exhibition of "The Robe" without stereophonic sound in Reade theatres. A hearing on the order was scheduled for Thursday morning in Trenton.

However, Mr. Reade's apology and his expressed boost for the CinemaScope medium in his statement apparently softened 20th-Fox attitude. 20th-Fox vacated its court order, in addition to allowing Mr. Reade to play "The Robe" in Reade theatres in Perth Amboy, N. J., and Kingston, N. Y., where a "mixer" is installed changing the stereophonic sound to one-horn conventional sound.

Will Hold Tests in Four Corners of Country

This was done by 20th-Fox, according to Mr. Reade's statement, because the picture in those two situations already had been booked and advertised.

Mr. Reade acknowledged that the exhibition of "The Robe" without stereophonic sound in the Community theatre was without the approval of 20th-Fox, indicating that the company had no knowledge that a "mixer" would be used there.

"Mr. Skouras and I agreed that a committee will be formed forthwith which will include representatives of equipment manufacturers, 20th Century-Fox, representatives of other companies producing in CinemaScope, and a committee of exhibitors from Theatre Owners of America." This committee, it was indicated, will pass on tests utilizing the "mixer," with experiments slated for competitive situations in four geographically located spots in the east, midwest, far west and south. Using a 20th-Fox CinemaScope production, one theatre in the selected city will use full stereophonic sound while the other will utilize the "mixer," such as that installed in Mr. Reade's Community theatre.

Reade Wanted to Test Reaction on Public

Mr. Reade, commenting on his use of the "mixer" in Morristown, said that his intention was to have a test to determine whether CinemaScope productions could be shown satisfactorily and with its full impact on the public without the use of stereophonic sound.

In the meantime, the Reade circuit head pledged not to play any CinemaScope films from 20th-Fox in any of his theatres not fully equipped for stereophonic sound, with the exception of the Kingston and Perth Amboy situations previously mentioned.

"I believe that the advent of CinemaScope upon the scene has been a tremendous stimulant to the theatre business generally," Mr. Reade said in his statement, adding that Mr. Skouras expressed the desire to him to "serve the fine CinemaScope films of his company to the largest possible number of theatres." Regarding the upcoming experiment, Mr. Reade said that "both 20th-Fox and I hope that these tests will serve a useful purpose as both of us are embarking on this experiment with the best interests of the industry at heart."

The announcement of Mr. Reade's position and the slated stereophonic sound tests within 30 days came Wednesday after Al Lichtman, 20th-Fox distribution director, earlier in the day served notice to the trade that no 20th-Fox CinemaScope films would be serviced to theatres which in any way "minimized the effectiveness" of the newly introduced medium.

Litchman Tells Reporters Of Court Order

Mr. Lichtman also told of the court action instituted by the company in Superior Court of New Jersey, Chancery Division, where the company procured a temporary restraining order against Mr. Reade and his "mixer."

Charles Einfeld, vice-president in charge of advertising, publicity and exploitation, who also attended Mr. Lichtman's trade press conference, said that 20th-Fox did not want to institute a lot of law suits, but the company was determined to protect the medium.

Agreement on a test utilizing the "mixer" followed closely the disclosure by Mr. Lichtman that the studio is having difficulty making single-track prints of "The Robe," promised for the projected Ohio tests last October at the National Allied convention by Mr. Skouras. The use of the "mixer" was seen by industry circles as a means of carrying out the experiment, even without the single-track prints.

The inclusion of other producing company representatives on the test committee was viewed as a step which might clarify the policies of other film companies producing in CinemaScope.

Report "Mixer" Cost Is 35 Per Cent of Stereo

The device in use at Morristown, about which the industry had been talking for some while, is said to cost about 35 per cent of that of full stereophonic sound equipment. Wilbur Snaper, National Allied president, commented it "does away with impossible costs for exhibitors" and was "just what we have demanded"; and he added:

"Speaking for myself, I like the CinemaScope size screen or wide screen, as I believe it makes for better presentation; but I must repeat that stereophonic sound adds little if anything for a picture."

Meanwhile, Warner Brothers announced its first CinemaScope feature "The Command' (reviewed this week in the Product Digest) will be in four magnetic track stereophonic sound and in single track. Mr. Snaper had a word about this, too. He said in a special bulletin to members, "Warner's policy, although it does not go all the way in providing regular prints for theatres without a special lens and screen, does much in a positive direction."

MAGNA GETS FINANCING, DROPS 20th-FOX DEAL

The board of directors of the Magna Theatre Corporation Tuesday tabled the offer of 20th Century-Fox to acquire distribution and production rights to Magna's screen properties and will proceed on its own. Whether Magna subsequently will enter into a deal with 20th-Fox remained problematical Tuesday but there were indications that an arrangement may be made later with some other organization. Reason for the change, it was learned, was that Magna acquired an additional $1,000,000 to proceed on the production of "Oklahoma!" in the Todd-AO process and it was reported the picture would go before the cameras at once.

DROP PLAN TO REVISE 'LINE'

RKO Quits Negotiation and Will Release Picture Without Code Seal

HOLLYWOOD: Officials of RKO Radio last weekend broke off negotiations with the Production Code Administration on revision of the production of "French Line" to qualify it for a Production Code Seal and indicated the picture would be released in the near future without a seal.

Meanwhile in New York the National Legion of Decency announced that it has placed the picture in the "C" or condemned classification and charged in doing so, that RKO Radio had violated a pledge it had made in writing to the Legion earlier that the film would be withdrawn from exhibition pending its revision to satisfy objections on moral grounds.

Had Negotiated

RKO officials had negotiated in Hollywood last week with PCA officials on changes in the film to bring it into compliance with the Production Code. The changes which RKO agreed to make were held to be insufficient by Joseph I. Breen, Production Code Administrator, last Friday and RKO subsequently declined to make any further changes.

The Motion Picture Association has fined RKO $25,000 for licensing the film for exhibition in St. Louis without a Code seal. The company has not indicated whether it will pay the fine or appeal to the MPAA board. Failure to pay it could result in the company's expulsion from the MPAA.

"French Line" which was reported scheduled for withdrawal from its St. Louis run Monday, will continue in exhibition there at the Missouri theatre, according to Edward B. Arthur, general manager of Fanchon and Marco Service Corp. He explained that James R. Grainger, RKO president, who had ordered curtailment of the picture's premiere run, had since decided to keep the film at the theatre until January 25 because of the business it has been doing.

Explain Condemnation

Reasons given by the National Legion of Decency for putting the film in the "C" category were that it "contains grossly obscene, suggestive and indecent action, costuming and dialogue. In incidents of subject matter and treatment it is gravely offensive to Christian and traditional standards of morality and decency and is capable of grave evil influence upon those who patronize it, especially the youth."

The Legion's announcement also noted that on January 8 RKO Radio "gave the Legion of Decency written assurance that on January 18 it would withdraw 'French Line' from exhibition pending revision to satisfy objections on moral grounds.

"In violation of this pledge the company has informed this office of its intention to continue exhibition without revision. This office notes that the film is being released in defiance of the industry's own system of self-regulation, which has denied approval.

ADHERENCE TO CODE URGED BY SKOURAS

HOLLYWOOD: **Charles P. Skouras, president of National Theatres, Monday sounded a warning against overzealous interpretations of the Supreme Court's ruling on censorship. Mr. Skouras said in a formal statement: "The Supreme Court decision is sound and in keeping with our tradition of democracy and free expression. However, our industry, more than ever, must be aware of its responsibility to the public to offer only fine, clean and wholesome entertainment. It is the duty of every exhibitor to respect the principles of the Motion Picture Producers Association Production Code.**

Circuit Matches Employees' Hospital Contributions

C. P. Trexler, general manager of the Stewart-Everett Theatres, Charlotte, N. C., announced that all employees of their circuit of theatres are participating 100 per cent in this year's Christmas Salute to the Will Rogers Memorial Hospital Fund Drive. As an incentive to develop this participation the circuit had announced that the management would contribute a sum equal to the total of all the employees. The Stewart-Everett Theatre Corporation in this drive have matched dollar for dollar the employees' contributions.

Ontario MPTA Elects McCullock President

TORONTO: J. D. McCulloch, Petrolia independitnt exhibitor was re-elected president of the Motion Picture Theatres Association of Ontario at the first meeting of the new board held here. E. G. Forsyth, Odeon, stepped up from secretary to succeed William Summerville, Jr., as vice-president and Lionel Lester, Toronto, was elected to take his place. J. H. Clarke, Loew's, Toronto, was returned as treasurer. Lester was appointed chairman of the membership committee, replacing Harland Rankin, Tilbury, and Angus Jewel, Cannington, succeeds Morris Stein, Toronto, as head of budget and finance.

Italian Press Uses Code Tilt to Hit Us

by DR. ARGEO SANTUCCI

ROME: Samuel Goldwyn's letter to the Motion Picture Association of America attacking the U.S. Production Code has provided opportunity for a rash of anti-American articles in the Italian press, of both left-wing and right-wing leanings.

As an example, the ANSA news agency, considered semi-official in light of the fact that it receives an annual subsidy from the Government of approximately $150,000, reported in full the controversy centering around RKO's "The French Line," as well as Mr. Goldwyn's letter, but only briefly hinted at the rebuttal of Eric Johnston, MPAA president:

"The big Hollywood companies seem to be in favor of the Hays Code. . . . Johnston asserts that seven Hollywood companies . . . asked him to officially confirm their complete confidence in the present edition of the Code. . . ."

However, the January 9 issue of "Giornale d'Italia," a conservative and pro-Government Rome daily, went even further. Its film critic harshly attacked the Code and referred to it as if it were Government censorship. He reported the Goldwyn letter and "The French Line" and "Moon Is Blue" cases without mention of the Johnston statements, charging finally that the American people were hypocrites.

The criticism in the left wing press is not surprising. What gives observers here pause is the way in which conservatives jumped at the opportunity presented by the Code controversy to express their bitterness toward America.

Several New Houses On Canadian Scene

TORONTO: Looking to the immediate theatre construction period, a new theatre in Duck Lake, Sask., has been opened by W. Zaparaniuk, who formerly operated the M. P. Theatre on a two-day basis. A 300-seat house in Kerrobert, Sask., has been opened by F. H. and W. E. Beatty and D. W. Robertson, the Lux, giving the town two theatres. The 200-seat Memorial is the other house. Under construction are Rothstein Theatre's 650-seat house in Yorkton, Sask.; E. Johnston's Mayfair in Murray Rover, PEI, and John Assaly Ltd.'s drive-in near Cornwall, Ont.

Arland Gets Four

Four motion pictures have been acquired from Arthur Davis Associates by Arland Pictures, Inc., of New York. They are "Seven Deadly Sins," "Beauty and the Devil," "Hello, Elephant," and "Father's Dilemma." The rights acquired are for United States distribution.

Insists 3-D Viewers Not Strain Cause

LONDON: If there have been complaints from theatre audiences about eye strain when viewing stereoscopic films through polarising spectacles, the fault lies with the production techniques and not with the spectacles.

This was one of the points made in an address here to the Royal Society of Arts by Dr. Leslie Knopp, technical adviser to the C. E. A., exhibitor group.

The audience watching 3-D, said Dr. Knopp, was performing an optical evolution that it was not called upon to do in every day life. It was focusing its eyes upon the images on the screen and at the same time making them converge upon the apparent position of those images in space, which might be in front of or beyond the plane of the screen. This was a dilemma which no amount of scientific juggling could ever dispose of. The only thing to do was to bear this limitation in mind and act accordingly in the studio when making stereoscopic films.

One solution was to arrange every scene so that the nearest object should not be closer than 60 feet from the camera, or whatever was judged to be the average viewing distance for members of the audience who would see the finished film. But this would eliminate the closeup and the long-shot, which were essential tools of film directors. So, complex optical problems must be tackled.

These problems, Dr. Knopp said, were gradually being disposed of, but the public must be prepared for increased production and projection costs.

"Moon" Draws $100 Fine in Jersey City

A fine of $100 was imposed Monday on the Stanley Corporation for having presented "The Moon Is Blue" in a single performance at the Stanley theatre in Jersey City. In imposing the fine, Magistrate George W. King held that the film "does not show dirt for dirt's sake" but, he added, "it does not conform to popular morals and might be harmful to adolescents and to some adults."

Stage House Turns to Films

CLEVELAND: The 1500-seat Hanna theatre, only local legitimate house here, will become a part time first run film house February 14 in accordance with a lease entered into by P. E. Essick and Howard Reif of Modern Theatres. The motion picture officials will take over the house for first run quality pictures whenever there is no stage show booked. A wide screen and all necessary equipment will be installed. Milton Kranz, manager, will remain in this position to handle both stage and screen shows.

TECHNICOLOR, POLAROID IN VECTOGRAPH PRINT DEAL

An agreement between the Polaroid Corporation and Technicolor, Inc., looking toward realization shortly of 3-D motion pictures in color in Polaroid's Vectograph or single strip process, was announuced in New York this week. The process requires only one projector with no attachments whatsoever.

Announcing the agreement were Dr. Herbert T. Kalmus, president and general manager of Technicolor, and Dr. Edwin H. Land, Polaroid president. Under the pact, Technicolor is licensed to make full color stereophonic motion picture prints on Polaroid's Vectograph base film material. The agreement calls for the manufacture of release prints by Technicolor and the manufacture and sale of raw stock by Polaroid, including payment of certain royalties by Technicolor to Polaroid.

Unlike other single film proposals in color, the Vectograph film uses the entire film area, instead of only one half of each frame, for each of the two images required for 3-D. Instead of half-sized images placed side by side, full sized images are superimposed over each other. Pictures thus are expected to be correspondingly brighter and sharper in definition. Since the Vectograph images are processed with polarizing dyes, they require no polarizing filters at the projection port, so that the pictures will be noticeably brighter on screen. According to the Land-Kalmus announcement, added optical efficiency becomes possible because the Vectograph is the first film to provide images in terms of degree of polarization instead of degree of density.

(A full-scale discussion of the Vectograph process is to be found in an article by William H. Ryan, research engineer at Polaroid, in "New Screen Techniques," edited by Martin Quigley, Jr., and published recently by the Quigley Publishing Company.)

If this application of the Polaroid invention proves successful, executives of both Polaroid and Technicolor believe that the Vectograph process should provide a fresh impetus to production of 3-D pictures by making them available to all exhibitors to show them. Exhibitors, both here and abroad, it was pointed out, would no longer need interlocks, polarizing projection filters and oversize magazines. Patrons, it was added, will still be required to use polarizing viewers.

Balaban and Katz Elect "Sadie Thompson" in 2-D

Columbia's "Miss Sadie Thompson" was to be opened January 22 at the Chicago Theatre, Chicago, by Balaban and Katz, in 2-D. This takes advantage of the distributing company's decision of last week not to force showmen to screen the picture in the 3-D for which it was made. The Balaban and Katz feeling is said to be the film by virtue of advance promotion and its fame through the years as a story done on stage and screen and radio, is powerful enough to draw without depth. Additionally, saving on glasses, personnel, and equipment is saving in money.

Rhode Island Contributes $29,175 to Jimmy Fund

Rhode Island contributions to the Jimmy Fund for 1953 totalled $29,175, it was recently announced by Edward M. Fay, dean of R. I. showmen, and Meyer Stanzler, co-chairmen of the state committee for the fund.

Of the grand total, 34 theatres throughout the state accounted for $13,103. The remainder of the money was raised through sports events, radio, tag days and the employes of the Narragansett Racing Association, Narragansett Brewing Co., and the New England Telegraph and Telephone Co.

No salaries were paid, according to the committe in charge, and the only expense was for stationery and mailing. The Majestic theatre won top honors among all theatres throughout the state, as well as topping Providence houses, collecting $3,184. The Strand, Providence, took second honors with $1,240, while the RKO Albee won third place with $1,015.

Durwood New President Of Kansas City MPA

KANSAS CITY: Stanley Durwood, general manager of Durwood Theatres, was elected president of the Motion Picture Association of Greater Kansas City, by the board of directors. Louis Patz, division manager of National Screen was elected first vice-president, and Robert Shelton, general manager of Commonwealth Theatres, second vice-president. William Gaddoni, branch manager of M-G-M, was reelected secretary, and Ed Hartman of Hartman Buying and Booking Agency, was reelected treasurer.

To Film in Australia

SYDNEY, AUSTRALIA: A unit has been organized by I. Konstantinow, veteran photographer, to explore the remote and colorful parts of Australia with a view toward making films for the world market. The unit plans to make documentary, scientific, instructional and newsreel type of films, as well as short "play" films for television and commercial theatres.

COMPO STEPS UP TAX FIGHT

Take Recommendation for Expansion of Its Public Relations Program

The tax repeal campaign pressed on during the week. In an effort to get a better press for the drive the governing committee of the Council of Motion Picture Organizations, Inc., has voted to expand the organization's press relations setup.

Accepting most of the recommendations made last month by a special press relations committee composed of industry publicity men, the governing committee voted to engage a Washington press contact, another man for the organization's New York office and to begin as soon as possible an advertising campaign in "Editor and Publisher."

Plan Coast Contact

Another recommendation that a press contact be established in Hollywood under the direction of the Motion Picture Industry Council, was temporarily deferred, it being agreed by the governing committee that members of COMPO expected all press efforts for the present to be devoted exclusively to the tax campaign.

Those present at the meeting last Wednesday were Sam Pinanski, who presided; Wilbur Snaper, William C. Gehring, who served as substitute for Al Lichtman; Robert W. Coyne and Charles E. McCarthy.

The press relations committee was composed of Maurice Bergman, chairman; Harry Mandel, Art Arthur, Oscar Doob and Harry Goldberg. Because of new executive duties he has been given at Universal, Mr. Bergman advised the COMPO governing committee before its meeting of his resignation as chairman.

This week it was announced that Jerry Pickman, Paramount Film Distributing Corp. vice-president, and Kenneth Clark, vice-president of Motion Picture Association of America, have accepted appointments to the COMPO press relations committee. They were appointed following the resignation of Mr. Bergman.

Talk to Congressmen

Exhibitors belonging to the Kansas-Missouri Theatre Association already have begun contacting their Congressmen and Senators on behalf of the campaign to lift the 20 per cent tax.

This was conveyed to a KMTA board of directors meeting in Kansas City last Wednesday by J. A. Becker, general chairman for the COMPO tax repeal campaign in the area.

Meanwhile it was announced that the spring drive-in operators meeting sponsored each year by KMTA, will be held March 9-10 in Kansas City. The location has not yet been designated.

In Kansas City, Mo., H. E. Jameyson, president of Commonwealth Amusement Corporation, printed a four-page leaflet, citing vital facts, and appealing for the repeal of the tax. It was sent to Commonwealth managers for handing to newspaper men, business people and patrons. It also was sent to other circuits.

Good news came out of McKeesport, Pa. The city cut its amusement tax from 10 to five per cent effective last Monday. The City Council reduced the levy, in the words of the new Democratic mayor, Andrew J. Jakomas, "to give the theatre operators some badly needed relief."

In Milwaukee a proposal for a three per cent municipal tax on motion picture theatres and other entertainment forms to raise an estimated $300,000 in new city revenue was rejected by the Common Council's special taxation committee.

Ask 85-Cent Exemption

LOS ANGELES: The Southern California Theatre Owners Association has instructed its members to write their Congressmen in Washington asking them to support legislation calling for elimination of the tax on admissions of 85 cents and under.

Letters sent to exhibitors and signed by Harry C. Arthur, Jr., chairman of SCTOA, assert: "We feel it is unwise and unrealistic to attempt to convince the Congress and the President that all admission taxes should be removed. But we feel it will be quickly acknowledged that the admission tax on the lower admission prices should be eliminated. Such action will help those theatres most in need of relief, and in all cases, where it is economically possible for the theatre to pass on the relief, would help the many millions who will be enabled to form again their weekly movie-going habits. At the same time, the elimination of the tax on the lower admissions would tend to keep admission prices from being raised above the level where the exemption terminated."

In New York last week officials of COMPO declined to comment for publication on the SCTOA's unilateral tax move. In reply to questions, however, they said that the COMPO tax repeal campaign committee still is working for complete elimination of the Federal tax, but should a compromise be deemed advisable at some subsequent stage of the campaign, authorization has been given them to work out the best form of relief they find it possible to obtain. However, there was no indication that the 85-cent exemption would be acceptable.

Loew Profit Up Sharply To $1,133,893

A net profit of $1,133,893 after all charges and taxes was reported this week by Loew's, Inc., for the first 12 weeks of the fiscal year ended November 26. This is equivalent to 22 cents per share on 5,142,615 shares of common stock. This compares with a net income of $332,206, or six cents per share reported for the corresponding period of the previous year.

Gross sales and operating revenues for the first 12 weeks of the current fiscal year were $41,009,887, compared with $38,075,000 for the corresponding period last year.

The net for the fiscal year ended August 31, however, showed a slight dip from the preceding 12-month period, $4,692,806 in 1951-52 compared with $4,380,603 in 1952-53. Per share earnings were 91 cents and 85 cents respectively. Operating revenues for the latest fiscal year were $177,558,874 compared with $178,525,615 in the prior year.

The interim balance sheet as of last August 31 showed an improvement in the financial condition which was effected last year. Cash amounted to $23,763,992 compared with $18,716,324 the year before. Inventories totaled $79,728,467 against $86,492,467 a year earlier.

Current and working assets at the close of the fiscal year were $111,051,542; current liabilities, $28,116,995; earned surplus, $91,196,840 and the book value, $26.63 per share. Funded debt beyond one year was reduced during the fiscal year by $2,946,532. In November, 1953, the balance of a domestic bank loan of $4,500,000 was paid off.

It is pointed out in the financial statement that operations in foreign countries are an increasingly important factor in the affairs of the company and that branches and theatre operations abroad are being expanded.

Italian Producers Seek New Protective Laws

ROME: Proposals by the Union of Film Producers indicate a growing tendency toward measures designed for the protection of the Italian industry. It is revealed here that the group plans to ask the Council of Ministers to draw up a law which would increase the compulsory dubbing fee for each released foreign picture from 2,500,000 to 10,000,000 lira.

Previously it was announced that the producers planned to ask for an increase in the compulsory playing time for Italian films from 80 to 120 days per year.

Goffredo Lombardo, newly elected president of the film producers union, said that such legislation actually would help foreign distributors in Italy, chiefly American, because under such a law, foreign distributors would concentrate on promoting their finest pictures rather than "many mediocre films."

Stanley Net For Quarter Is $523,100

WILMINGTON: The Stanley Warner Corporation earned a net profit of $523,100 for the first quarter ended November 28, 1953, S. H. Fabian, president, reported here last week at the company's annual stockholders' meeting. He coupled the report on earnings wtih the announcement that Stanley Warner box office receipts continue to show an upward trend.

No strictly comparable figures are available for the same period last year, Mr. Fabian said, explaining that the Stanley Warner Corporation commenced business on March 1, 1953, the date that the Warner Brothers' divorcement took effect. An upward trend at the box office continues to evidence itself, he said, comparing receipts for those theatres which were operated during the same period both this year and last.

For the first 13-week period, Mr. Fabian cited an operating profit of $1,105,200 after deducting depreciation amounting to $701,100, but before deducting income tax, contingencies and losses on sales of fixed assets. During the quarter, provision for Federal income tax was $500,000, provision for contingencies was $75,000 and the net loss on sales of fixed assets was $7,100. Gross income was put at $13,794,100.

Mr. Fabian reported 170 of the circuit's theatres have been or are being equipped with wide screen and that 100 more are to be equipped in the future. The number of theatres equipped for stereophonic sound has risen to 130, with 40 more to be added, while 210 theatres are equipped for third-dimension.

The circuit head also said the company was planning to obtain as many TV licenses as the Federal Communications Commission will allow, in line with the company's policy of diversification of interests. Another move in that direction includes the corporation's interest in Cinerama.

Crown Quits RKO Post to Head Moulin Productions

Alfred W. Crown has resigned as head of RKO Radio's foreign department, effective January 31, to assume the presidency of Moulin Productions Inc., it was announced Wednesday. Mr. Crown was named president of Moulin by David Stillman and Eliot Hyman, co-chairmen of the board. A general expansion of the company's production program will take effect as soon as Mr. Crown joins Moulin, Mr. Stillman said. Moulin also will build a television department to handle the release of film properties owned or controlled by the company. Mr. Crown joined RKO in October, 1952, after having been vice-president in charge of sales for Samuel Goldwyn Productions, which he joined in 1946. He has been in the industry 23 years.

BOOK REVIEWS

FILM AND THE DIRECTOR, by Don Livingston, a professional discussion of the making of motion pictures. 208 pages, with bibliography and index, illustrated. Cloth. The Macmillan Company, New York, $4.50.

This compact and admirably printed heavy little book is primarily of vocational interest. The author, Don Livingston, is a director with some sixty pictures, none apparently mentioned, in his experience. It is modestly done with the prefaced observation that no book can teach one to be a director, but that it "can only explain basic principles and outline some of the problems." It does that, in decidedly competent simplicity.

It is abundantly illustrated with graphs, photographs and analytical presentations. There is much primary information, even into the lingo and nomenclature of the studio's range of crafts.

This book can be of service among the many ramifications of the industry which do not understand each other. It can inform a lot of glib commentators and critics to the improvement of their "experting." It is also laden with information for the "long hair" school and for ambitious young persons with a design on a picture-making career. It appears in this year of technological revolutions with some inevitable limitations in that it cannot explore the multiplicity of new problems in the tangle of media from 3-D to CinemaScope.—*T.R.*

MOTION PICTURES, 1894-1912—Catalogue of copyrighted motion pictures for that period as evidenced by the paper prints filed for protection before copyright specifically extended to films. Published by the Library of Congress, Washington D. C. and for sale by the Register of Copyrights. $2.00.

This listing has been rescued from the dusty files of the Library of Congress by Howard Lamarr Walls, who may be properly called the author. His researches were conducted when he was a member of the staff of the Library. He is now connected with the Academy of Motion Picture Arts and Sciences.

This is an archive of important service to the student of the history and evolution of the motion picture. It has reminiscence value to the surviving pioneers. It may also help to clarify some of the conflicting claims of pioneers, real and alleged, concerning priorities. It is a scholar's record.

The listings start with the registration of the "Edison Kinetoscopic Record of a Sneeze." That was of course the historic sneeze of Fred Ott, an Edison mechanic at West Orange who posed for the Edison camera in 1889. The last entry is "The Feast of Belshazzar," January 3, 1913.

This together with prior and current cataloguing from the Library, completes as nearly as may be the inventory of picture production in the United States through the whole history of the industry. That is a record unparalleled in any art or industry.

Texas Owner Wins Trust Suit Appeal

The U.S. District Court in Dallas was in error when it gave an instructed verdict in favor of the defendants in the anti-trust case brought by Texas exhibitor I. B. Adelman against eight major distributors the U.S. Court of Appeals in New Orleans ruled this week.

Mr. Adelman, who operates the Delman Theatres in Houston and Dallas, had alleged conspiracy to prevent him from obtaining first-run product. At the trial in Dallas, the court ruled that there was insufficient evidence to warrant giving the case to the jury and dismissed the charges against the distributors and Interstate Circuit and Texas Consolidated Theatres.

The New Orleans Circuit Court, on appeal, however, expressed the opinion that the evidence was amply sufficient "as to some of the defendants to warrant submission to the jury of the controversial issues of fact presented by the pleadings." The Circuit Court stated that it believed the Dallas court committed "prejudicial errors" in excluding the judgments of the U.S. vs. Paramount case in the hearings.

"It was found and adjudged," the Circuit Court ruled, "that the eight distributor defendants, which were the same as the eight distributor defendants named in this suit, had engaged in a nationwide conspiracy to establish uniform systems of runs, clearances and admission prices . . . in order to protect their first-run licensees from competition."

In this connection, the Circuit court said, "we conclude that the excluded judgments should have been admitted and the jury fully instructed as to the issues therein determined. Also the scope and effect of these judgments on the issues presented should have been explained to the jury by the court.

The Circuit Court, while reversing the judgment in regard to the distributor defendants and sending the action back for re-trial, affirmed the dismissal of Interstate and Consolidated as defendants.

Add Seven TV Stations To Long Lines Network

Seven more television stations have been connected to the Bell Telephone System's nationwide network of television facilities.

They are KOA-TV, Denver; WROL-TV and WTSK-TV, Knoxville; WOSH, Oshkosh, Wisc.; WSTV, Steubenville, O.; WDAN-TV, Danville, Ill., and KWTV, Oklahoma City. The Knoxville, Oshkosh and Steubenville stations were the first to be connected for network service in their respective cities, while KOA is Denver's fourth TV station.

Network television service has now been extended to 246 stations in 152 cities in the United States, it was stated.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

IRVING ALLEN and A. R. Broccoli, partners in Warwick Productions, whose films are financed and released by Columbia, foresee a day, already here in their own scheme of things, when the producer will regard the wide world as his subject and his market, and they like what they foresee.

See No Gloom Ahead for Those Taking Wide View

Here for a short stay after producing three features abroad, and before going back to produce three more, the partners took the press into their noontime confidence the other day and spread their quite interesting cards on a Brown Derby table. They quoted impressive statistics in support of their operational policies and their expectations. They see no gloom ahead for anybody in the picture business who takes the long, wide view.

The Allen-Broccoli statistics concerning the proportion of the American industry's income from exhibition abroad were somewhat higher than those quoted the next day by Eric Johnston, MPAA president, but they were speaking as independents and on their own authority. They said it is running about 60 percent and may rise to 70 percent, whereas the Johnston figure was between 43 percent and 44 percent. The figures are not irreconcilable, circumstancially.

In a more exact presentation of statistical information they said their production known on this side as "Paratrooper," and elsewhere as "The Red Beret," had recouped its entire production cost in the British market alone before opening in the United States, and that experiences of this kind need not be unusual if there are proper planning and production quality.

Cite Proper Planning As Essential Factor

In the case of "Paratrooper" the producers had Alan Ladd as principal star, supported by an accomplished British cast, and they had the full cooperation of the British in filming parachute training and battle action. This is what they refer to as proper planning, and another of their productions, "The Cockleshell Heroes," concerning the British Marines, is planned similarly.

Warwick does its producing abroad both to obtain genuine backgrounds for the stories of world interest in which the company specializes, and to take advantage of governmental subsidies, but it doesn't actually use overseas studios, in the normal sense of using studio stages for production purposes. Nearly all of "Paratrooper" was shot out of doors, as befits an outdoor subject, and the same was true of the company's forthcoming "Hell Below Zero," a whaling story filmed in the Antarctic, and of "The Black Knight," an action story of the King Arthur period.



Irving Allen, left, and A. R. Broccoli, in Hollywood.

It's the Allen-Broccoli view that the outdoor action picture, dealing with a subject of substance and vitality, is the most popular and profitable kind of product, throughout the world, that has been devised to date. They say they intend to make no other kind.

Their plans for the pictures now on their production schedule reflect their worldwide views. "Cockleshell Heroes" is to be shot in England, France and at Gibraltar. "Prize of Gold" is to be filmed in England and Germany. Another is to be produced in and around Greenland.

Warwick is an English company, the Warwick partners have become British residents, which is an advantage to the company when it gets around to obtaining work permits (two to a picture) for American talent such as Alan Ladd in the interests of world box office, and it has no declared limitations as to realm of subject matter or productional operations, save only that both be global. They prescribe global thinking and global operation for the whole of the industry as of the present and the predictable future.

THIS WEEK IN PRODUCTION:

STARTED (4)

COLUMBIA
Killer Wore a Badge
Gunslinger (Technicolor)

20TH-FOX
Gambler from Natchez (Panoramic Prod.; Technicolor)

U-I
Dawn at Socorro (Technicolor)

COMPLETED (2)

RKO
Four Desperate Men (Bogeaus; Eastman)

WARNER
High and Mighty (Wayne-Fellows; CinemaScope; WarnerColor)

SHOOTING (18)

COLUMBIA
Human Beast
Waterfront

MGM
Brigadoon (CinemaScope; Ansco color)
Student Prince (CinemaScope; Ansco color)
Bride for Seven Brothers (CinemaScope; Eastman color)
Beau Brummell (Eastman color)

PARAMOUNT
Rear Window (Technicolor)
Bridges at Toko-Ri (Eastman color)

RKO
Big Rainbow (Technicolor)
Susan Slept Here (Technicolor)

REPUBLIC
Tovor (Dudley Prod.)

20TH-FOX
Garden of Evil (CinemaScope; Technicolor)
Raid (Panoramic Prod.; Technicolor)

U-I
Black Shield of Falworth (CinemaScope; Technicolor)
Sign of the Pagan (CinemaScope; Technicolor)

WARNER
Lucky Me (CinemaScope; WarnerColor)
Star Is Born (CinemaScope; WarnerColor)
Talisman (CinemaScope; WarnerColor)

FOUR PICTURES were started during the week, and two others were completed, as to camera work, and sent to the film editors. Fred MacMurray and Phil Carey are the top players in "The Killer Wore a Badge," Columbia, which Jules Schermer is producing, with Richard Quine directing.

"Gunslinger," Columbia, Technicolor, has Dana Andrews, Donna Reed and Dianne Foster in lead roles. Harry Joe Brown is producing, with Al Werker directing.

"The Gambler from Natchez," Technicolor, is being produced by Leonard Goldstein, head of Panoramic Productions, for 20th Century-Fox release. It has Dale Robertson, Debra Paget, Kevin McCarthy and Thomas Gomez in the cast directed by Henry Levin.

"Dawn at Socorro," Technicolor, was started by Universal-International, William Alland producing, and with George Sherman directing a cast that includes Rory Calhoun, Piper Laurie, David Brian, Rita Gam, George Dolenz and, among others, the provocatively publicized Sara Shane.

Cooper to Do "Boone"

HOLLYWOOD: With Gary Cooper starring in the title role, "Daniel Boone," a picture based on the career of the famous American frontiersman, will be produced by Milton Sperling's United States Pictures for Warner Bros., it has been announced by Jack L. Warner. The adventure drama will be produced in CinemaScope and color.

Senate Unit To Decide on Film Study

WASHINGTON: The Senate Small Business Committee probably will decide in the next week or 10 days whether it should continue to keep an eye on film industry trade practices. Committee officials said last week they thought most members would feel the Committee already had devoted enough time to the industry and that Committee energies should now be turned to other fields.

A sub-committee headed by Sen. Schoeppel (R., Kans.) held hearings last year on trade practices and submitted a report in August. Last fall it asked the Justice Department for a progress report on sub-committee recommendations, and last week Sen. Schoeppel released the Department's answer.

Asked whether this wound up the sub-committee's work in the film field, Sen. Schoeppel said the committee's agenda for the coming year would be mapped out at a meeting in the near future and that he would not predict in advance what decision would be made.

Justice Department officials expressed pleasure that Sen. Schoeppel had finally released the Department's stand. They said they felt the letter set forth in detail for the first time the Department's views on pre-release practices, and that the distributors should be in a position of knowing these views.

One department official summarized the the department's stand as follows: The Department feels that obviously all pre-releases are not illegal, as argued by some exhibitors; but on the other hand, it wants to serve notice that the distributors might be opening themselves to new anti-trust action if they extend the pre-release practice too widely.

Nevertheless, Abram F. Myers, Allied States general counsel, declared that the letter "does nothing to dissipate the fog that is slowly enveloping Washington." Mr. Myers said that from the letter, "I do not know whether the Department of Justice thinks pre-releases are unlawful or not. I cannot get disturbed about the letter because it apparently doesn't say anything or mean anything."

Chicago Tax Collections Show December Increase

CHICAGO: Chicago's amusement tax figures, released this week, show $1,118,039 taken during 1953, as against $1,044,414 during 1952. December theatre collections show $108,789, against $95,987 in the same month of 1952. Fewer theatres operated in 1953; so the conclusion of city reporters is that the increase is the result of higher prices for CinemaScope, 3-D, Cinerama, and greater attendance and/or higher prices because of a great number of popular pictures.

Goldwyn's "Best Years" in Big Washington Premiere

An invitational black-tie opening of Samuel Goldwyn's reissued RKO Radio release, "The Best Years of Our Lives" will bring out the highest level government and diplomatic personalities at its Washington opening, February 3, in the Keith's Theatre. The White House Correspondents' Association is sponsoring. At least two of the film's stars, Teresa Wright and Harold Russel, are expected to attend. Some of those who have accepted invitations are Secretary of the Treasury George C. Humphrey, Defense Secretary Charles E. Wilson, Governor Sherman Adams, Associate Supreme Court Justices Sherman Minton, Stanley Reed, William Douglas; Speaker of the House Joseph W. Martin, Jr., Minority Leader Sam Rayburn, and many others.

Tax Revenue Reported Off

WASHINGTON: Federal general admission tax collections from July through November, 1953, ran about 7.4 per cent behind the like 1952 period, The Internal Revenue Service has reported.

The figures are not strictly comparable, however, due to a switch in July, 1953, from a monthly to a quarterly reporting require-

The Service said that in the fiscal year which started July 1, general admission tax collections through November amounted to $135,887,000, compared to $146,669,000 in the earlier year.

November, 1953, collections amounted to $55,073,000, compared to $25,007,000 in November 1952, the Service said. However, this comparison is completely meaningless, since very large amounts were reported in November this year which actually were collected in August, September and October. In 1952, reporting was on a monthly basis.

Columbia Executives Use Stock Options

WASHINGTON: Columbia Pictures executives have exercised common stock options under which a total of 34,735 shares were issued by the company, the Securities and Exchange Commission has been informed.

Columbia reported that during the month of December, common stock under option agreements went to A. Schneider, vice-president and treasurer; A. Montague, vice-president; Joseph A. McConville, vice-president; and Irving Briskin, production executive.

The company reported that as of December 31, 1953, before giving effect to the 2½ per cent common stock dividend payable January 19, there were 740,948 shares outstanding. The payment of the stock dividend, it was added, will bring the number of outstanding shares to 759,472, which compares with 688,988 shares outstanding as of June 27, 1953.

See Merger Of Universal And Decca

Reports were circulated in New York this week that a merger of Universal Pictures with Decca Records will be proposed and adopted at the annual meeting of Universal stockholders in March as Decca last Friday offered 145,842 shares of its stock in exchange for Universal stock in ratio of two shares of Decca for one of Universal.

If the full tenders of Universal stock are received, the additional 72,921 shares which Decca would then hold would give it 66.88 per cent of the 1,006,260 shares of Universal common outstanding.

Inasmuch as a merger of Universal with Decca must be approved by 66⅔ per cent of the outstanding stock Decca would be in a position to approve the merger without support from any other stockholders.

As of December 31 Decca owned 600,075 shares of Universal common, or 59.6 per cent. The offer to exchange the 145,842 shares of Decca's authorized but unissued capital stock for Universal's common at a two-for-one ratio will expire February 8. Tenders received until January 27, Decca said, if calling for more Decca stock than is available, will be pro-rated and no tenders will be accepted thereafter.

If tenders received to January 27 do not call for more Decca stock than is available, all will be accepted and tenders received thereafter will be accepted on a first-come, first-served basis, Decca said. Guaranty Trust Company is the exchange agent.

Universal common, which has been in good demand on the New York Stock Exchange for many weeks, is selling at 19 and a fraction per share. Decca is selling at 10 and a fraction.

Will Defy Ad Code on U.A. "Act of Love"

The text of a letter written to Eric Johnston, president of the Motion Picture Association of America, has been made public by Max Youngstein, United Artists vice-president, in which he charged that the industry Advertising Code Administration has unfairly discriminated against the company in disapproving advertising material for Benagoss Productions' "Act of Love." The picture has been granted a Production Code seal but some of its advertising material prepared for the film has been rejected. Myer Beck, representative of Benagoss, said the company is "taking an official position of defying the Advertising Code Administration's position on several of its ads." Mr. Youngstein's letter to Mr. Johnston expressed the opinion that "a different yardstick is being used with respect to our (U.A.'s) advertising than is being applied to other companies." The letter proceeds to cite examples of approved advertising alleged to be in the same vein as that disapproved for "Act of Love."

People in The News

MYER P. BECK has concluded an agreement to represent the newly-formed Stanley Kramer Pictures Corp. as eastern publicity and advertising director, it was announced by STANLEY KRAMER.

MORT BLUMENSTOCK, Warner Bros. advertising and publicity vice-president, arrived in New York from the coast last weekend for home offices conferences on forthcoming product.

EDWARD C. DOWDEN, assistant to ERNEST EMERLING, advertising and publicity director of Loew's Theatres, has been made a member of the Society of Silurians, an honorary newspaper society.

HARNETT SHAPIRO, head of Allied Artists studio legal department, for the past 10 years, has resigned to accept a post with Hecht-Lancaster Productions.

GEORGE SCHWARTZ, executive officer for the past 10 years of the Goldwurm-Schwartz organization, theatre operators, has resigned. He will announce his plans shortly.

OTIS W. MURRAY has been named vice-president of Pathe Laboratories' west coast plant. He was formerly vice-president and general manager of Color Corporation of America.

L. E. COOLEY, SR., veteran in screen manufacturing, has joined the Raystone Screen Corp. as midwest representative.

HERBERT T. BLASS, former salesman for Warner Bros. in Minneapolis, has been promoted to branch manager in Des Moines. He replaces LEON MENDELSON, resigned.

Drive-in Men Meet Feb. 2

Approximately 250 drive-in operators already have registered for the first convention of the National Allied Drive-in Theatre Association scheduled for the Netherlands Plaza Hotel, Cincinnati, Febuary 2-4, according to Wilbur Snaper, Allied president.

Ruben Shor, of Cincinnati, and Robert Wile, of Columbus, are co-chairmen of the convention, which is being held concurrent with the annual convention of the Independent Theatre Owners of Ohio, of which group Mr. Wile is secretary.

It is planned to devote a full day to a discussion of film problems and another day to a symposium on equipment. It is understood that space for equipment exhibits has been sold out. Other topics on the agenda are new methods of operation, advertisting methods adapted to the present market, trade practices as they apply to booking, buying, availability, prints and clearances; advanced techniques in concession management and ways to increase box office receipts. Among the speakers will be Herbert Barnett, president of the Society of Motion Picture and Television Engineeers.

Following the convention, the Allied board will hold its annual meeting, February 5 and 6.

Buffalo Variety Heart Award to Marvin Jacobs

Marvin Jacobs received a special Heart Award from the Buffalo Variety, Tent 7, last week in that city. The award was a highlight of installation ceremonies at the Hotel Statler. The new officers are Billy Keaton, chief barker; Mr. Jacobs, first assistant; Arthur Krolick, second assistant; Robert Hayman, dough guy; W. E. J. Martin, secretary. New directors are Harry L. Berkson, Robert Boasberg, David Cheskin, Jack Chinell, Ben L. Kulick, and Manford Pickrell. Myron Gross was arrangements committee chairman, assisted by Dewey Michaels, Murray Whiteman, David Miller, and Mr. Chinell.

Name Spyros S. Skouras Brotherhood Chairman

Spyros S. Skouras, executive vice-president of the Skouras Theatres Corp., has accepted the chairmanship of the National Exhibitors Committee for the motion picture industry's 1954 Brotherhood Week campaign, it was announced this week by Emanuel Frisch, national chairman of the film industry drive. The motion picture industry campaign will be highlighted by a Brotherhood Dinner at the Waldorf-Astoria Hotel Thursday evening, February 4. Brotherhood Week, sponsored by the National Conference, will be observed from Feb. 21 to Feb. 28 under the slogan of "Let's Get Together for Brotherhood."

Producer Nat Holt Leaves Paramount

Nat Holt, whose company produced nine pictures the past three years for Paramount release, is leaving the studio. He said last week: "I feel that I would like to develop my production plans along other lines. It will give me a greater opportunity to study more carefully the present trends in our business." The company said in a statement Mr. Holt's record was good, his pictures an asset, and that all had made money. It added it was agreeing with reluctance to Mr. Holt's cancellation of contract, which called for two more pictures.

Will Direct Crusade for Freedom

Barney Balaban, president of Paramount Pictures, is New York State chairman of the Crusade for Freedom. He will direct the county campaign volunteeers for financing of Radio Free Europe, which broadcasts to Eastern Europe.



Barney Balaban

The programs are produced and delivered by exiles from that territory. These are educators, diplomats, journalists, artists.

National Crusade chairman Henry Ford II said of Mr. Balaban's appointment:

"Now, through the Crusade for Freedom and Radio Free Europe each of us can take a personal part in countering Communist tyranny with the most powerful weapon at our command—truth."

Mr. Balaban was a founder of the American Heritage Foundation, of which the Crusade is a project. He also organized the "Freedom Train" which toured the country during 1948 and 1949. He has a long record of participation in varied philanthropic endeavors in and of the motion picture industry, and has been cited for such activity on many occasions.

Universal Files Contracts For Feldman, Walsh

WASHINGTON: The new five-year contract of Charles J. Feldman, vice-president and general domestic sales manager of Universal Pictures, calls for a weekly salary of $1,350 for the first year, according to a company report to the Securities and Exchange Commission. Eugene F. Walsh, vice-president and treasurer, under his new three-year contract which went into effect Nov. 1, 1953, will receive $800 weekly for the first year, $900 the second year, and $1,000 the third. Thereafter, according to the contract, Mr. Walsh agrees to render his services in a consultative capacity for a period of five years, beginning Nov. 1, 1956, when he will be paid $9,360 per year, payable at $180 per week.

Cleveland Exhibitor Unit Reelects Schwartz

The Cleveland Motion Picture Exhibitors Association has reelected Ernest Schwartz president, secretary and general manager. This will be his 20th year in that position. Also reelected by acclamation were Ted Vermes, treasurer, and all directors. The meeting was preceded by a luncheon.

The National Spotlight

ALBANY

Freezing weather and heavy snow adversely affected grosses in the northern New York zone and in the more immediate Albany area. However, there were exceptions. The Strand, for instance, did surprising business with "His Majesty O'Keefe," after enjoying such a big week with "Hondo" that the 3-D release was moved to the Ritz. . . . There are now 22 CinemaScope installations in the exchange territory. . . . Fabian, which equipped one house each in Albany, Schenectady and Troy, may add the Cohoes in Cohoes to the list. Total for that circuit is approximately 18. . . . The chain's Grand in Albany is to have a new wide screen. . . . Visitors included: Martin Moskowitz, Empire State division manager for 20th Century-Fox; Louis W. Schine, Schine Circuit; Gus Lampe and William Graham, Schine Hotels; Sid Kulick, Bell Film Exchange, New York. . . . Unfavorable weather held the attendance to approximately 1450 for the two nights of the Eastern Intersectional AAU boxing championships, but the Variety Club made a profit for its Camp Thacher.

ATLANTA

Jim Wilbanks, formerly with major exchanges in Atlanta, was in for a visit with friends. . . . Jack Lancaster, son of Mrs. Rose Lancaster, Astor Pictures, is back home after four years in the Marine Corps in Florida. . . . It's a happy birthday to President Arthur C. Bromberg of Monogram Southern Exchanges. . . . Jack Covel, president, Crown Pictures, Hollywood, was in for a visit with President Ed Stevens, Stevens Pictures. . . . R. G. Kranze, United Artists general manager, is back in the home office after a vacation spent in Florida. . . . The Varsity drive-in, Tuscaloosa, Ala., will only open Friday, Saturday and Sunday until spring. . . . Walter Morris, theatre owner, Knoxville, Tenn., is back there after spending a vacation in Charlotte, N. C., where he was formerly manager of the Broadway theatre. . . . Wallace Smith, former manager of the Brookhaven theatre, Brookhaven, Ga., was in with friends. . . . Sam and Morris Gaspin have purchased several lots in Savannah, Ga., for a new drive-in.

BOSTON

Despite the worst snowstorm of the season, with drifts piled high on the city streets, "His Majesty O'Keefe," playing the only new first run program downtown, did a fabulous business at the twin Paramount and Fenway theatres. It played two weeks. . . . Joan Fontaine and her husband Collier Young, star and producer, respectively, of "The Bigamist," arrived in town for press and radio interviews. The film opened January 22 at the Paramount and Fenway theatres. . . . Harold Wiesenthal of Arlan Pictures made a rush visit from New York to huddle with his New England representative, Joe Levine, of Embassy Pictures. . . . The Boston Globe is sponsoring its own promotion on "Hamlet," set for a return engagement at the Kenmore theatre. The daily paper has set up a screening for 450 high school editors in Greater Boston and is offering cash prizes for the best reviews of the film.

BUFFALO

Welden Waters has been transferred from the Wheeling, W. Va. office of the Dipson Theatres circuit to the home office in Batavia, N. Y. to assist in buying and booking. . . . Richard T. Kemper, zone manager, Dipson Theatres and resident manager, Erlanger, Buffalo, has been elected vice-commodore of the Buffalo Launch Club. . . . The FCC has refused to let WBUF-TV intervene in hearings on proposed assignment of Channel 2 in Buffalo. WBUF-TV had claimed that it faced serious economic harm from early action on Channel 2. . . . In spite of the fact that both are over 20 years old, the dual bill at the Paramount—"Public Enemy" and "Little Caesar"—attracted the first long line at the box office in many, many moons—on opening day and continued to do outstanding business all week. . . . The next CinemaScope attraction in the Buffalo Center will be "The Command," the first WB production in the new projection process. . . . Sylvania Electric Products, Inc., intends to place a sampling of color television sets produced in Buffalo in the hands of distributors by March. . . . George Jessel made a big hit as MC at the annual March of Dimes sports dinner in the Hotel Statler the other evening.

WHEN AND WHERE

January 27: Mid-winter convention and board meeting, Virginia Motion Picture Theatre Association, Jefferson Hotel, Richmond.

February 2-4: National Allied Drive-in Theatre Association convention, Netherlands-Plaza Hotel, Cincinnati, Ohio

February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

March 9-10: Annual convention, Allied Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

CHICAGO

Tom Sullivan, executive vice-president of the International Popcorn Association, became the father of his fifth child, and fourth girl, last week. . . . Van A. Nomikos, Chicago exhibitor and vice-president of Allied Theatres of Illinois, will act as chairman of the Panegyous, a Greek celebration, at the Civic Opera House Jan. 26. The event is sponsored by Queen Frederika of Greece. . . . Ben Levy, formerly on the staff at Eitel's Palace, has moved to the B. & K. State Lake. . . . Charles H. Percy, Bell and Howell vice-president, has been chosen state chairman of Brotherhood Week under the auspices of the National Conference of Christians and Jews. . . . Chicago will be the hub of motion picture publicity and public relations during the next few weeks, with James Stewart, Guy Madison, and other film personalities here to plug their latest pictures.

CINCINNATI

First run showings continue to be the rule in the local suburbans, with MGM's "Julius Caesar" in its third consecutive week at the Hyde Park Art theatre, operated by Vance Schwartz of Distinctive Theatres, Inc. On occasion, some of the newspaper advertising by suburban theatres equals, if not exceeds, the display lineage used by the first runs. . . . Eugene Tunick, until recently operating the Tunick Releasing Co. and formerly manager for the Lippert and other branches, has given up the motion picture industry and now is associated with a local travel service organization. . . . Charles Bower, manager of the Chakeres Fairbanks, in Springfield, Ohio, has been named assistant to Jack Frazer, manager of the Gloria theatre, in Urbana, Ohio, a Chakeres unit. Perry Shinas, of the Fairbanks, has been appointed manager of that house to fill the vacancy caused by the transfer. . . . M. K. Murphy, of Cumberland, Ky., has taken over the operation of the Corlee theatre there, formerly operated by L. P. Corder, who will continue with the Cumberland Drive-in theatre.

CLEVELAND

Irwin Pollard, Republic branch manager here the past five years, has resigned and is succeeded by Jules Livingston, former

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local Republic salesman and more recently manager of the company's branches in New Haven and St. Louis. . . . Harold Minsky, Paramount division manager, held a 2-day branch sales meeting here involving salesmen and bookers. . . . Harry Buxbaum, Paramount branch manager, is named distributor chairman for Brotherhood Week in this area. . . . Horace Adams, drive-in circuit owner, is negotiating for the purchase of the Bay Meadows Jockey Club of San Mateo, Calif. . . . John Selby, Selby Industries, Inc., announces his company is making a new type tilted, curved towers for drive-ins and also steel beams to widen existing towers. . . . Ernest Schwartz was elected president of the Cleveland Motion Picture Exhibitors Asociation for the 20th succesive year at the annual meeting held this week. Also re-elected by acclamation were Ted Vermes, treasurer and all board members. . . . Earl Scherffius, resigned manager of the Blue Water drive-in, Port Huron, Mich., a unit of the Herbert Ochs circuit, is now taking his master degree in city management at the University of Kentucky in Lexington.

COLUMBUS

Robert Wile, secretary of the Independent Theatre Owners of Ohio, announced that the association has withdrawn its protest against increased film carrier rates charged by Leonard Albrecht and E. S. Johnson in the Cleveland exchange area. However, the association will press its objections to upped rates now being charged by Film Transit Co. of Cleveland, Wile said. . . . Nat Wolfe of Cleveland purchased the Columbia, Portsmouth, Ohio, from Stanley Warner Theatres, operators of the Laroy and Lyric. James Tracy will continue as manager of the Columbia. . . . Local theatre and radio circles were shocked by the death of Joe Dobbins, 37, in a plane crash near Knightstown, Indiana. Dobbins, who conducted a disc jockey show over WCOL, was well-known in entertainment circles here. During the war he served with the public relations division of Fifth Service Command Headquarters and was personal announcer for Red Skelton on a war bond drive.

DENVER

Norman Probstein, owner of the New State, and Nancy Miller, Denver, were married, and will make their home in St. Louis, where Probstein is vice-president of the Congress hotel. . . . George McCool, United Artists booker and office manager, is not only celebrating his 46th year in the film business, but also his 20th year with United Artists, 14 of them here under seven branch managers. . . . Mrs. Otto Weddenfeld has bought the Zala, Madrid, Neb., from the E. J. Tuey estate. . . . Allied Rocky Mountain Independent Theatres has scheduled a directors' meeting for Jan. 27. . . . C. L. Robinette, 20th-Fox salesman, resigned and left for New York to confer with another company concerning an assignment. . . . Vic Love, United Film representative, is opening an advertising agency, specializing in motion picture and television accounts. He will publicize the five Lee drive-ins in the state. . . . Robt. Demshki, Longmont, Colo., city manager for Fox Inter-Mountain Theatres, and Sharon Feldman, cashier at the Denver, will be married this summer, they have announced.

RETIREMENT—AFTER 49 YEARS

BOSTON: **After 49 years in the theatre industry in New England, Joe Cifre is retiring. As of January 1, he has sold his business to his three employees, Dave Fox, Art Porter and Mack Paul and by the end of the month he and Mrs. Cifre will be settled permanently in Coral Gables, Florida. His career began in 1904 when he worked in his father's Nickelodeon in Boston. In 1911 he joined Local 182 and is still a member. In 1935 he organized his own independent theatre equipment company, Joe Cifre, Inc., and took over the New England franchise for Motiograph projectors and equipment. He is a past chief barker of the Variety Club of New England and is well known for his many charitable endeavors. He is one of the founders of the Jimmy Fund and the Movies-for-Shut-ins and has played an important part in many extra-curricular charity activities. The Variety Club of New England honored him at a farewell party Sunday evening.**



JOE CIFRE, at a 1949 testimonial marking his many charitable activities.

DES MOINES

Mrs. Mattie Lou Canender-Miller of Greeley, Colo., mother of the late Glenn Miller, was among the guests of Clarinda at the Glenn Miller day there last week. . . . Notice of a merger between the Marshalltown Theatre Corp. and the Singer Waterloo Corp. of Waterloo has been filed. The new company will be called the Davenport Orpheum, Inc. . . . Bev Mahon, owner of the Holland theatre at Pella, was host to the Rotary club at a showing of "The Gift." . . . James N. Greene, formerly of Mason City, has been named manager of the Princess at Eagle Grove. The Princess is a Central State house. . . . The Colonial theatre at Hamburg has reopened following a period of extensive remodeling. Improvements include a wide screen, new seats, a cry room and new rest rooms. . . . Also reopened is the Sidney Theatre at Sidney. . . . The mayor and city council of Clinton have made history in this day of high taxes by deliberately cutting one form of taxation. The city formerly had a tax of 13 cents a seat on theatres there. The tax annually yielded $291.98 from Clinton's three houses, the Capitol, Rialto and Lyons. Under a new tax schedule, the three theatres now pay only $200 in city seat taxes.

DETROIT

Charles Dietz, MGM publicist, did the marquee at the Adams for "Knights of the Round Table"—translucent white letters on a black background, lit from behind and surrounded by rows of flashing bulbs. . . . Sidney Moss, who built the Van Dyke and leased it to Midwest for the last ten years, has picked up the lease and will operate it himself. . . . The Michigan will show the first western CinemaScope, "The Command," opening January 29. . . . The Cinema, scheduled to open with art pictures the first of the year, is still dark. . . . Efforts of Allied in the direction of admission tax repeal have been augmented by the Roller Skating Rink Operators. . . . "The Little Fugitive" will be handled locally by Allied Film Exchange. . . . Thomas Smale, Van Dyke projectionist, has been re-installed Worshipful Master of the Daylight Lodge F & A M. . . . Ralph Boudreau is leaving the Family theatre for a four month stay in St. Petersburg.

HARTFORD

Connecticut Police Commissioner John C. Kelly has approved the erection of a drive-in theatre at Watertown. In notices received by concerned parties, the Commissioner said he has found Fred Quatrano, the applicant, who is associated with John Sirica, Waterbury theatre operator, in the venture, a suitable person to operate the project and the location "a suitable place to operate a moving picture machine." . . . Morris Keppner and Louis Lipman of Hartford, building their first drive-in theatre, a $125,000 project, at Mansfield, plan an early Spring completion. The theatre will have capacity for 750 cars. . . . James Biondi, of the Universal-International exploitation staff, has returned to New York from Hartford. . . . William Moore has resigned as assistant manager of the E. M. Loew's theatre, Hartford. . . . Hugh J. Campbell of the Central theatre, West Hartford, and Mrs. Campbell have returned from a vacation at Orlando Beach, Fla. While passing through Daytona Beach, they met Al Schuman, formerly general manager, Hartford Theatre Circuit, and Mrs. Schuman.

INDIANAPOLIS

Two New Year's week starters, "Hondo" at Keith's and "Knights of the Round Table" at Loew's, still are going strong here. . . . The success of "Hondo" in 3-D has revived exhibitor interest in that medium. . . . Barney Brager, Republic branch manager, has returned from a sales meeting in Washington. . . . Al Thompson, North Vernon exhibitor, is vacationing in Florida with his family. . . . Trueman Rembusch is installing CinemaScope in Syndicate Theatre towns.

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(*Continued from opposite page*)
. . . Marlene Wright has replaced Jane Breeden, resigned, as contract clerk at Warner Brothers. . . . Dean Brown, manager of the Lyric, reports his new policy of playing a hillbilly stage show in place of the second feature Sundays is paying off.

JACKSONVILLE

Fred Hull, Metro branch manager, together with Charlie Turner, salesman, and Tommy Harper, exploiteer, journeyed to Miami for the multiple first-run openings of "Easy To Love," Esther Williams' newest starring vehicle, filmed at Florida's watery Cypress Gardens. . . . Sam Strathos, Jefferson theatre owner, Monticello, visited R. Cam Price, RKO branch manager. . . . Roy L. Bangs, new owner of the Florida theatre, Daytona Beach, called on Film Row for bookings. He formerly owned the Municipal theatre in Starke. . . . The resignation of Guy A. Kenimer, general manager, Florida State Theatres, was announced by Leon D. Netter, Sr., company president. Ending an active and distinguished career of 35 years in Florida show business, Mr. Kenimer "will continue to be available in an advisory capacity." . . . Frank Bell, district manager in St. Petersburg for Florida State Theatres, was here on business. James L. Cartwright, FST district manager in Daytona Beach, was another visitor on Film Row. . . . Herbert Roller, manager, Ritz theatre, Sanford, was seen about town.

KANSAS CITY

Stanley Durwood, general manager of Durwood Theatres, was elected president of the Motion Picture Association of Greater Kansas City, at the board meeting January 11. Louis Patz, division manager, National Screen, was elected first vice-president; Robert Shelton, general manager of Commonwealth Theatres, second vice-president. Reelected were William Gaddoni, MGM branch manager, secretary, and Ed Hartman, buying and booking agency owner, treasurer. . . . Elmer C. Rhoden, Jr., for several years film buyer for Commonwealth Theatres, has been given the newly created position of publicity and public relations director with the theatres. Lloyd Morris, long-time Commonwealther, for several years manager of the western division of the circuit, becomes film buyer. . . . "Knights of the Round Table" is in its fourth week at the Midland—and near an all-time record for this theatre. . . . Harold Lyon, manager of the Paramount went to Des Moines for a Tri-State meeting—the Kansas City Paramount is a Tri-State theatre. . . . "Julius Caesar" started at the Kimo January 15. . . . "Captain's Paradise" continues at the Vogue. . . . Two drive-ins continue, weekends—the Boulevard and the Heart, both at the edge of Greater Kansas City—east and west.

LOS ANGELES

The father of Bill Little, manager of the Examiner Theatre Directory, passed on. . . . Bob Benton, Sero Enterprises, back from a trip to San Francisco. . . . Jack Goldman of the Aero, Santa Monica, and his wife were in Palm Springs enjoying the desert sun. . . . Sid Linden, Rosener Theatres, was on the Row. . . . Harry Kramer, Film Row news vendor for many years, died. . . . The Allied Artists branch has under-gone a cleaning and painting job to start off the new year. . . . Jim Hollis, booker for the Western Amusement Co., was nursing injuries sustained in a traffic accident at Hollywood and Vine. . . . Southland visitors included Ben Stein, owner of the Rockne theatre in Chicago, and Leo Miner of the Miner Amusement Co., of Wisconsin. . . . Phyllis Weeks, Warner Bros. biller, returned to her desk after being ill with the virus infection. . . . The Film Row Club Board of Directors met in the Variety Club Rooms to plan a slate of new officers for the new term. . . . George Tripp, Warner Bros. salesman, off to San Diego on a business jaunt.

MEMPHIS

Construction work will start immediately on the Variety Club's Home for Convalescent Children in Memphis, M. H. Brandon, Sr., president of Memphis Variety, announced. The club and Children's Heart Association, has $62,000 on hand, $16,000 in pledges for the work. The one-story, 20-bed hospital for young rheumatic fever patients will be in operation by early summer. . . . M. A. Lightman, Sr., will be president of the new home. . . . "Miss Sadie Thompson," banned in Memphis by censors, is enjoying good crowds at Avon theatre and Sunset drive-in, both just across the Mississippi river from Memphis, in Arkansas. The picture opened there last week-end for simultaneous runs. The mayor of West Memphis welcomed the picture to town. Memphis newspapers reviewed it as they do all Memphis first runs. Memphis newspapers advertised it extensively and good business followed. . . . The picture had originally been booked at Malco in Memphis before it was banned. Malco Theatres, Inc., own Avon in West Memphis.

MIAMI

The death, on the eve of her 93d birthday of Mrs. Emma Meyer, brought the community's sympathy to her son, Sidney Meyer, co-owner of Wometco and WTVJ. The family requested memoriam contributions to charity in place of floral offerings. Pall bearers were Mitchell Wolfson, Sonny Shepherd, Stanley Stern, Mayer Spencer, O. Phillip Wolfson and Frank Rubel. . . . Ralph Puckhaber, manager of the Florida, where a fire of undetermined origin felled three firemen, had high praise for his staff and the fire department. The alacrity of his assistant, David Payne, and staff in reporting the blaze and the use of fire department auxiliary exhaust equipment, in removing the dense smoke, kept all but a few of the patrons unaware of the fire. As the theatre is on the main thoroughfare, a crowd of about 3000 gathered in the street during the excitement. . . . The Lord Tarleton Hotel was almost an annex of Hollywood recently, when the VIP's, in town for the world premiere of "The Glenn Miller Story," stopped there.

MILWAUKEE

The Oriental and Tower, owned by the Orto Theatres, are installing CinemaScope. Their booths will be completely reinstalled with the new equipment leaving nothing left of the old equipment. "The Robe" is booked for their first CinemaScope picture. . . . The Avalon and Fox Bay theatres are also installing CinemaScope, as are the Garfield, Majestic, Uptown and Paradise theatres. These eight neighborhood houses are the first to put in CinemaScope here. All eight were to play "The Robe" January 22. . . . F. J. McWilliams, Portage, left for his winter vacation in Florida in December. . . . Jack Lorentz is recuperating nicely after minor surgery. . . . Larry Seidelman, salesman at Republic Pictures here, has been promoted to branch manager in Omaha. . . . Oliver Trampe visited Iron Mountain, Mich., this week at the Martin Thomas Theatres.

MINNEAPOLIS

Herbert Blass, former salesman in southern Minnesota for Warners, has been promoted to Warner branch manager in Des Moines. . . . Mayme Navratil, operator of the theatre at New Effington, S. D., is closing the house for the month of February and will vacation in California. . . . The benefit telecast for cerebral palsy at the State theatre, originally scheduled for Feb. 13, has been postponed until March 6. . . . Sidney Deneau, home office representative, conducted a Paramount branch sales meeting. Harold Stevens, Paramount branch manager in Chicago, represented Jim Donohue, Central division manager, at the meeting. Future releases and general sales policies were discussed. . . . CinemaScope equipment and stereophonic sound have been installed in the Star at Jamestown, N. D. operated by Burr Cline, and the Dakota at Bismarck, N. D., operated by the Welworth circuit. . . . Police are investigating a break-in at the Rochester drive-in, Rochester, Minn., believed to have been committed by juveniles.

NEW ORLEANS

Rev. Father Digby will be the guest speaker at the WOMPI's February luncheon meet, advised the recently named publicity chairman, Abby M. Coguenham. . . . Floyd Murphy, owner of the Strand, Vicksburg, said they expect to resume operations in about 30 days. The damages by the tornado were not as bad as first believed. The walls weren't affected. However, debris from other buildings plummeted through the roof in many places. . . . A. L. Royal's Royal, Meridian, Miss., is being equipped for CinemaScope. The initial presentation will be "The Robe" Feb. 10. Tri-State of Memphis handled the sales. . . . Lucas Conner, Warner manager, was appointed regional chairman of "Brotherhood Week" Fund division. C. J. Briant, MGM, branch manager, was elected president of the Community Chest at a recent local Chest board meeting. . . . Rod Armand, Hollywood producer, was here to confer with Joy N. Houck, president Joy's Theatres. Howco Productions and Western Adventure Pictures, Inc. . . . Claude Bourgeois, U. A. salesman, is back in swing again after two weeks' spinal ailment.

OKLAHOMA CITY

"The Robe" is now in the third week at the Vaska theatre, in Lawton, Oklahoma. . . . The Lakeside theatre, a suburban theatre in Oklahoma City, has installed a new CinemaScope screen. . . . The Plaza theatre is now showing "Hamlet." Regular admission price is 75 cents, with special discounts for students. . . . "King of the Khyber Rifles" starts Saturday at the Criterion theatre. . . . Morris Loewenstein, president of Theatre Owners of Oklahoma, spokesman for Oklahoma movie exhibitors, thinks State Rep. Glen C. Collins' suggestion for state cen-

(*Continued on following page*)

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sorship of motion pictures is "unnecessary and premature." He made the statement after learning Collins had told the Legislative Council there should be a law against showing "morally low, lewd and obscene movies." "State censorship only garbles and confuses the situation" Loewenstein said.

OMAHA

Merchants at Lyons, Neb., arranged with exhibitor Charles Thoene to present 12 free shows on consecutive Saturday afternoons open to everyone as an attraction for residents in the trade territory. . . . Dane Clark, cast as Abe Saperstein of the Harlem Globe Trotters in "Go Man Go," and Owner Saperstein visited Omaha and Lincoln in connection with United Artists' saturation booking at nearly 200 situations in this territory. . . . Roy Casey, ex-20th-Fox cashier who went to Seattle and then Portland in the same capacity, was at his old desk in Omaha last week filling in for Dorothy Weaver, who underwent an operation. Fox officials learned he was vacationing in near-by Cherokee, Ia., and prevailed upon him to help out. . . . Exhibitors from 229 theatres in the territory signed up in the COMPO drive, chairman Don McLucas announced. He termed it a good showing, compared with 256 last year, when more theatres were operating.

PHILADELPHIA

David A. Milgram lost the lease on the Garden, West Chester, Pa. With the Milgram Circuit giving up the house, it will be renamed the New Harrison and will be operated by Iz Segall. . . . Norman Gaskill, Columbia booker, succeeds Harvey Schwartz, who resigned as office manager of the local exchange. . . . Eleven-month reports in Reading, Pa., show that amusements ticket taxes, chiefly from theatres, reversed the trend of the past several years. Reading City Treasurer said that the 11-month income was $130,729, against $128,487 for the same period in 1952. In November, the tax income was $14,541, compared to $10,881 in the same 1952 month. . . . Nick Todorov resigned as manager of the Uptown, Harrisburg, Pa., to go in business for himself, and is replaced by Charles Rubinsky, brother of Mark Rubinsky, owner of the house. . . . Thomas F. Friday, attorney for the Comerford Theatres, Inc., Scranton, Pa., was re-elected to a three-year directorate term of the Boys' Club-Big Brother Organization. . . . Cinerama at Boyd dropped the Monday and Tuesday matinees despite the fact that the holiday weeks were the most profitable the attraction has enjoyed since it opened here. . . . Eddie Emanuel, film trade paper executive here, is convalescing in Nassau.

PITTSBURGH

Rumors persist that the State theatre, Fifth Ave., downtown Pittsburgh, a second-run, double-feature house for decades, will soon go first-run to alleviate the serious booking snafu downtown, caused by extended CinemaScope runs and the conversion of the Warner, across the street from the State, to Cinerama. . . . Nearby McKeesport gets in the news this week with the reduction of the city's 10 per cent amusement tax to five per cent under the city's new Democratic Mayor, Andrew J. Jakomas. . . . Not even the season's worst weather has hurt "The Little Fugitive," "King of the Khyber Rifles" and "Knights of the Round Table," each rating a fourth week locally. . . . "Miss Sadie Thompson" also got two weeks in the Stanley, with "The Eddie Cantor Story" following the Rita Hayworth opus. . . . "The Best Years of Our Lives" returning to the Fulton where it first opened in 1946. . . . Jerry Smith, assistant Ritz manager, transferred to Loew's Dayton (O.) theatre, with Dick Purvis replacing Smith at the Ritz.



PORTLAND

Business continues to be on the upgrade at all first run houses. Regular admission prices have become a novelty here with most spots having CinemaScope or 3-D. . . . 300 business women are to attend a breakfast screening of "Forever Female" next week. . . . National Screen Service's new local manager, Harry Lewis, is getting settled here now that his family has finally joined him. . . . Evergreen vice-president, William Thedford, here to confer with Oregon district manager Russ Brown. . . . Ditto J. Walter Bantau of National Theatres in L. A. . . . Paramount branch manager and staff are off to Seattle for regional sales meet. . . . Stereophonic sound and Astrolite screen now installed in the Liberty theatre. . . . Hamrick's Roxy has installed a wide Magnascopic screen. . . . J. J. Parker's United Artists also has installed wide screen equipment. . . . Todd Blake, new assistant manager of the Oriental theatre is noted for his fictional writing. . . . Jack Matlack, ex-J. J. Parker Chain executive, has been appointed general manager of the 1954 Home Show. . . . Jack Braxton appointed manager of the Bagdad theatre.

PROVIDENCE

Going into its second week at the RKO Albee, "Hondo" was drawing good houses. . . . "Beneath the 12-Mile Reef" held for a second week at the Majestic, where it headed an all-CinemaScope program, which included cartoons and "Vesuvius Express." . . . Alan Ladd in "Paratrooper" drew better than satisfactory crowds at the Strand. . . . The Avon Cinema, East side art house, has been packing them in since New Year's Eve with Alec Guinness in "The Captain's Paradise." . . . "Ice-Capades," which drew a total of 101,000 viewers when it played the R. I. Auditorium last winter for 18 performances, is slated to return to the Arena for a limited 13-performance engagement. . . . Neighborhood houses, anticipating even a better year in 1954 than last year, are making an excellent start by offering "twin bills" that, in some situations, are drawing capacity crowds. . . . The Darlton, just across the city line in Pawtucket, recently installed a new giant panoramic screen.

TORONTO

The Communion Breakfast of the Toronto entertainment community will take place on Jan. 31. Mass will take place at St. Michael's Cathedral and breakfast will follow in the King Edward Hotel. Special committees are arranging for breakfasts in other cities in Canada. . . . Sales of TV receiving sets in Canada jumped 163 per cent in the first ten months of 1953. There were 313,633 units sold in 1953 as against 119,271 in the same period in 1952. . . . Kenneth Winckles and John Davis of the Rank Organization expected in Canada during the latter part of January, while Leslie Allen of Cardinal Films has winged his way to Europe. Rome, London and Paris are included in his itinerary. . . . David Krowchuk of Niagara Falls, Ont., succeeded Gerald W. Mooney as assistant to Fred Jackson, manager of Loew's, London. Mooney is now manager of Loew's Uptown, Toronto. . . . Mr. and Mrs. N. Berge of the Nix, Rose Valley, Sask., entertained 747 district youngsters, showing them "Anne of Green Gables" and giving each a bag of popcorn to increase their enjoyment.

VANCOUVER

Herb Stevenson, president of Trans-West, Theatres, Ltd., which operates two theatres at Prince George, in Northern British Columbia, and is building an ozoner near the town, was on Film Row. He was returning from a Seattle vacation. He reports that the drive-in will be ready for spring business in spite of zero and heavy snows up there. . . . Film Row now has a female shipper. Frances Coombs replaced Tom Backus, Jr., as JARO shipper. . . . New head usherette at the Vogue is Eileen Sambad, who succeeds Betty Lipsack, now in the ticket booth. . . . Jimmy Patterson, 20th-Fox manager, is having trouble finding himself a booker to replace Bob Billings, who moved to UA. Jimmy is doubling in brass until he gets help. . . . Dr. Paul Kowalishik has purchased the Roxy in Canora, Saskatchewan, as well as the unfinished drive-in near the town, from Regal Amusements, Regina. . . . Imports are taking plenty of playing time from Hollywood pictures in this area. . . . Frank Gow, Famous Players' district manager, bedded with flu. . . . Jake Jacobson, vice-president of International IATSE projectionists, is here for a look-see into the projectionists and Famous Players wage scale troubles. . . . The City of Vancouver is taking court action to acquire the 450-seat Star theatre. They need it for a new jail.

WASHINGTON

The Motion Picture Association will have a special showing of "The Glenn Miller Story" for the Air Force. . . . Dr. Charles W. Lowry, Variety Club chaplain, spoke January 13 over Station WMAL-TV, on "Free Man Faces Communism." . . . Bill Gallagher, of the Modern Talking Picture Service, was speaker at the Washington Film Council meeting. . . . Newest member of the Variety Club, approved by the membership committee, is William McManus, vice-president of the Chesapeake and Potomac Telephone Co. . . . Fritz Goldschmidt, who is back from a service post, is now on the sales staff of 20th Century-Fox. . . . Nate Shor, booker at Universal, will be married in April. . . . The Variety Club's first Board of Governors meeting for 1954 has been changed to February 1, making it a combined January-February meeting. It will be held in the Executive Room of the Willard Hotel.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20. product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS

Paramount

HOUDINI: Tony Curtis, Janet Leigh—Has just the right elements for popular entertainment. People were talking about wanting to see it before it arrived. Good business. Played Tuesday, Wednesday, Thursday, December 29, 30, 31.—Elaine S. George. Star Theatre, Heppner, Ore.

HOUDINI: Tony Curtis, Janet Leigh—Very good. Can't expect too much business this time of year! Thanks to Paramount, our box office receipts are holding up better than usual. I notice where some exhibitors kick about Paramount pictures, but they always come through for us. Played Sunday, December 13.—Marcella Smith, Venton, McArthur, Ohio.

PONY EXPRESS: Charlton Heston, Rhonda Fleming—Played this one late. Had a fair crowd Sunday night; snowstorm on Monday night. This is a good outdoor picture. Play it. Played Sunday, Monday, December 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

SHANE: Alan Ladd, Jean Arthur—This gave a boost to the worst December business on record. Many people came to see it again. Played Sunday, Monday, Tuesday, December 27, 28, 29.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

SHANE: Alan Ladd, Jean Arthur—Excellent. Played for one week and business good. Very good photography and story—a new kind of western movie which the patrons like. Very good acting on the part of Alan Ladd, Van Heflin and Jack Palance. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, November 23, 24, 25, 26, 27, 28.—Y. Legault, Regent Theatre Hawkesbury Ont., Canada.

SON OF PALEFACE: Bob Hope, Jane Russell—Another good picture from Paramount which was enjoyed by my customers. Receipts above average. Paramount features make it possible for my small town theatre to continue in business.—W. P. Brown, Nifty Theatre, Waterville, Wash.

STALAG 17: William Holden, Don Taylor—Guess we played this too close to the holidays, as it didn't draw, although no fault of the picture. It has humor in abundance, plus the drama of war. The male audience loved it, that is those who saw it, who weren't too many. Small town and rural patronage. Played Wednesday, Thursday, December 16, 17.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

WAR OF THE WORLDS: Gene Barry, Ann Robinson—What this did for us is a sad tale. By agreeing to Sunday terms in our desperation for an early playdate, we not only set ourselves back indefinitely financially, but also put a severe strain on our public relations. Our regular Sunday evening adults refused to look at it, and the parents who thought they could trust us with their children on Sunday afternoon were most unhappy with us also. Played Sunday, Monday, December 6, 7.—Elaine S. George, Star Theatre, Heppner, Ore.

WAR OF THE WORLDS: Gene Barry, A. Robinson—Very good color (Technicolor) and excellent fiction science type of movie. A picture to keep your patrons in suspense and excited all the way. Played Monday, Tuesday, Wednesday, Jauary 4, 5, 6.—Y. Legault, Regent Theatre, Hawkesbury, Ont., Canada.

Twentieth Century-Fox

FARMER TAKES A WIFE: Betty Grable, Dale Robertson—Just an average picture which failed at the box office for me. Betty doesn't seem to bring them in as she used to. Played Sunday, Monday, December 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

GIRL NEXT DOOR, THE: June Haver, Dan Dailey—I was disappointed in this picture played to the usual Christmas crowd, which is not very many. This is the worst June Haver picture I have played here—no plot, no songs, very poor routine. I would have done better with a western. No good for small towns. Played Thursday, Friday, December 24, 25.—James Hardy, Shoals Theatre, Shoals, Ind.

INVADERS FROM MARS: Helene Carter, Arthur Franz—If your patrons like pictures which are fantastic, play it. Use it with a small western and it will go over. Also play it on your Friday-Saturday billing. Did about average business both nights. Played Friday, Saturday, December 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

POWDER RIVER: Rory Calhoun, Corinne Calvet—A better than average picture. Very good acting by Rory Calhoun and Cameron Mitchell. Color was too dark in places. Played Friday, Saturday, December 11, 12.—James Hardy, Shoals Theatre, Shoals, Ind.

SAILOR OF THE KING: Jeffrey Hunter, Michael Rennie—Good naval operations picture. Somewhat different than the usual. Did well on Sunday, but fell flat on Monday. Played Sunday, Monday, December 20, 21.—Dick Smith, Albany Theatre, Albany, Ind.

United Artists

BABES IN BAGBAD: Paulette Goddard, Richard Ney—Just play this one and you will need an adding machine to count the patrons walking out. The acting is terrible, sound terrible and color terrible. I cannot say the story is terrible because there is no story. It would not have mattered if we had played the last reel first. Made in exotic color, which is only orange and green. Let's fight TV, not help it. Played Thursday, Friday and Saturday, December 24, 25, 26. —Y. Legault, Regent Theatre, Hawkesbury, Ont., Canada.

Universal

GREAT SIOUX UPRISING: Jeff Chandler, Faith Domergue—A very good Indian picture with beautiful color and a fine cast. Would have had a better crowd if it hadn't rained. Played Friday, Saturday, December 4, 5.—James Hardy, Shoals Theatre, Shoals, Ind.

IT HAPPENS EVERY THURSDAY: Loretta Young, John Forsythe—Here is a natural for small towns and rural patrons. Was enjoyed by all who saw it. Played Tuesday, Wednesday, December 22, 23.—James Hardy, Shoals Theatre, Shoals, Ind.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—This picture was O. K., but it didn't draw too well. I really shouldn't have bought it, as people around here do not go for this type of picture. It will probably do all right in other communities. Played Sunday, December 20.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TAKE ME TO TOWN: Ann Sheridan, Sterling Hayden—This is one of the best pictures I have played in this theatre. I thought all the cast did a perfect job. Those three boys also did their parts well. Don't pass this one up—play it by all means. Played Sunday, Monday, November 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

THUNDER BAY: James Stewart, Joanne Dru—Good picture with good color, but I played it so late that business was very poor. Played Sunday, Monday, Tuesday, November 8, 9, 10.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

THUNDER BAY: James Stewart, Joanne Dru—This one pleased everyone who saw it. A very good picture. You can't go wrong on this one. Jimmy Stewart is very good. Also let's see more of Marcia Henderson. Played Sunday, Monday, December 20, 21.—James Hardy, Shoals Theatre, Shoals, Ind.

TUMBLEWEED: Audie Murphy, Lori Nelson—Good picture, good production in Technicolor. Played wide screen with good results. I can always depend on Universal westerns. Played Friday, Saturday, December 25, 26.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

WALKING MY BABY BACK HOME: Donald O'Connor, Janet Leigh—This is an entertaining picture, but not big. Everyone enjoyed it and especially the young people. The Technicolor is good and it can be played Wide-screen to good advantage. Business about average. Played Sunday, Monday, Tuesday, December 27, 28, 29.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

WINGS OF THE HAWK: Van Heflin, Julia Adams—We ran the 2-D version. Very good small town picture with plenty of action. Did a good Friday-Saturday business, things being what they are. Played November 13, 14.—Dick Smith, Albany Theatre, Albany, Ind.

Shorts

Paramount

RIDIN' THE RAILS: Sportlight—If you haven't booked this sweetheart yet, get out your ballpoint pen and send in a date today. Oldsters, youngsters and in-betweeners enjoyed every second of this altogether too brief short. It's on grandpas who play with model trains—the live steamers, they call themselves.—Bob Walker, Uintah Theatre, Fruita, Colo.

Metro-Goldwyn-Mayer

THAT'S MY PUP: Technicolor Cartoon—Good Tom & Jerry short.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TOM & JERRY CARTOON REVUE: Technicolor Cartoons—If you have not played any of these cartoon revues, try one. Give your kid patrons a treat. They will really turn out for it. This is my second one and did well both times.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO Radio

BEAR COUNTRY: Tru-Life Adventure—Another good Tru-Life Adventure which was liked well by the kiddies.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

THAR SHE BLOWS: Technicolor Special—A whale of a good show and about whales at that. Excitement in Technicolor!—Sharon Bodenstein, Telepix Theatre, Boston, Mass.

THAR SHE BLOWS: Technicolor Special—I think that eceryone enjoyed this wonderful short.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

Praise Film Industry for Overseas Aid

WASHINGTON: The motion picture industry has given excellent cooperation to the Government's overseas film program, even distributing important Government information films, a Congressional investigating sub-committee was told this week.

The statement was made in a lengthy report submitted by the U. S. Information Agency to a Senate Foreign Relations sub-committee, which has been studying the overseas information program. The sub-committee, headed by Sen. Hickenlooper (R., Ia.), wound up its investigation of USIA on Friday with testimony from agency director Theodore C. Streibert. The report was released when Mr. Streibert took the witness stand. The Senate sub-committee will now work on its final report and then disband.

One of the sub-committee's earlier recommendations was for better liaison between USIA and the motion picture industry and other private media. "During the last six months," the agency report declared, "several major contributions to the development of the motion picture program have been made by the motion picture industry, the result of close cooperation through continuing liaison. The industry has made available its world-wide commercial distribution facilities to obtain a quick play-off on important picture subjects of current interest."

The industry has also made available film writers and technicians "at terms favorable to the Government," and top industry executives serve as Government consultants, the report said.

Another earlier Senate sub-committee recommendation was that the USIA get industry cooperation "to lessen the number of objectionable commercial films sent abroad." The USIA report said the agency is trying to get industry cooperation "in regard to the subject matter and quality of the films it distributes abroad." In order to help the industry appraise its films overseas, the report added, USIA makes available information reported by agency missions abroad concerning local reaction to U. S. commercial films. "This information is forwarded to the Motion Picture Association of America for use in considering requests to individual producers to limit a film's circulation," the report said.

Chromatic Television Expands for Color

Chromatic Television Laboratories has added new grid-producing facilities at Emeryville, Cal. This will enable it to produce more 21- and 24-inch compatible color television tubes. The company foresees an annual rate of more than 25,000 grids, which are described as the principal "bottleneck" in current manufacture of color tubes.

Kansas City Theatre Wins $50,000 Trust Judgment

KANSAS CITY: A judgment of $50,000 has been awarded to the Oak Park Theatre here against five distributors who were also enjoined by Judge Albert L. Reeves, of U. S. District Court, from violating a contract with the theatre on film sales. The defendants in the action and against which the judgment was entered are Fox Midwest Theatre, Paramount, RKO Radio, Warner Brothers, Universal and Columbia. The suit grew out of an agreement made in 1951 by the Oak Park and the defendants in which the theatre obtained the right to second-run features in the zone where it is located without having to bid for them against the Fox circuit.

Wolfberg Dies at 71

CHICAGO: Harris P. Wolfberg, 71, president of Wolfberg Theatres, died here January 16 after an illness of several months. He was buried Wednesday in Kansas City.

Mr. Wolfberg was president of the company which owned two first-run theatres and five drive-ins in Denver and had interests in several theatres in Southern California. He was active for years in Allied States Association.

Entering show business as a rider for the old Essanay Film Company in Chicago, he soon switched to selling, and prior to World War I, owned his own distributing company. After serving overseas in the war, he became MGM district manager in charge of Indianapolis, Cincinnati and St. Louis. He went to Denver in 1945, acquired the Broadway and Paramount, and built five drive-ins.

He is survived by his widow, Mrs. Ruth Wolfberg; his son, John M., a Los Angeles theatre owner; and four grandchildren.

Jesse Thomas Sheffield, Northwest Distributor

SEATTLE: Jesse Thomas Sheffield, 69, long-time film distributor in the Northwest, died here January 13 after a long illness. Mr. Sheffield, who retired from active business in 1946, organized the Sheffield film exchange system which had offices throughout this area, and at various times held distribution franchises from other firms.

Stephen P. Fitzgibbon; Managed Movietone Studio

Stephen P. Fitzgibbon, who managed the Fox Movietone studio in New York, and also had managed the Paramount studios in Paris and London, died Sunday, in New York, at 71. Mr. Fitzgibbon was the man who installed sound in the Paris and London studios. He retired six years ago. A native of Boston, he was brought into the business by Joseph P. Kennedy. His widow, son Stephen, and foster son Roget Dann survive.

Tells How Cinerama Was Sold

Selling Cinerama required a new approach because of certain problems, John Joseph, advertising and publicity director of that medium, told the Showmanship School of the Associated Motion Picture Advertisers, New York last Thursday. Mr. Joseph told of the problems and the approach.

The problems were, that the only publicity stills available were a few location shots; that there were no advertising stills and no pictorial stills; and that taking strips from the three films and blending them just wasn't feasible.

"So the advertising foundation," he said, "was built around a few salient points: that Cinerama was a film with a new dimension; that this dimension put the spectator right in the picture. And, since only a few advertisements, specially in our business, are effective without illustrations, somebody came up with a bright idea. Composite stills were made to illustrate the point that Cinerama puts you into the picture."

Additionally, the public had to be educated that the picture would not be in the neighborhoods. Even words used in advertising were dangerous, he pointed out, because so easily they could make Cinerama sound like a travelogue.

Filmakers' "The Bigamist" To Have Mass Opening

A mass opening of Filmakers' "The Bigamist" is planned for February 10 in Fox West Coast southern California theatres. Some of the 25 houses are the Los Angeles, Vogue, Ritz, and Loyola, in Los Angeles; the Academy, Pasadena; California, Huntington Park; Fox, Pomona; and Fox, San Bernardino. The day and date bookings will be spread from Santa Barbara to San Diego.

Legion Reviews Nine Pictures for Week

The National Legion of Decency this week reviewed nine features, and has placed five in Class 1A, unobjectionable morally for general patronage. These are "The Glenn Miller Story," "Pickwick Papers," "Riders to the Stars," "Saadia," and "Secret of Outlaw Flats." Termed morally unobjectionable for adults are "It Should Happen to You," "The Passionate Sentry," "Personal Affair," and "Three Young Texans."

Sidney Greenstreet

HOLLYWOOD: Sidney Greenstreet, 74, British-born actor, died Tueseday in Hollywood of natural causes. Mr. Greenstreet was seen in such films as "The Maltese Falcon," "Mask of Demetrios" and "The Conspirators."

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

New Screen Techniques Need New Ad Tricks

JOHN JOSEPH, advertising and publicity manager for Stanley-Warner Cinerama, told the AMPA School at a recent session, some of the particular problems in advertising created by the new device, and pointed to the probability that all new techniques in production must be followed by a new selling approach.

Cinerama, for instance, poses an interesting problem from the outset, because there are no publicity stills, except a few location shots, and no advertising stills or pictorial matter which ordinarily constitute the stock in trade of the advertising department. It isn't possible to make "blow-ups" from the film, because "we can't blend the three strips of film well enough on a still photograph to get usable art." Nor are there any stars, nor story, in the original Cinerama production which has grossed six and a half million dollars in less than ten theatres.

He paid tribute to Lynn Farnol, giving credit to his beginning of Cinerama promotion, nearly two years ago, and referred to "the great job" which had been done in launching the new attraction in the face of obvious handicaps. The original premise has not been changed very much, and the presentation has broken box office records of many years standing, in Detroit and other cities following the New York premiere. Now, the Stanley-Warner group are organized to carry on this styling, through additional theatre openings and new productions.

We have felt that Cinerama was legitimate theatre in policy and practice, as it continues to be, and that showmanship is on a different level when you play at legitimate theatre scales, and pay accordingly, for advertising space and effort. We have never quite been able to applaud "Cinerama Sundaes" in drug stores, nor many of the real old-time stunts that have been carried over into a new field of promotion. They work —as they always did—but it's inspiring to showmen to lift their sights when they have anything as high, wide and handsome as Cinerama to offer.

THAT OLD JEALOUSY

Some by-line columnists and critics in the television field are making sounds that are familiar, commenting that filmed television "lacks spontaneity" and that direct-television is much to be preferred, because it's a "live broadcast."

We heard the same remarks a quarter of a century ago, when radio was very new, and the moguls of the new device looked down their noses at the producers and stars of the legitimate stage, two blocks away, as though they were something out-moded and outdistanced, by the new techniques.

So they turned radio over to the advertising agencies, and in each situation was planted an account executive or a sponsor, with more knowledge of theatre than anybody on Broadway. They liked "spontaneity" because that was the only result they could get. The "ad lb"—and the amateur performance, was the pinnacle of perfection, measured by their skills.

Now, it becomes fairly obvious that future television, in black-and-white or color, will be "transcribed" and seen, for the most part, on film or tape, by a large majority of the public. And it will be a better performance, without "fluffs" and without fumbles, because it can be properly edited, as any motion picture is edited, in the cutting room. It will be a benefit to television when some part of current programs are left on the cutting room floor.

John Joseph has the better slant when he concentrates on new devices in his sales approach. He uses plenty of television and radio spots. He uses newspapers at the local level, not only because it fits his procedures, but because this is always preferential treatment when applied to playdates—always has been, and always will be. He believes in saturation at the point-of-sale, in that—he follows best Round Table practice.

¶ CHARLIE JONES is coming up with more examples of good showmanship, in his Allied Caravan bulletin from Iowa and Nebraska—and we welcome contributions from the Dawn theatre, Elma, Iowa, since good showmen in small towns are few and far between.

He quotes one from Bob Wile's Ohio bulletin that we missed. John Goodno, manager of the Palace theatre, Huntington, W. Va., ran an appeal to the old folks, to celebrate the 27th Anniversary of theatre, and since many of his original patrons are now 65 or older, he invited all such "Senior Citizens of Huntington" to be his guests. Something like the popular "Darby and Joan" Clubs in England, who get special two-for-one tickets, good for old couples, at one matinee a week, for an adult program, with "no children allowed."

Charlie also outlines a new scheme he is developing in Elma, which was suggested by the excellent advertisements placed by the John Hancock Mutual Life Insurance Company, in national magazines. Charlie is going to salute his local newspaper man, local business houses, individual public public servants such as the electric lineman, telephone man, postman, fireman, farmer, etc., in a series of short pieces written for his newspaper column, "Aisle Say" which appears regularly in the Elma paper.

¶ ERNIE EMERLING's "Movie Memo" does the best job of newspaper relations in our industry, which means the best job of industry relations for motion pictures, at the place where it counts the most—the point-of-sale, on actual playdates. Give your potential audience enough rope, and they will wait until the millennium to go to the movies. Sell 'em what you've got to sell *today*—and they'll keep coming, as regular movie-goers, instead of becoming the very, very, once-in-a-while variety, who mind the critics more often than they do the manager of their local theatre. —*Walter Brooks*

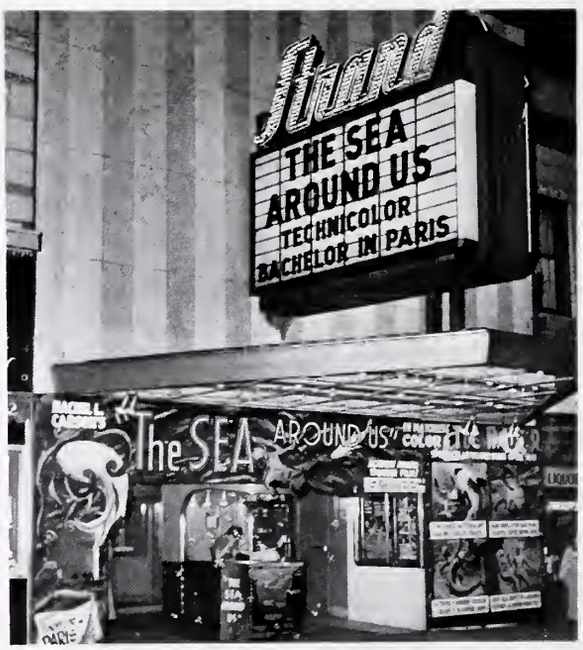


Ballyhoo at the Music Hall!

IT MAKES NEWS, when the Radio City Music Hall, the industry's largest and finest showcase theatre, offers two innovations at one time! CinemaScope came in, with MGM's "Knights of the Round Table"—and ballyhoo Knights in costume arrived simultaneously, at the marquee edge on the opening night. It took the "Knights of the Round Table" to bring ballyhoo to Radio City.



That's Lou Cohen, on the step-ladder, and Norm Levinson, his assistant at Loew's Poli theatre, Hartford, holding hands with a very realistic cut-out.



Colorful and dramatic front for RKO's Academy Award picture, "The Sea Around Us," at the Strand theatre in Milwaukee.



Lester Pollock has one of those old-style Loew's theatres in Rochester, N. Y., where there are boxes, inherited from vaudeville days, on each side of the orchestra. This is how he treated the problem at holiday time, with both sides decorated in style for the occasion.





Harry Unterfort, left, discusses his campaign for UA's "Heidi" at the Eckel theatre in Syracuse, with producer Lazar Wechsler, and Mrs. Wechsler.

Lou Finske Winners In Campaign

Fred Lee, manager of the Florida theatre, Hollywood, Fla., wins a free trip to another Hollywood, as the grand prize in the Lou Finske contest, conducted by Florida State Theatres, and if that's anything treasonable under the laws of the sovereign state of Florida, you'll have to take it up with the Chamber of Commerce. At any rate, he gets a round trip, Hollywood to Hollywood, with all expenses paid. The contest was unique because the managers themselves made the rules and carried it through without advice or interference from the watching executives of the circuit. And they were watching, that we know, for the top brass have issued a statement to the effect that it "resulted in a high level of performance satisfying to both individual managers and company officials"—according to Howard Pettengill, coordinator.

A 12-foot deep freeze was won by Walter Colby, manager of the Matanzas theatre, St. Augustine, who finished second, only a fractional point below Mr. Lee—and that makes us wonder, did the boys also pick out the prizes? And is a trip to Hollywood, California, just a fraction of a point better than a 12-foot deep freeze? We think there's some propaganda somewhere in this transaction. The third prize winner, Robert Battin, manager of the Beach theatre, Miami Beach, took a luxury liner trip to Nassau (so, he won't talk, huh?). In all, the managers collected nearly $5,000 in weekly cash bonuses, and they and their wives received even more in merchandise awards, so we'll concede they knew what they were doing. Company district winners were Mr. Lee, East Coast; Mr. Colby, Central Florida, Don Sangaree, DeSota theatre, Arcadia, West Coast winner, and George Krevo, Palace theatre, Jacksonville, North Florida winner.

A special cash award as "Florida's finest showman" went to French Harvey for his exploitation work at the Howell theatre, Palatka. We'd like to have more frequent news from this prize winner, as his membership obligation to the Round Table. Other cash winners for pure showmanship were Bob Skaggs, Sr., Capitol theatre, Jacksonville; James Barnett, Olympia theatre, Miami; Ted Chapin, Marion theatre, Ocala; Mark DuPree, Daytona theatre, Daytona Beach and Harry Vincent, Florida theatre, Sarasota. (We'll be coming your way, this year, on the West Coast of Florida.)

Howard Pettengill sums up by saying, "We have all been bound together by a common cause, a cause which we have elected to follow throughout our lives, and one which for many years has supported us and our families. It is therefore deserving of our loyalty and has been forthcoming in great quality during these trying times. Showmanship must march on, for this business cannot survive without it."

SHOWMEN IN ACTION

John W. Godfroy, manager of the Paramount theatre, Ashland, Ky., is writing a newspaper column in the Ironton, Ohio, Daily Courier, with his by-line, to describe what's coming in new motion picture techniques in his tri-state trading area.

▼

Boyd Sparrow developing some spectacular window displays for "Knights of the Round Table" during the engagement at Loew's Warfield, San Francisco. The subject is inspiring to the imagination, and the stores have materials to fit.

▼

C. A. Matthews, district supervisor for Alliance Theatres, credits Ed Kennelly, one of his managers in Terra Haute, Indiana, with promoting three full cooperative pages to benefit the Indiana and Grand theatres, at no cost other than passes.

▼

Fred Teller, Jr., manager of the Strand theatre, Hastings, Nebraska, says we'll have to buy a new World Almanac, because we said his town had 13,000 population, and it really has 22,000. He's playing "The Robe" with a 28-sheet atop the marquee—and two-color ads in the Daily Tribune, to sell "the new look."

▼

Bill Hoffmire, manager of Prudential's Lindenhurst theatre, Lindenhurst, L. I., sends in a picture with proposed caption, and we suggest that he look on the lower right-hand corner of the Round Table picture page for January 9th.

▼

George Kemp, manager of Schine's Eckel theatre, Syracuse, sends in a resume of the campaign on "Heidi" which was recently placed, as an entry in the Quigley Awards competition for the first quarter of 1954. A grand campaign and big premiere!

▼

Hooray for new dimensions! Wally Kemp, manager of the Grand theatre, Grand Island, Nebr., is still another who sends in tear sheets of his newspaper advertising and promotion in two-colors, on the press of the Grand Island Daily Independent, with the sponsorship of ten local merchants.

Albert Hefferan, manager-owner of the Century theatre, Coopersville, Michigan, writes that he is going to England in February, and we're giving him letters of introduction to Round Table members and an invitation to visit the Quigley offices at 4 Golden Square.

▼

Bill Smith, manager of the Garden Auto-Torium, at Denville, N. J., keeping a drive-in open out of season, ran five feature films on New Year's Eve, from 7 p.m. until unconscious, but we hope that nobody, but NOBODY does it again until next New Year's Eve.

▼

Toby Ross, manager of Schine's Fox theatre, Corning, N. Y., sends us tear sheets from the Corning Leader, to show his co-op stunts with Earle Jewelers, for gift ticket books. We recall the newspaper.

▼

Seymour Morris devotes pages and pages of his valuable "Flash"—hot news of aggressive Schine Showmanship, to Bob Cox and the phenomenal campaign which the Colonel put on at the Ben-Ali theatre, Lexington, Ky., just to give the boys an idea of the glitter and color of this opening in our favorite state.

▼

"Julius Caesar" is getting the five-star, triple-"A" MGM special treatment with Len Sampson, Bob Spodick and Norm Bailek, at the Crown theatre, New Haven, Conn.

▼

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, Ohio, posts tear sheets from the magazine and says, "Look, LIFE has words for 'Kiss Me Kate,'" as lobby display.

▼

Jeff Jefferis, sage of the Ozarks and good small-town showman, has praise for Lippert's "Sins of Jezebel" which he says is a mighty fine picture that will please the church folks, if they can get by that title to discover it's an excellent Bible story and not a SIN picture. Says he almost missed it by not believing a film salesman—and let that be a lesson.





Two good showmen in action! At left, Bill Hastings, manager of the RKO Orpheum theatre, Denver, working out an exploitation stunt for a picture which he failed to name, other than to say "It was the real McCoy"—and so it might have been "Calamity Jane." At right, Monty Salmon, managing director of the Rivoli theatre on Broadway, contributes to the piggy-bank of 4½-year-old Lee Kyung Soo, aide-de-camp to General James A. Van Fleet, chairman of the American Korean Foundation.

101 BEST EXPLOITATION AIDS

Editorial Comment Builds Audiences

28 Thirty-five years ago, we had a house program at the Auditorium theatre, Coatesville, Pa., a six-page, double-fold, in two colors with the inside spread devoted to three changes per week. The front cover was our standing trademark in the community; the back cover was for next week's attractions, three to the page, and the sixth page was editorial. That long ago, we were writing editorials because it was the way to talk to the people with whom you are doing business, and to take the place of direct contact you might want to have, all the time, with so many folks. We found out, that long ago, that people read these editorials, and liked them. It was a hand-shake, a reassurance of faith, a promise of our sense of duty in the community, made more necessary because we operated the best and only motion picture theatre for thirty miles around. Today, if you like, you can observe another manifestation of the very same advertising policy. Howard Dietz, vice-president of MGM and director of advertising, publicity and exploitation for this great company, spending upwards of four million dollars a year, is proud of "The Lion's Roar" and "The Picture of the Month" which appear in a single column in many national magazines, opposite the table of contents in the front of the book. This is identical with what we describe and suggest, for theatre managers. It is frank, personal, sincere, a genuine approach to the general public on their own grounds and in their own terms, with justifiable enthusiasm for current attractions.

What Charlie Says— Needs Thinking Over

29 Charlie Jones, in the current issue of BETTER THEATRES, says "What About Movies on Main Street?"—and a week or so ago, we quoted him in a discussion of exploitation in small theatres, where, we believe, there can be a saturation point beyond which exploitation, as such, is not possible. Perhaps you wonder, why is all this contained under the heading "101 Best Exploitation Aids"? For the best of all reasons, that exploitation in small towns is personality expressed in the theatre; that showmanship, in small towns, must give way to salesmanship, on a person-to-person basis. In upwards of 8,000 theatres across the nation—exploitation means selling the theatre, and this means selling yourself, as the manager of a community enterprise. You need worry less about promotion than you do about taking part in neighborhood affairs; you can give less thought to ballyhoo if you maintain your balance in the daily life of your friends and customers. Charlie is right when he says the small towns built the movie habit, and moreover, it is the small towns that maintain it. The larger cities offer more opportunity for "shopping around"—the small town theatre man gets them for every change of bill, if he's one of his own townsmen. Jesse Lasky said it, too, when he explained, "I made a million dollars when folks said 'Let's go to the movies'—and I lost a million when they began to say, 'What's playing tonight at the Bijou?' " There's the secret of exploitation in small towns, in one compact sentence.

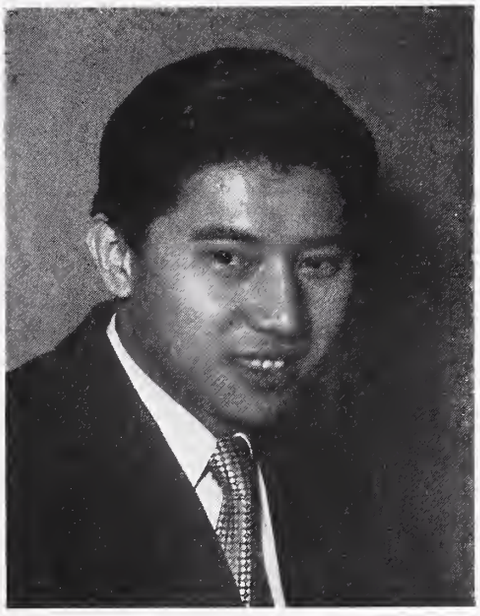
Calendars Cultivate Potential Patrons

30 If we were to name the one best selling approach in small towns, it would probably be the monthly program calendar—sent out via a mailing permit to rural box holders, and displaying slugs or mats to show the schedule through a four-week period. There are several sources of this type of printing on a national basis, who can supply a program printed in two colors on substantial card stock, punched to hang up, and with the back of the sheet available for your own copy or a sponsored advertisement. The calendar stays put, and it tells enough about what's playing to satisfy the loyal audience of regular patrons who are the life-blood of our industry, in small towns and elsewhere. Francis Gill, in Paonia, Colorado, has a particularly good one, which he mails under Permit No. 9 at his local post office, weighing the total in bulk to obtain a more favorable postal rate than per piece. Anybody can do it; he has been doing it that way for years. On the back of his calendar, he "talks" to his friends and neighbors—tells them about what is coming, sells himself and his theatre along with the change of bill. Larry Woodin, at the Arcadia theatre, Wellsboro, Pa., uses a similar program, and fortifies it with telephone calls, made at random along rural lines. He asks "What's playing at the Arcadia?" and if they know, they get two guest tickets. They DO know, because they hang the calendar right by the telephone, so they will know when Larry uses this excellent, controlled system of checking and awarding loyal patrons.

Never Underestimate Local Cooperation

31 Over the holiday season, just past, we've seen proof of at least 100 sponsored children's shows that were pure profit for the theatre, and were as much appreciated by the local merchants who provided the underwriting at the point of sale. Some circuits, notably the Schine Theatres, do an all-out job that is beyond belief, especially by some who have never tried, or who doubt if anything of that kind would work in their towns. Some managers labor under a delusion that there's a problem not solved by the successful experience of others. They have a firm (sitting) position in the matter: "Stores won't do that, here." Nothing is further from the truth. Show us an instance where the foregoing is offered as explanation or excuse, and we'll show you a manager who doesn't cooperate with his fellow business men, who isn't doing his part in his own community and who don't believe that Main Street is a two-way thoroughfare. Merchant's who sponsor shows and come back for more, signing up a year in advance, are not doing the theatre-man a favor. They are buying a good thing, which has proven its worth. The distribution of heralds offer a good test—because many managers claim they can't get them distributed. But cooperative stores very often undertake both the cost of printing and the distribution—for their own ad on the back. A thoughtful manager prints a "Thank You" note from the merchant to his customer on the back of a pressbook mat, and you can bet one of these goes in every package.

VISITOR FROM HONG KONG



Li Ho-Nang is completing a world tour, with his visit to New York as one of the high spots. He is on his way back to the Capitol theatre, Hong Kong, via Europe, traveling west. He tells a group of mutual friends that what he wanted most in New York was his membership card in the Managers' Round Table, and we thought that could be arranged. Going from here to Washington, thence to Hollywood and Hawaii, he will be back home in a few weeks.

We had lunch with him, the other day, in the Lion's Den, the executive dining room atop Loew's, Incorporated, where none but Very Important People may be found. Seymour Mayer, regional director for Loew's International in the Far East, and Dave Blum, overseas publicity director for the company, call their guest "Raymond"—which is his name among friends. On occasion, he signs his name "Raymond H. N. Li" and you will understand when you realize that "Li" is his last name," in either the English or Chinese version. Business is good in Hong Kong, and his company has big theatres over there.

George Landers, E. M. Loew's manager in Hartford, promoted gift orchids, had a roller skating contest and awarded the first arrivals at the theatre to see "Affairs of Messalina," on the opening day.

▼

Pat Crowley, vivacious young actress who launched a hit picture, "Forever Female" this week on Broadway, also began her 35-city tour of the U. S. in another phase of Paramount's pre-selling of this lovely newcomer among Hollywood's top stars.

▼

William A. Fair, manager of the Hornbeck theatre, Shawnee, Okla., reprints the text of the Donahue & Coe ad, "The Big Squeeze," as part of his institutional presentation of new attractions, in newspaper display advertising.

Selling Approach

WALT DISNEY'S PINOCCHIO — RKO Radio Pictures. The return of his wonderful adventures in Technicolor. Joy! Magic! Enchantment! The story the whole world loves. Brightest, merriest, warmest entertainment of them all, from the enchanted land of make-believe. Pre-sold by millions to other millions who are waiting to see it, and see it again. All-new posters, all-new accessories, all-new newspaper ads for an all-new advertising campaign. No 24-sheet, this time, and no herald, but sufficient of the old and new to make an impressive and original sales approach in any theatre, of any size, anywhere. Many merchandising campaigns to benefit the early runs; much pre-selling in the national magazines to reintroduce this fine feature. Your local stores will find many articles in your pressbook that they can put in stock and sell for mutual advantage—you get the advertising and they get a profitable turn-over. Lots of things for children and their parents. The big 35c complete campaign mat for small situations is the biggest bargain in showmanship yet offered—with four publicity mats, eight display ads and slugs and eleven Disney characters, in-line drawing, all for the price of one mat! There is also a coloring mat, with five styles on one 4-column mat, which will cost 60c at National Screen. Newspaper ad mats in all sizes are crowded with Disney characters, and the publicity mats, even in large sizes, will get free space or combine in cooperative ads placed by merchants with "Pinocchio" goods on their shelves. Lots of record tie-ups, and songs for children, as well as juvenile books, in many styles, from 25c up. Pinocchio Ice Cream, and a garden contest, for Spring, among the new things offered. The April issue of Woman's Home Companion, will feature a "Pinocchio Play Room" and RCA-Victor will have a special cooperative tieup through their 25,000 dealers across the country.

FOREVER FEMALE — Paramount. Sheer experience vs. sheer instinct! One million years of civilization — and two women, wanting one man, use their respective talents. Ginger Rogers, William Holden, Paul Douglas and Paramount's new young star from Scranton, Pa., Pat Crowley. 24-sheet and other posters are designed to make good cut-outs for lobby and marquee display. Folder herald keys the campaign with all the best advertising slants. Newspaper ad mats, including a set of two-column teasers, offer everything anybody could want, in all sizes. The big 35c complete campaign mat, for small situations, has an especially well-chosen assortment of two publicity mats and eleven advertising mats and slugs, all for the price of one mat, on your standing order at National Screen. Pressbook suggests exploitation nifties based on smart cracks written into cartoon-style illustrations, carrying this idea into contests and window display advertising.

MISS SADIE THOMPSON—Columbia Pictures. Rita in 3-D. The most fascinating lady of the screen, as the most notorious woman of our time, in the new 3-D. Entertainment is her business—and yours. You tell 'em, she sells 'em. 24-sheet and all posters feature that fascinating figure, coming and going, but in motion, for cut-outs as lobby and marquee display. You'll find Rita all through the accessories and the ad mats, too. The herald tips off your public of what's coming their way. Newspaper ad mats are big, expansive, expensive, and in keeping with the picture. There's a set of teasers, showing Rita going that-a-way, that should be used, by all means if you play this with all stops removed. The big 35c economy mat, for small situations, gives you two publicity mats and ten advertising mats and slugs, all you could ask, for the price of one ordinary mat, at National Screen, and include special slugs for stereophonic sound and wide screen. Rita in the ads is terrific, and torrid! Four song hits sell the film, and there are more music angles, for disc jockeys and dance studios.

KING OF THE KHYBER RIFLES—20th Century-Fox CinemaScope. Technicolor De-Luxe. This is India, half-land, half-legend. The majestic Himalayas, the great desert, thundering path of Empire. The fanatic Afridi horsemen and the hordes of Kurram Khan. The bazaars of Penshaw and the Night of the Long Knives. Tyrone Power at his best in a towering tale of the Khyber Pass. . . . 32-pages of new 'Scope in pressbook showmanship, for the manager who wants to keep ahead of his times. 28-sheet, instead of the regular 24-sheet, and all posters to match in new dimensions of space and color. Newspaper ad mats in very large sizes for first-run situations where this new picture will land with an impact in keeping with large space. There is a sufficient number of smaller ads, but it isn't time, yet, for the big 35c economy size, which will follow in another pressbook. Jumbo herald keys the campaign, this time, in large situations. Two complete television campaigns; special accessories in fluorescent satin. Two books available, but we haven't seen samples of either. Radio campaign, recorded, and a special sound-effects record for continuous play in your lobby. Alert the schools, military services, or foreign groups with interests in India.



CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

DRIVE-IN EQUIPMENT

REPLACE INADEQUATE, OUTWORN EQUIPments with DeVry, Simplex and Century outfits, rebuilt like new. (Send for lists). Time deals arranged. Incar speakers w/4" cones $15.95 pair w/junction box; underground cable $59M. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

WANTED: MANAGERS WITH EXPLOITATION and promotional experience by theatre chain situated in Eastern States. Top salaries paid, Vacations, Group Insurance and Hospitalization. Interviews will be held in Chicago and New York City during January. If interested, give complete resume and availability for interview. BOX 2756, MOTION PICTURE HERALD.

OUTDOOR THEATRE MANAGER—ONE EXPErienced in publicity and concession operation. Family group insurance. Year around job. Midwest area. $100 week. Reply in confidence. Tell all about yourself first letter. BOX 2760, MOTION PICTURE HERALD.

THEATRE MANAGER—GOOD NEWSPAPER AD man and general exploitation. Small city in Chicago territory. Group insurance. Give full account of your experience. References used after interview and only if a deal. BOX 2758, MOTION PICTURE HERALD.

MANAGER, FIRST-RUN DELUXE THEATRE, Eastern Metropolitan City, for small independent circuit. State fully qualifications, previous and present employment, and salary desired. No applications will be considered without this detailed information. If you are aggressive and can do the job an excellent position and security await you, with ample opportunity for advancement. BOX 2761, MOTION PICTURE HERALD.

WANTED: THEATRE MANAGER BY WELL established, independent circuit. Young energetic midwesterner under 40, preferred, for "A" house operation, fully equipped with CinemaScope and 3D, in city of 50,000. Must have promotional ability, aggressiveness and imagination. References required. Call BRIDGEPORT 8028, or write Mr. E. Ruben or Harry Greene, Wolworth Theatres, Minneapolis, Minn.

SEATING

S. O. S.—SAVE ON SEATS! ALL TYPES THEatre chairs from $4.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION, New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

AUGMENT YOUR INCOME BY—SHOOTING local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

RECORD BREAKING KIDDIE GIVEAWAY. JET Airplanes $25 per 1000, $13 per 500. No C.O.D. Check with order. BOX-OFFICE STIMULATOR CO., 9760 South 50th Court, Oaklawn, Ill.

USED EQUIPMENT

DEVRYS BEAUTIFULLY REBUILT LIKE NEW, $895; Holmes $495. All dual outfits with amplifier and speaker. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THE RATIO IS RIGHT AT STAR! BIG SCREEN—small cost! Lowest prices on screens and lenses! Write us! Ashcraft lamphouses, 14" reflectors, rebuilt, $489.50 pair; E-7 mechanisms, 6 month guarantee, $475.00 pair; pair Simplex-Acme projectors, 50 ampere Suprex lamphouses RCA rotary stabilizer sound, heavy bases rebuilt, $1,450.00. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

COMPLETE THEATRE EQUIPMENT, EXCELlent condition. Simplex projectors, arc lamps. $900. HALL THEATRE, Sister Bay, Wis

400 BALLANTYNE SPEAKERS, SINGLE CHANnel amplifier and all controls, 9M feet #14 neophryn wire. All brand new and still in factory cartons. Will sacrifice for cash sale. BOX 2766, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER'S JOB WANTED. HEAVY SMALL town and first-run experience. Will travel and relocate. 38 years old, 16 years' experience. BOX 2764, MOTION PICTURE HERALD.

ASSISTANT TO FILM BOOKER. FEMALE. EXperienced handling volume work. Metropolitan area. BOX 2765, MOTION PICTURE HERALD.

THEATRES

NEGRO THEATRE IN SOUTH ALABAMA. FOR details write J. WATERALL, Mt. Vernon, Ala.

FOR SALE—350 SEAT THEATRE IN GOOD Michigan farming community. Owner in lumber business, wishes to sell at low price. Building new. Excellent opportunity. BOX 2763, MOTION PICTURE HERALD.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS—FIT WAGner, Adler, Bevelite signs, 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

IMMEDIATELY AVAILABLE! SHORT FOCUS lenses for Wide Screens. Metallic all-purpose screens 90c sq. ft. Special apertures all ratios. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Women's Clubs Select "Best" Film Awards

The General Federation of Women's Clubs has announced its selection of the year's 10 best films, together with awards in acting, directing and other categories.

The 10 best films were: "Julius Caesar" (MGM); "From Here to Eternity" (Columbia; "The Robe" (20th-Fox); "Lili" (MGM); "How to Marry a Millionaire" (20th-Fox); "Stalag 17" (Paramount); "Gilbert and Sullivan" (London Films-U.A.); "The Little Fugitive" (Burstyn); "The Beggar's Opera" (Korda-Warner Bros.); "Crash of Silence" (Universal). Best foreign picture was "The Little World of Don Camillo" (IFE). Special mention in the documentary class went to "The Living Desert" (Disney-RKO). Best actor: James Mason in "Julius Caesar." Best actress: Leslie Caron, "Lili." Best director: Fred Zinnemann for "From Here to Eternity." Best child actress: Mandy Miller in "Crash of Silence." Best child actor: Richie Andrusco in "The Little Fugitive." Best supporting actor: Frank Sinatra, "From Here to Eternity." Best supporting actress: Gabrielle Dorziat, "Little Boy Lost."

Wallace Circuit Holds Meeting in Texas

All managers of the Wallace Theatre Circuit attended a meeting recently in Lubbock, Texas, conducted by Royce E. Blankenship, circuit general manager. New films, theatre service, concession selling and similar operational details were discussed. New techniques and advertising advances were considered. Among those attending were: from Levelland, Jeff Hardin, city manager; Mrs. Elizabeth Hardin, assistant; E. W. Baudine, circuit engineer; from Sundown, M. J. Clark, city manager; from Morton, T. J. Simpson, city manager; from Ralls, Dorsey Oliphant, city manager; from Anadrews, K. N. Greer, city manager; from Tahoka, Jack Waldrip, city manager; from Petersburg, Randall Waldrip, city manager. From Lubbock home office were: Wallace B. Blankenship, president; Wesley B. Blankenship, vice-president; Royce E. Blankenship, general manager; S. J. Neyland, Jr., assistant general manager; J. B. Reese, home office manager, and Dorothy Evans, home office cashier.

Filmack Trailer Company Marks 35th Anniversary

CHICAGO: Filmack Trailer Co., which was organized here in 1919 by Irving Mack as a one-man, one-room operation, this year will celebrate its 35th anniversary in the special trailer field. The company today employs more than 100 in the Chicago plant, and also the company maintains a plant in New York City.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 133 attractions, 6,193 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	11	40	15	6
Actress, The (MGM)	–	–	2	18	31
Affairs of Dobie Gillis, The (MGM)	–	2	10	19	2
All-American (Univ.)	–	8	26	12	12
All the Brothers Were Valiant (MGM)	–	11	16	4	–
All I Desire (Univ.)	–	20	29	30	5
Appointment in Honduras (RKO)	–	3	8	5	6
*Arena (MGM)	2	6	6	16	7
Arrowhead (Para.)	–	17	34	13	–
Back to God's Country (Univ.)	1	7	23	4	1
Band Wagon, The (MGM)	4	12	35	49	22
Big Heat (Col.)	–	13	18	8	–
Big Leaguer, The (MGM)	–	–	12	24	8
Blowing Wild (WB)	8	14	22	26	5
Blueprint for Murder, A (20th-Fox)	–	–	8	6	1
Botany Bay (Para.)	–	1	17	13	1
Caddy, The (Para.)	8	55	30	3	1
Calamity Jane (WB)	1	19	18	4	1
Charge at Feather River, The (WB)	8	10	8	11	7
China Venture (Col.)	–	2	1	2	–
City of Bad Men (20th-Fox)	–	8	51	28	4
*City That Never Sleeps (Rep.)	–	–	4	11	2
Clipped Wings (AA)	–	8	6	1	–
Conquest of Cochise (Col.)	–	–	8	11	5
†Crazylegs—All-American (Rep.)	–	2	4	2	–
Cruel Sea, The (Univ.)	2	14	11	–	1
Cruisin' Down the River (Col.)	1	4	21	28	9
Dangerous Crossing (20th-Fox)	–	–	9	11	5
Dangerous When Wet (MGM)	5	44	65	17	–
†Decameron Nights (RKO)	–	–	–	4	3
Devil's Canyon (RKO)	–	6	16	8	8
Dream Wife (MGM)	–	10	24	55	14
East of Sumatra (Univ.)	–	7	16	11	4
Easy to Love (MGM)	8	8	3	–	–
Escape from Fort Bravo (MGM)	–	3	8	6	–
Farmer Takes a Wife (20th-Fox)	–	21	30	28	17
5,000 Fingers of Dr. T, The (Col.)	–	–	–	–	6
Flame of Calcutta (Col.)	–	–	1	–	5
Flight Nurse (Rep.)	1	2	3	3	2
Flight to Tangier (Para.)	–	1	3	6	8
49th Man, The (Col.)	–	8	3	2	–
Francis Cover the Big Town (Univ.)	7	40	28	11	–
From Here to Eternity (Col.)	34	23	4	–	5
Gentlemen Prefer Blondes (20th-Fox)	44	43	13	17	1
Girl Next Door, The (20th-Fox)	11	15	30	11	4
†Give a Girl a Break (MGM)	–	3	3	–	–
†Glass Web, The (Univ.)	–	1	2	1	3
Glory Brigade, The (20th-Fox)	–	6	17	12	9
Golden Blade, The (Univ.)	–	5	13	14	3
Great Jesse James Raid (Lippert)	–	3	5	2	–
Great Sioux Uprising, The (Univ.)	1	5	27	38	7
Gun Belt (UA)	1	7	16	6	–
Gun Fury (Col.)	–	3	4	–	–
Half a Hero (MGM)	–	8	18	21	18
Here Come the Girls (Para.)	2	4	3	2	–
Hondo (WB)	41	8	1	–	1
Houdini (Para.)	8	37	30	9	–
How to Marry a Millionaire (20th-Fox)	14	2	–	–	–
I, the Jury (UA)	1	5	10	17	2
Inferno (20th-Fox)	1	4	18	2	20
Island in the Sky (WB)	–	31	36	47	16
It Came from Outer Space (Univ.)	2	4	15	10	1
Jack Slade (AA)	–	2	3	2	6
Kid from Left Field, The (20th-Fox)	–	–	18	28	7
Kiss Me Kate (MGM)	3	10	8	10	–
Last Posse, The (Col.)	–	1	4	13	12
Latin Lovers (MGM)	3	1	11	39	39
Let's Do It Again (Col.)	–	8	28	34	34
Lili (MGM)	8	27	20	25	11
Lion Is in the Streets, A (WB)	–	1	15	24	24
Little Boy Lost (Para.)	17	34	18	2	1
Main Street to Broadway (MGM)	–	2	–	17	11
Man from the Alamo (Univ.)	–	18	9	19	10
Marry Me Again (RKO)	–	2	2	5	5
Marshal's Daughter, The (UA)	–	2	14	2	–
Martin Luther (de Rochemont)	8	12	2	–	–
Master of Ballantrae, The (WB)	1	3	16	33	12
Maze, The (AA)	1	2	8	12	4
Melba (UA)	–	–	–	10	2
Mission Over Korea (Col.)	–	5	2	5	6
Mister Scoutmaster (20th-Fox)	3	16	53	30	10
Mogambo (MGM)	34	46	16	–	–
Moon Is Blue, The (UA)	36	31	19	9	4
Moonlighter, The (WB)	–	1	9	3	16
Nebraskan, The (Col.)	–	2	3	3	–
99 River Street (UA)	1	–	2	5	–
Plunder of the Sun (WB)	–	2	9	35	7
Return to Paradise (UA)	–	13	35	51	2
Ride Vaquero (MGM)	3	16	50	33	8
Robe, The (20th-Fox)	42	3	2	–	–
Roman Holiday (Para.)	–	8	38	32	6
Sabre Jet (UA)	1	13	19	1	4
Sailor of the King (20th-Fox)	–	–	1	6	4
Salome (Col.)	11	61	32	12	1
*Scandal at Scourie (MGM)	–	7	18	30	9
Scared Stiff (Para.)	27	47	12	5	–
Sea Around Us, The (RKO)	1	2	13	–	–
Sea of Lost Ships (Rep.)	–	1	3	3	–
Second Chance (RKO)	2	8	15	8	4
Shane (Para.)	51	43	5	2	–
Shark River (UA)	–	13	–	1	1
Sins of Jezebel (Lippert)	–	2	4	3	–
Siren of Bagdad (Col.)	–	–	6	8	11
Sky Commando (Col.)	–	2	2	–	1
Slight Case of Larceny, A (MGM)	–	1	6	16	2
So Big (WB)	1	14	44	7	3
So This Is Love (WB)	–	12	19	27	19
*Son of Belle Starr (AA)	–	5	12	2	5
Stalag 17 (Para.)	9	43	30	13	–
Stand at Apache River (Univ.)	1	4	15	15	2
*Story of Three Loves, The (MGM)	–	10	19	19	12
Stranger Wore a Gun, The (Col.)	4	19	8	2	4
Sweethearts on Parade (Rep.)	–	–	3	4	3
Sword and the Rose, The (RKO)	–	8	16	18	9
Take the High Ground (MGM)	7	37	19	6	1
*Take Me to Town (Univ.)	–	10	28	14	1
Tarzan and the She-Devil (RKO)	–	13	16	20	1
†Terror on a Train (MGM)	–	–	1	3	2
Those Redheads from Seattle (Para.)	–	7	10	9	3
Three Sailors and a Girl (WB)	1	1	6	1	4
Thunder Bay (Univ.)	3	13	45	33	10
Thunder Over the Plains (WB)	–	2	6	11	1
Torch Song (MGM)	–	7	17	13	23
Tumbleweed (Univ.)	–	7	8	2	–
Valley of Headhunters (Col.)	–	–	10	5	2
Veils of Bagdad (Univ.)	–	–	1	5	5
Vice Squad (UA)	–	1	19	15	4
Vicki (20th-Fox)	–	1	3	15	10
Walking My Baby Back Home (Univ.)	–	11	2	2	–
War Paint (UA)	–	8	10	12	3
War of the Worlds (Para.)	2	6	15	35	18
White Witch Doctor (20th-Fox)	14	48	26	11	4
Wings of the Hawk (Univ.)	–	5	11	15	31



The crazy-mixed-up "Born Yesterday" cutie . . . in the comedy of the year!

Columbia Pictures laughingly presents Judy Holliday in "It Should Happen To You" co-starring Peter Lawford with Michael O'Shea and introducing Jack Lemmon • Story and screen play by Garson Kanin • Produced by Fred Kohlmar and directed by George Cukor . . . . To Be Released In March

FEBRUARY 6, 1954

MOTION PICTURE HERALD

Drive-in Operators At Biggest Convention Study New Techniques

Allied Directors Get Stock Purchase Plan

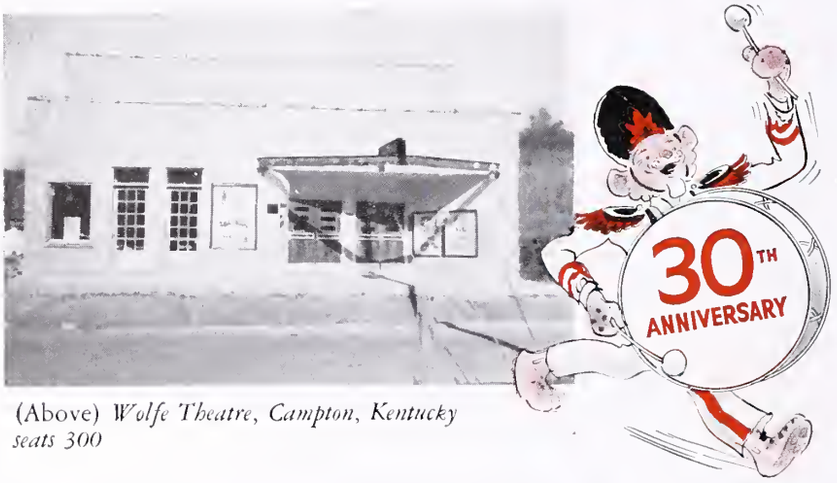
REVIEWS (In Product Digest): HELL AND HIGH WATER, RED GARTERS, RIDE CLEAR OF DIABLO

Better Theatres for FEBRUARY

- DRIVE-INS AND THE NEW TECHNIQUES
- FAST FOOD SERVICE FOR DRIVE-INS
- A NEW TYPE GUIDE IN MAINTENANCE

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In Two Sections, Section One



(Above) *Wolfe Theatre, Campton, Kentucky seats 300*

FROM THE SMALLEST THEATRES TO THE BIGGEST THEATRE IN THE LAND– THEY'RE STRIKING UP THE BAND!



Famed Music Hall, N. Y. seats 6200

EVERYBODY'S JOINING

M-G-M's 30TH ANNIVERSARY JUBILEE!



"TO MY THOUSANDS OF 'JUBILEE' FRIENDS!"

"As promised We're Saying It With Pictures!"

To the thousands of friendly showmen taking part in M-G-M's 30th Anniversary Jubilee we say: "Thanks from the bottom of our hearts!" Imagine! Even theatres temporarily closed, have re-opened to capitalize on the promotional possibilities of local Jubilees! It's not only a sentimental occasion, but it's a business event in this industry! We take the opportunity to urge every showman to attend the "SEE FOR YOURSELF" Trade Shows of TWO MORE GREAT Jubilee hits, "RHAPSODY" (*Technicolor*) on February 15th and "EXECUTIVE SUITE" on February 19th. Note below that screening rooms and times of screenings are the same for both pictures on their respective dates. See for Yourself. Plan for Yourself!

ALBANY	20th-Fox Screen Room	1052 Broadway	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1632 Central Parkway	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1:30 P.M.

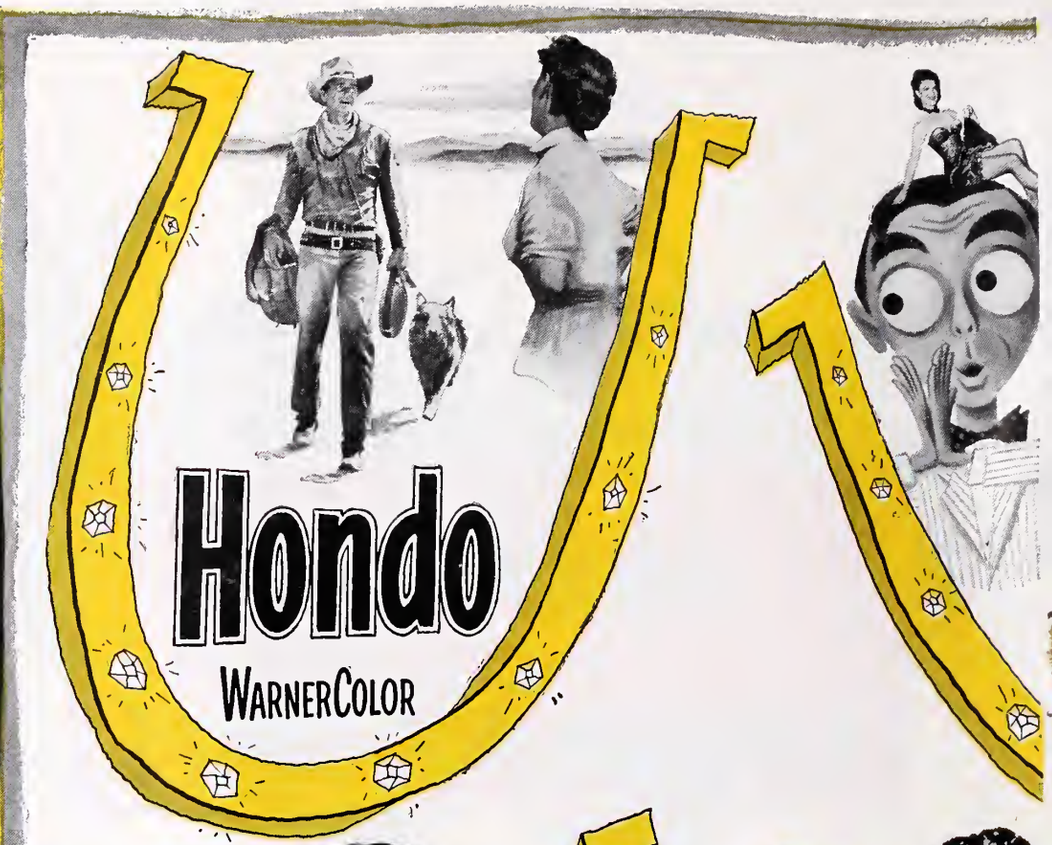
SENSATIONAL DRAMA OF MUSIC AND ROMANCE!

M-G-M presents In Color by Technicolor "RHAPSODY" starring Elizabeth Taylor • Vittorio Gassman • John Ericson • Louis Calhern Screen Play by Fay and Michael Kanin • Adaptation by Ruth and Augustus Goetz • Based on the Novel "Maurice Guest" by Henry Handel Richardson • Music Conducted by Johnny Green • Piano Solos Played by Claudio Arrau • Violin Solos Played by Michael Rabin Directed by Charles Vidor • Produced by Lawrence Weingarten

GREATEST CAST EVER ASSEMBLED!

M-G-M presents "EXECUTIVE SUITE" starring William Holden June Allyson • Barbara Stanwyck • Fredric March • Walter Pidgeon Shelley Winters • Paul Douglas • Louis Calhern • with Dean Jagger Nina Foch • Tim Considine • Screen Play by Ernest Lehman Based on the Novel by Cameron Hawley • Directed by Robert Wise Produced by John Houseman

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'Lucky Me'

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THE
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THE COMMAND
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MMINGS AND PHIL SILVERS AND 10 NEW ULTRA-TERRIFIC SONGS!

Hedda Hopper nominates CINEMASCOPE for the first Oscar of the year!

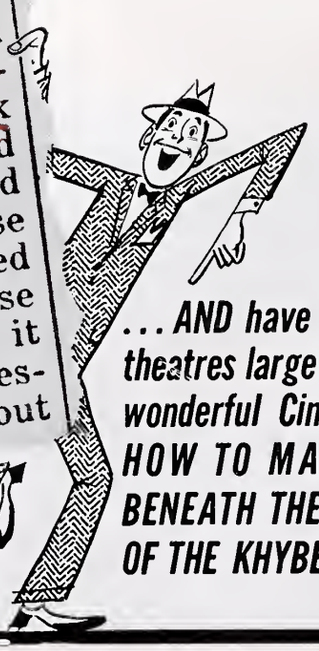
DAILY NEWS, THURSDAY, JANUARY 21, 1954

Hollywood

By HEDDA HOPPER

Hollywood, Jan. 20.—Most everyone has had his pick of Academy Award contenders. I'd like to give the first Oscar for 1953 to a mechanical device named CinemaScope. This is a commercial industry. Those who refer to movies as art forget that if pictures didn't make money we'd be out of business.

"The Robe," first story done in CinemaScope, has grossed $18,500,000 to date—after admission tax deduction. The story is great and would have cleaned up in little old black and white flat films, because the book on which is was based sold millions of copies and because it's religious in nature. But it would not have attained the present box office record without CinemaScope.



...AND have you seen the grosses, in theatres large and small, of 20th's other wonderful CinemaScope presentations: HOW TO MARRY A MILLIONAIRE, BENEATH THE 12-MILE REEF and KING OF THE KHYBER RIFLES!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 6

February 6, 1954

Tax Work for All

COMPO's tax repeal campaign committee warned this week that there is no assurance that relief from the admissions levy will be granted this year unless the industry's case is energetically and persistently presented to Congressmen in their home areas and in Washington.

Although there are no grounds at present for discouragement or pessimism, victory will not be attained without much more work. This year the industry's prospects are linked inevitably with the general tax legislation program of the Congress. Currently the House Ways and Means Committee has been studying certain forms of special revisions of the tax laws including relief for working mothers, deductions for some medical expenses and other measures. Soon the Administration's proposal for extending excise taxes scheduled to expire or automatically be cut on April 1st will be considered. Then the House committee will take up legislation granting relief to industries which need it. At that point the motion picture theatres' case will be studied once more.

In view of the Government's budget (which continues in the red on account of the required heavy expenditures for defense), there is no certainty that complete elimination of the twenty per cent tax may be voted at this session of Congress. No matter what happens this year complete repeal will remain a basic goal.

The COMPO tax committee is anxious to insure that the relief granted this year will be of maximum benefit to the smaller theatres, if full relief is found to be impossible. On this point there appears to be misunderstanding. Some small exhibitors have expressed concern that their interests may be neglected. The COMPO committee and the managements of the larger circuits alike realize that the greatest burden of the admission tax has been on the theatres of limited grossing capacity. This, of course, does not mean that the survival of many large theatres does not also depend on tax relief.

COMPO intends to protect the interests of all exhibitors to the fullest extent possible. If a compromise should be indicated ultimately—and the COMPO tax committee has been given full authority to act—efforts will be made to insure that the small theatre operators derive the larger proportional benefit. The final decision, of course, rests with Congress and the President.

It is fitting and proper for COMPO to seek first the welfare of all the industry and then the welfare of those elements that most need help. No other course of action would be just.

One thing is true—the tax campaign will fail if work is relaxed at this point. The COMPO committee has reminded all state and congressional district chairmen that Representatives and Senators must be regularly contacted. They will not continue to support tax relief for theatres unless they are asked to do so and unless the merits of this relief are demonstrated. Members of Congress are always busy. The current session promises to be busier than usual and this is an election year. Causes that are not kept constantly in mind are going to be forgotten.

There is campaign work to be done by everyone in the industry until the bill granting relief from the discriminatory tax is finally passed by Congress, signed by the President and becomes the law of the land.

■ ■ ■

Foreign Film-making

IN Hollywood recently Eric Johnston, president of the Motion Picture Association, presented cogent arguments for maintaining and even increasing the amount of foreign filming of pictures to be released by the American companies. Admittedly, a Hollywood studio worker whose employment has been restricted on account of a decrease in the number of pictures in production views with alarm reports of overseas film crews making American pictures. The present situation is difficult for many in Hollywood but the well-being of the industry as a whole requires a considerable amount of foreign location filming.

There are two basic reasons for shooting abroad: 1) the locales of the story are foreign, and 2) foreign countries encourage such production within their national boundaries. No serious objection has been raised by any responsible union spokesmen in Hollywood to the production abroad of stories set in foreign places. The unions are understandably concerned that foreign economic pressure not be exerted to such an extent that harm may be done to Hollywood.

Mr. Johnston pointed out that the American motion picture industry lives on international revenues. "Since three out of every four American films do not earn back their costs in the American market alone, we must have foreign markets." He said that in 1953 between forty-three and forty-four per cent of the total gross was earned and remitted from abroad.

Although there are restrictions against American motion pictures in almost every foreign market, this industry opposes any restrictions on foreign pictures in the U.S.A. Furthermore, the industry must retain its freedom to film pictures in Hollywood or abroad, as circumstances indicate.

■ ■ ■

¶ Department of Utter Confusion: The silliest 3-D story to date is the press report of one new system said to be ready for the market shortly which not only does away with special polarizing viewers but does away with prescription glasses ordinarily worn!

—*Martin Quigley, Jr.*

Letters to the Herald

"Potential Tool"

To THE EDITOR:

In the "New York Times" of Sunday, January 31, two interesting comments appeared.

One was the statement by Bosley Crowther, referring to the fact that "the novelty 'pull'" of the wide screen and the deep screen is "fast dissolving," and pointing out that they are "potential tools for varied and particular types of stories."

On another page, Thomas M. Pryor reports from Hollywood that "budgets are mounting and unless there is an extra full measure of attractiveness about such pictures to excite more than normal interest among movie-goers, the belt-tightening of tomorrow is likely to be more severe than anything experienced in the past."

With a great stake in the deep screen through its development of polarizing viewers and the Vectograph, by which 3-D projection will be possible from a single strip of film, Polaroid feels both in and out of this industry crisis. Polaroid does not produce pictures. The creative and dramatic uses of this third dimension, depth, to create the illusion of reality, which is the "potential tool" for "particular types of stories" that Mr. Crowther writes about, are in the hands of the picture makers of Hollywood. The important thing to remember is that it is a "potential tool," and a very powerful one for that "extra full measure of attractiveness" Mr. Pryor says will be demanded.

The deep screen—3-D, that is—has had growing pains. Quickly made pictures to cash in on the novelty appeal, pictures made without understanding of stereo-photography, viewers that did not stay on and faulty projection are among the troubles that had to be survived.

As to the survival, the first group of important pictures for the deep screen has appeared—"Kiss Me Kate," "Sadie Thompson," "Hondo" and few others. The technical people of Hollywood have mastered stereo-photography. Improved viewers are comfortable and attractive. Polaroid's Technical Assistance Program has solved every projection problem. In association with Technicolor, the new Vectograph single strip process has been announced to further simplify projection on the deep screen and extend its use to any theatre in the world without a single piece of extra equipment or added cost except the essential viewers and an aluminized screen.

Thus is the "potential tool" put together and made easy. Will Hollywood use the deep screen and the wide screen for the "particular types of stories" that Mr. Crowther writes about? Will motion picture exhibitors, fighting back at the impending new threats of color television and pay-as-you-view-it television, demand them as "the extra full measure of attractiveness" that will entice patrons?

These are the questions involved in the industry crisis of today.—*LYNN FARNOL, New York City.*

A Flood

To THE EDITOR:

In this TV area a flow of better pictures is bringing back to the theatre folks we haven't seen for a couple of years.—*Exhibitor, Villisca, Iowa.*

Young Blood

To THE EDITOR:

Turn some of the old stars out to pasture and use young blood. Old names won't sell on name alone.—*Exhibitor, Loveland, Colo.*

Family Life

To THE EDITOR:

We still need more stories of people in their everyday family life.—*Exhibitor, Galva, Ill.*

BETTER REFRESHMENT MERCHANDISING

In keeping with the increasing importance of refreshment sales at both indoor and drive-in theatres, The HERALD has in preparation a new plan for expanded service.

Commencing in an early issue, The HERALD will publish a Better Refreshment Merchandising report every week—in addition to a comprehensive department every month. Details will be announced soon.

The trade paper department for theatre vending originated in The HERALD in 1930. It was expanded in 1941, and again in 1947 when it became known as "Theatre Sales." It now moves into a considerably broadened program of progress.

MOTION PICTURE HERALD

February 6, 1954

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CODE support is reaffirmed by board of directors of TOA Page 12

DRIVE-IN operators hold biggest meeting with Allied in Ohio Page 13

ALLIED STATES board studies again proposal to buy company stock Page 16

CODE even more essential now than ever, industry Catholics told Page 17

CENSORSHIP focus of spotlight in states across country Page 17

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

CENSOR bodies in several states attack showing of "French Line" Page 18

TAX fight leaders call for more vigorous prosecution of battle Page 19

CINEMASCOPE shortage of prints will end soon, says Lichtman Page 19

CEA in Britain has stage set for appearance of Skouras Page 22

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MGM production plans pushed on next season's release schedule Page 23

NATIONALISM abroad is problem for industry, says Silverstone Page 27

DAFF of Universal says company on good terms with Rank Page 27

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SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

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THE agitation now current for the revision of the industry's Production Code came up for discussion by members of the Motion Picture Association board of directors, meeting with Eric Johnston, president, in Miami this week. The board of directors was there to negotiate an American Federation of Musicians' contract. There was unanimous and immediate agreement among the conferees that the Code has served the industry and public well for the past 23 years; that they continued to be pleased with the results and that the essential plan and basic principles of the code should be retained.

► The Treasury Department is beginning to worry over mounting sentiment on Capitol Hill for substantial excise cuts, including a reduction in the admissions tax. It may be forced to disclose its excise plans earlier than it wanted.

► One of the authorities consulted by Congressmen attempting to draw up a Governmental program of health care, was Benjamin Lorber, Universal Pictures insurance manager. He told the Committee on Interstate and Foreign Commerce of the House of Representatives that only a major medical expense insurance plan could eliminate the average family's fear of bankruptcy from medical expenses. He pointed at a successful plan operated by Universal and the John Hancock Insurance Company, covering 3,500 employees.

► The Senate Small Business Committee may have done its all for the industry last year. Washington observers said they expected the agenda meeting Thursday to result in a reduced provision for investigation of film industry trade practices. Committee members have said they feel they've given enough attention to the industry, and they doubt whether there'll be public hearings such as those of last year, with concomitant recommendations to the Department of Justice for stricter enforcement of the anti-trust decree and to the industry for its own arbitration system.

On the Horizon

► The pending tax revision bill, which the House Ways and Means Committee is now voting on, makes so many changes in existing law that there's just no way for an individual taxpayer to know—short of seeing a tax lawyer, which is the best advice if the theatre owner or other taxpayer has some complicated partnership, reorganization, capital gain or other problem which requires specialized handling.

► Top Justice Department officials keep insisting that they're reviewing all pending anti-trust cases with an eye to dropping some, but they also keep refusing to say whether the 16 mm. suit is in this category. Meanwhile, preparations go forward for trial of the very important case on the West Coast.

► In Henderson, Tennessee, local theatre interests are being helped in their desire for Sunday movies by the Chester County High School Parent Teachers Association. The latter petitioned the city commission that "movies be shown on Sunday to provide recreation for Chester County youngsters."

► H. L. Menken, the old sage of Baltimore, whose iconoclasm riled and beguiled the literary scene for generations, now 73, is marking out his days in serene retirement. Occasionally he finds incentive to leave his Hollins Street hearth. That is to attend the neighborhood theatre. Recent pictures liked by the cynic are "Lili" and Walt Disney's "Peter Pan."

► House Judiciary Committee officials seem in no rush to take up several anti-trust bills carried over from last year. These include measures to authorize federal judges to award less than treble damages in private anti-trust suits and to set up a uniform federal statute of limitations on such suits.

► Film companies with overseas branches will likely get a break in the technical tax revision bill now being shaped by Congress and the Administration. The bill proposes to give branches the same treatment as foreign subsidiaries and waive U. S. taxes on overseas earnings until the earnings are actually remitted to this country.

In BETTER THEATRES

In "Drive-Ins and the New Techniques," by Gio Gagliardi, the 1954 Drive-In Number of "Better Theatres" offers a method of determining lamp requirements and screen widths permissible for wide-screen and 3D projection on the basis of what drive-in experience indicates to be an acceptable standard of picture brightness.

Further pertinent to this new phase of drive-in operation are reports on recent developments in outdoor screens (pages 22 and 43).

Concerning drive-in refreshment sales, this issue presents a discussion of methods based on a variety of recent experience across the country, while Wilfred P. Smith describes his new service system.

This issue also begins a manual-like presentation of information on theatre maintenance, in which Curtis Mees (continuing his series on management) has arranged the subjects alphabetically for most convenient references.

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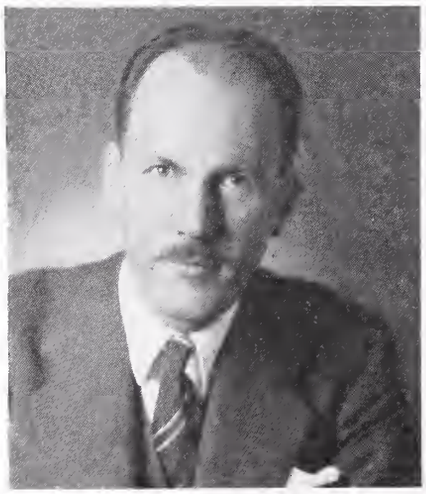
This week in pictures



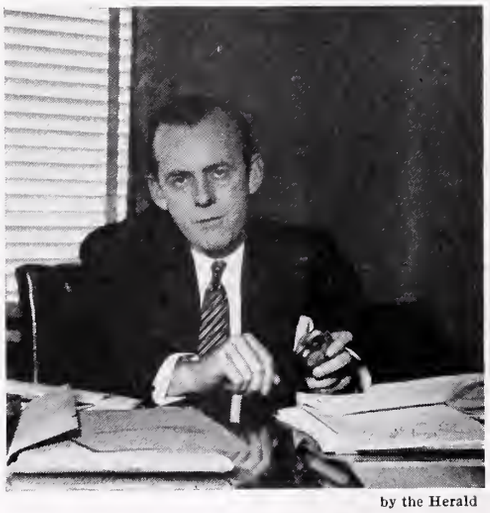
OPENING, in New York, of 20th-Fox's "Hell and High Water," at the 20th-Fox product showcase, the Roxy Theatre. There were crowds of celebrities attending, and crowds to watch them. At the left, Plato Skouras, of the Skouras Theatres circuit, and Bella Darvi, French star of the film.

OPENING, in Tulsa, Oklahoma, of Warners' "Boy From Oklahoma." At the Will Rogers High School, Will Rogers, Jr., the great humourist's son, unveils the Tamborini portrait of his father. With him is S. L. Goldman of Oklahoma City, right, donor of the portrait. The picture had saturation openings, including one at Claremore, Mr. Rogers, Sr.'s birthplace.





GORDON SPARLING, left, new director of production for Associated Screen News, Ltd., of Montreal. His appointment came from Paul Nathanson, who recently acquired ASN control. Mr. Sparling has been in the business 30 years.



ROBERT H. DIMPFL, president of Commerce International, London, licensers of Pola-Lite 3-D lens and frame manufacturers and spectacle distributors, said in New York this week 3-D in Great Britain will revive strongly when exhibitors there receive new and better pictures, new type glasses with folding hinges, and a new single film 3-D projection process. He predicted 80 per cent of British exhibition eventually equipping for 3-D under a GB-Kalee plan by which the single film 3-D system would be part of regular projection equipment.

by the Herald



ON THE SET of Paramount's "Rear Window," Wisconsin exhibitor Leo Miner, center, and Mrs. Miner, at his right, are guests of producer Alfred Hitchcock, right, and stars James Stewart and Grace Kelly.



MEETING, in Detroit, of the MGM sales force there, with John P. Byrne, left seated, Captain for the MGM 30th Anniversary Jubilee Drive. Mr. Byrne has been touring branches in support of the campaign. Accompanying him in the central district has been J. J. Maloney, central sales manager, seated right. Also seated is Frank J. Downey, Detroit manager. Others are Julius Pavella, Harold Harris, Arthur Zuelch,. Don Martin, Clarence Berthiaume.



by the Herald

MURRAY SILVERSTONE, 20th-Fox International Corp. president, telling in New York Tuesday morning of the epochal records "The Robe" is scoring in each of 22 countries he visited during four months. He also warned nationalism threatens the valuable foreign market. See page 27.



MORTIMER WORMSER, who has been assistant treasurer of Columbia Pictures, also has been elected a vice-president of Columbia International Corp.

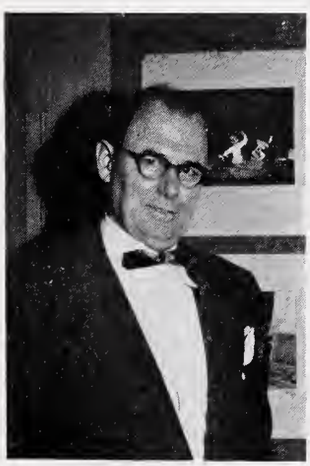


THEY DISCUSSED merchandising for the new Martin and Lewis comedy, "Living It Up." The scene in New York at the Paramount home office includes: seated, A. W. Schwalberg, president of the Paramount Film Distributing Corp., Jerry Lewis, and Jerry Gershwin, an associate; and, standing, Sidney Deneau, sales, Hugh Owen, eastern and southern division manager, Russell Holman, eastern production manager, Monroe Goodman, Mr. Schwalberg's assistant, and Sidney Blumenstock, assistant advertising-publicity director.



by the Herald

TESTIMONY about the effectiveness of film-book tieups came last week at luncheon in New York at which the Associated Motion Picture Advertisers was host to publishers. Above, on the dais, William Ornstein, Donald Klopher, actress Dany Robin, AMPA president Lige Brien, Columbia vice-president Paul Lazarus, Jr., the luncheon master of ceremonies, and Douglas Black, president of Doubleday and of the American Book Publishers Council.





by the Herald

SHIFTING. At the far left, Lou Gaudreau, now with Walt Disney as an executive. Left, Fred Lutkin, who succeeds him in the New York RKO Pictures office as business manager for the advertising - publicity - exploitation department.

TOA ASKS FOR "HANDS OFF"

Board Says Distributors Should Not Tell Theatre Men How to Run House

WASHINGTON: The board of directors of Theatre Owners of America, holding its annual midwinter meeting at the Mayflower Hotel here Monday and Tuesday, asked distributors to maintain a "hands off" policy with respect to the operation of their customers' theatres.

The request—or demand—was contained in a resolution passed by the board Tuesday declaring that "TOA maintains the right of every exhibitor to run his theatre in whatever way he wishes is a right that must be preserved to him."

Committee Named

While no distributors were named, it was indicated that TOA's action stemmed from the insistence by 20th Century-Fox, and possibly others, that stereophonic sound be used for the presentation of CinemaScope pictures. A committee was named to take steps to protect the exhibitors' rights.

The resolution continued as follows:

"In furtherance of that declaration, we maintain that whether an exhibitor installs stereophonic sound or other equipment must rest in his own discretion and choice. Therefore we have appointed a committee composed of Alfred Starr, E. D. Martin and Herman Levy to do whatever is necessary to guard these exhibitor prerogatives zealously and militantly to fight off all attempts to invade or to encroach upon these rights to the end that the policies of operation of any exhibitor shall not be dictated by any distributor or by any combination of distributors."

The board also had up for consideration such standard agenda items as arbitration, product supply, taxation and other similar subjects.

Arbitration Progress

In his report to the board on Monday, Walter Reade, president, announced that the distributors have expressed their willingness to go along with TOA in the establishment of an arbitration system, with or without any other exhibitor organization. "The only thing actually holding up resumption of conferences," he said, "is the necessity for an agreement of mechanics," and these he said he expected to be determined shortly.

Meanwhile in New York Tuesday, Eric Johnston, president of the Motion Picture Association of America, was asked by the MPAA's distribution committee to issue an invitation to all exhibitor organizations to meet with representatives of distribution for the purpose of launching a new effort to agree on an effective arbitration system. It was reported Mr. Johnston agreed to send out the bid to such a meeting shortly.

At a meeting of the general sales managers attended by Mr. Johnston, the sales heads voted to continue efforts to work out an arbitration system with the exhibitors. There appeared no dissension on the subject, according to those present, the opinion being that a method should be adopted and put into effect as quickly as possible.

Mr. Johnston said he would make a formal statement outlining the MPAA's position on arbitration and the extent of its support in the near future.

The TOA head also announced that the Schine circuit, comprising approximately 120 theatres, had taken membershsips for all its theatres in TOA. In this connection, Mr. Reade told the board, "I shall dedicate a substantial portion of my remaining time in office to try to get into TOA as many new members as possible because I am convinced that the major hope of exhibition rests in strong and united representation."

The exhibitor leader informed the board that TOA is "financially in the soundest position we ever have enjoyed since our inception." For this fact he paid tribute to Mitchell Wolfson and Alfred Starr, his two predecessors in office and to S. H. Fabian, TOA treasurer.

Tells of Sound Test

The largest portion of Mr. Reade's report was devoted to the subject of CinemaScope and at this point he asked the board to accept his remarks as "a fellow theatre owner and not as president of TOA."

Said Mr. Reade:

"There is today great concern among exhibitors because of two parallel existing forces, both put into motion by distributors, to wit, the steady decrease in the number of pictures being released and the steady increase in film rental. These two factors are injuring all exhibitors everywhere, and are threatening the smaller subsequent run operations with extinction.

"Further, there exists among exhibitors devastating confusion and indecision brought about primarily by the problems resulting from the manner and method in which CinemaScope pictures were and are being conditioned for release by Fox. While I found exhibitors everywhere grateful for the contribution that CinemaScope had made to the industry, I found also that they were gravely worried about the expenditure of large sums of money for the installation of stereophonic sound, and expensive lenses and screens."

Mr. Reade then related his fight with 20th-Fox over his use of a sound "mixer" in conjunction with the showing of "The Robe" at his circuit's Morristown, N. J., house. As a result of that controversy, he said, 20th-Fox had agreed to conduct the now much publicized stereophonic versus "mixer" sound tests in four different areas of the country.

The TOA president said that he was convinced "that there are adequate substitutes for stereophonic sound and that Fox's position of compelling stereophonic sound is basically illogical and economically untenable." He concluded by saying "in my opinion, this must be forcefully brought to the attention of Fox. It is my hope that the proposed tests will do it."

TOA DIRECTORS REAFFIRM CODE

WASHINGTON: **Continued approval of the principals of the Production Code was expressed here Tuesday by the board of directors of the Theatre Owners of America meeting at the Mayflower Hotel. The Code is needed by the industry, the board stated in a formal resolution, "in order to insure that the American motion picture screen will at all times fulfill its obligations and responsibilities to the public."**

Dewey Sees $400,000 License Yield in New York State

ALBANY: Governor Thomas E. Dewey's budget message to the New York State legislature Monday estimated the yield from the license fee (censorship) on films exhibited in New York will be $400,000 during 1954-55. The same figure was estimated for 1953-54, the first 10 months of which produced $339,000. Governor Dewey commented "This license fee produces an annual revenue ranging from $350,000 to $450,000. In the fiscal year 1952-53 the revenue was $414,000 in license fees.

Ballots for Academy Voting Nominations Are Mailed

Nomination ballots for the "bests" in the industry's product the past year were mailed January 20 by the Academy of Motion Picture Arts and Sciences in Hollywood to 1,513 of its own members, 9,058 members of the Screen Actors' Guild, 737 of the Screen Directors, 769 of the Screen Writers, and 988 members of the various technical crafts. The ballots are returnable before midnight January 30. The Academy will announce nominations February 15.

Stanley Warner Will Appeal "Moon" Decision

Fining of the Stanley Warner Theatre in Jersey City for showing United Artists' "The Moon Is Blue' will be appealed to the Hudson County, New Jersey, Court, by the Stanley Warner circuit and the film company, Myer P. Beck, representing the picture, stated last week. The fine had been ordered by Jersey City magistrate George W. King.

DRIVE-IN MEN PUT HEAT ON STEREOPHONIC SOUND

Meeting Refuses System; Told CinemaScope Asks Two Speakers Per Car

by WILFRED P. SMITH
Drive-in Editor, "Better Theatres"

CINCINNATI: Problems of picture size and light for 3-D and wide screen projection at drive-ins, along with the ordinary interests of outdoor operations, were overwhelmed by the question of stereophonic sound at the convention here this week of the National Allied Drive-in Theatres Association.

The meeting, which ran from Tuesday through Thursday at the Netherland Plaza Hotel, had no more than voted refusal to accept stereophonic sound as a condition of CinemaScope booking than it heard from New York of plans for two speakers per car for such productions.

Opening Tuesday, the convention, which was attended by more than 700 drive-in owners and managers, promptly carried by unanimous vote a resolution directing Abram F. Myers, general counsel of Allied States, to wire the refusal to Spyros Skouras, president of 20th Century-Fox, and to ask for an immediate reply as to policy.

The response came indirectly, the convention learned, in the form of a statement Wednesday by 20th-Fox, that this company's CinemaScope productions would be available only to drive-ins equipped to supply two speakers to each car.

This followed a previous report of a test by National Theatre Supply for 20th-Fox executives and technical men of a three-speaker setup. This took place, it was learned, at the International Projector Corporation plant in Bloomfield, N. J., the day the convention opened, with Mr. Skouras and Earl I. Sponable, 20th-Fox technical director, present.



WILFRED P. SMITH, Drive-In Editor of Better Theatres. After starting as an usher and rising to manager of indoor theatres, Mr. Smith entered the drive-in field in 1933, first as a manager, and later becoming a circuit executive in charge of planning, construction and operation. He now operates his own drive-in, the Garden Auto-Torium, at Ledgewood, N. J.

News of the 20th-Fox decision to require two speakers for each car in a substitute "stereophonic" system sent the convention into a furor of resentment, with the opinion angrily voiced in corridors and from the convention floor that an attempt was being made "to saddle drive-ins with an expense of $25,000 or more" to no advantage to them.

Calling it "an insult to their intelligence" the fighting mad delegates declared they would oppose the plan to the bitter end. Jack Farr, of Houston, Texas, got the attention of the meeting with a resolution that the wire dispatched to Mr. Skouras Tuesday was too weak and that another should be forwarded in more violent language. Unanimous approval was indicated by spontaneous applause. Mr. Farr added, "Let's tell Mr. Skouras we are not going to tear up our pavements and rewire our ramps for such an 'asinine' sound system for drive-ins."

[For the Bloomfield demonstration an automobile was equipped with three in-car speakers, all adjoining the front seat, two suspended from the opposite doors and one at the middle of the instrument panel. For a test of three-speaker reproduction three channels for the main CinemaScope tracks were connected in the usual way. The third speaker was found, however, to add nothing discernible to the effect sought, so the system was changed to operate only the two door speakers, with the signals split as to left and right channel tracks, but each reproducing the central speaker track. This dual system was said to have made the sound seem "more realistic."]

In a brief reference to stereophonic sound, Herbert Barnett, president of the Society of Motion Picture and Television Engineers, voiced the opinion that more than one speaker in a car might be of some advantage. This came in a speech prepared for the convention, not in direct reference to the Bloomfield demonstration and the 20th-Fox statement. Pointing out that stereophonic sound cannot be applied to a drive-in as in an indoor theatre, he added, however, that a multiple in-car system can be

(Continued on page 16, column 3)

LICHTMAN REITERATES FOX FIRM POSITION ON SOUND

Al Lichtman, director of distribution for 20th Century-Fox, issued two statements in New York late Wednesday reiterating that the policy of 20th Century-Fox "has been and is to provide CinemaScope pictures with four-track, magnetic stereophonic sound only." Referring to the drive-in problem, Mr. Lichtman said:

"At demonstrations held yesterday in Bloomfield, N. J., a method of sound reproduction for drive-ins was provided by the International Projector Corporation. Our representative, Alex Harrison, is now in Cincinnati authorized to tell the Allied convention of its merits and the endorsement we have given it. . . . RCA also is working on a similar system and it appears that drive-in operators will soon be provided with the necessary equipment to show CinemaScope pictures."

Answering the TOA board resolution that exhibitors have the right to decide what equipment they will install, Mr. Lichtman said:

"On behalf of 20th Century-Fox, I wish to make it clear that this corporation will also continue to exercise its own prerogative to produce and market its pictures in such a manner as will continue to serve the best interests of the public, the industry and ourselves."

Mr. Lichtman continued that his company at its own expense and possibly hardship had pioneered CinemaScope to avert "the possibility of a general disaster." He cited the tremendous grosses recorded by its first CinemaScope pictures and contended that the system would continue to gain new customers at the box office.

He conceded that installation of the sound equipment might be hard for small theatre owners and he said, "We have asked the manufacturers and suppliers of stereophonic sound equipment to extend long-term credit to such exhibitors and we state further that if there are any exhibitors who have been unable to get this credit when requested, let them communicate with us and we will intercede for them in a determined effort to help them to secure this credit."

Mr. Lichtman concluded with the promise that the 20th-Fox sales policy would be geared to assure a profit to those theatres which play CinemaScope pictures with the proper equipment.

AS AN INDUSTRY SERVICE...20th Century-
of the industry read these messages from

ALEX MANTA

Vice-President and General Manager, Indiana-Illinois Theatres. 40 years an outstanding exhibitor and showman. Member of the Board of Directors of Allied Theatres of Indiana. Member of Council of Motion Picture Organizations (COMPO). Contributing member of Theatre Owners of America (TOA). Operator of 23 theatres in Indiana and Illinois, ranging in capacity from 301 to 2063 seats.

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SPYROS SKOURAS, PRESIDENT
20TH CENTURY-FOX FILM CORP.
444 WEST 56 ST. NYC

AS A SMALL COMPANY HAVING EVERYTHING AT STAKE IN THE THEATRE BUSINESS, WE FEEL IT'S TIME FOR OTHER EXHIBITORS IN ADDITION TO TRUEMAN REMBUSCH, WHO SUCCESSFULLY INSTALLED CINEMASCOPE COMPLETE WITH STEREOPHONIC SOUND IN THEATRES AS SMALL AS THREE HUNDRED AND FIFTY SEATS, TO VOICE THEIR SUPPORT AND APPRECIATION OF WHAT YOU AND TWENTIETH CENTURY HAVE DONE FOR OUR INDUSTRY. AFTER SIX COMPLETE CINEMASCOPE STEREOPHONIC SOUND INSTALLATIONS WE FEEL THAT WE ARE IN A POSITION TO ENCOURAGE YOU TO HOLD FAST TO YOUR DETERMINATION TO INSIST ON PROPER PRESENTATION OF CINEMASCOPE THE WAY IT WAS DEVELOPED AND INTENDED, WITH FOUR-TRACK STEREOPHONIC SOUND. TO PRESENT CINEMASCOPE OTHERWISE IS AN IMPOSITION ON THE PUBLIC WHO HAVE BEEN SOLD TO EXPECT SOMETHING NEW AND DIFFERENT IN SOUND AND SOUND EFFECTS. YOUR COMPANY IS TO BE CONGRATULATED FOR YOUR FORESIGHT, COURAGE AND WHAT YOU HAVE DONE TO HELP REVIVE A SICK BUSINESS, AND YOU SHOULD NOT BE HARRASSED IN YOUR EFFORTS TO MAINTAIN THE HIGH STANDARD OF CINEMASCOPE PRESENTATION SO VITAL TO ITS CONTINUED SUCCESS.

ALEX MANTA
INDIANA-ILLINOIS THEATRES

Fox believes it is vital that every member two of the nation's leading exhibitors

LEO T. JONES

President, Star Theatres, Inc. For 25 years a leading Ohio exhibitor. Member of National Allied. Member of Independent Theatre Owners of Ohio and a former vice-president of ITOO. Circuit includes Star (540 seats), Upper Sandusky; Carey (329 seats); Indiana Trail Drive-In, Carey.



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SPYROS SKOURAS
20TH CENTURY-FOX FILM CORP.
444 WEST 56TH ST. NYC

I HAVE JUST COMPLETED MY FIRST SEVEN DAYS OF THE ROBE WITH COMPLETE STEREOPHONIC SOUND, MIRACLE MIRROR SCREEN AND AUDITORIUM SPEAKERS AND AM HOLDING FOR ANOTHER SEVEN DAYS, THE FIRST TIME IN 23 YEARS A PICTURE EVER PLAYED MORE THAN SIX DAYS. I AM NOW CONVINCED THAT THE ONLY PROPER WAY TO PRESENT CINEMASCOPE IS BY UTILIZING ALL FOUR SOUND TRACKS THRU AUDITORIUM SPEAKERS AND THREE BACKSTAGE SPEAKERS, AND AM READY TO ADMIT I WAS WRONG IN ASKING FOR ONE-CHANNEL SOUND. I COULD NEVER PRESENT THE ROBE AS WONDERFULLY AS I DID OR GET SUCH AUDIENCE ACCLAIM WITHOUT THE STEREOPHONIC SOUND. BUSINESS WAS 525% OVER NORMAL FIRST WEEK. PLEASE ACCEPT MY HUMBLE APOLOGY FOR WRONGLY INSISTING ON SINGLE-TRACK SOUND EVEN THOUGH I ONLY HAVE 540 SEATS.

LEO T. JONES

ALLIED WEIGHS BUY OF STOCK

Board Studies Rembusch Plan to Acquire Stock in Major Companies

CINCINNATI: The board of directors of Allied States Association, meeting here Friday and Saturday this week at the Netherlands Plaza Hotel, was to decide whether or not the Association will proceed with its plan for stock acquisition by Allied members in motion picture companies.

Abram F. Myers, chairman and general counsel, in his annual report to the Board delivered Friday, urgently recommended adoption of the plan and urged that other exhibitor organizations and individual exhibitors be invited to join.

Conceived by Trueman Rembusch and announced by him as keynoter at the national Allied convention in Boston last fall, the plan is designed primarily to alleviate the product shortage, and what is felt to be the consequent trade malpractices, by giving exhibition a strong voice in production affairs.

Questionnaire Sent Out

The board's decision will be based largely on answers to a questionnaire, sent out to Allied members in January as part of a survey to determine rank and file opinion on such stock purchasing. The board will act on the project with the understanding that its undertaking and execution will depend on the exhibitors themselves.

The questions asked in the survey were as follows:

How many shares of the stocks of the following companies owned by you or by members of your family or business associates will be available in carrying out a program as described: Columbia (comm.), Loew's, Paramount, RKO Pictures, 20th Century-Fox (comm.), Universal (comm.), Warner Brothers and Republic (comm.).

Would you be willing to buy additional shares of stock to further aid in carrying out such a program? If so, in what company? How many shares?

Would you be willing to dispose of your shares in one company and reinvest the proceeds in another in order to bring the maximum influence to bear upon a single company to be designated hereafter?

Plan Use of Proxies

When called upon, will you be prepared to execute proxies, or cause members of your family or business associates to do so, for the shares of stock held by you or them, in favor of a committee of experienced exhibitors, so that the shares may be voted in furtherance of such a program?

Will you be willing to guarantee playdates at prevailing prices for comparable product to a company to be designated by such committee for the maximum number of pictures that such company can produce in one year?

Mr. Rembusch, in his keynote speech, outlined a campaign of action, saying:

"Ownership of 10 per cent of any film company's stock by exhibitors who will guarantee playdates at prices comparable to the going market, would secure the voting rights of sufficient shares of stock owned by large investment houses in a film company, to secure control of the company. The investment houses would turn over these voting rights because of the value inherent in guaranteed playdates. Banks would furnish production money, because of the assets represented by guaranteed playdates. . . ."

Would Effect Economies

He suggested that experienced, picture-wise exhibitors of proven business judgment might be elected to the board of directors of such a company and that they could "immediately lay plans looking toward relieving to a great extent the shortage of product. Such a board could eliminate non-productive personnel of the company in sales and production, replacing them with men of vision; could put into effect incentive selling policies and develop new media of effective advertising."

Mr. Myers' report stressed the point that new media, particularly CinemaScope have made the already serious product shortage even more critical. In addition he said, "This starving of the market has played into the hands of the film companies in their determination to exact still more onerous terms and conditions for such films as are available."

He attacked the present 20th-Fox policy of insisting upon stereophonic sound installations for CinemaScope showings and charged bitterly that "It appears that Fox has hit upon a scheme which, they hope, will secure for them all the advantages of the pre-release method and at the same time be immune to legal attack."

Proposes Two Measures

The product shortage plus a pile-up in first-runs of CinemaScope pictures is "either a present or imminent threat to every person engaged in exhibition," Mr. Myers said, in proposing two "drastic" measures. These were: "1. To bring about the production of more pictures either by engaging directly in production or stimulating production by others; and 2. To carry on an intensive nation-wide campaign to promote theatre attendance so that increased production will be economically feasible."

It was in connection with the first point that Mr. Myers urged the stock purchase plan. In connection with the second he said, "What is needed is a great united push for motion picture entertainment.

DRIVE-IN MEET

(*Continued from page 13*)

"very pleasing once the listener becomes accustomed to it."

First on the program at the Tuesday afternoon session of the convention was Col. George Mingle, Ohio State Traffic Control Comissioner, who advised the delegates of the importance of engaging the local police authorities to conduct an even flow of traffic in and out of drive-in theatres in the country, because of the increased number of automobiles now using main thoroughfares. Col. Mingle urged the theatre owners to try to make use of secondary highways wherever possible.

Al Sindlinger, also on the Tuesday program, re-emphasized his famous statement "we are doing business by accident." Since 1948, he said, profits have declined from 13 per cent to 1 and ½ per cent even with increased grosses. He stressed the importance of channeling "communication advertising" intelligently to keep the public more informed of what picture was showing and when.

Texas Drive-in Unit Plans Advisory Boards

DALLAS: The International Drive-in Theatre Owners Association has set a variety of activities for 1954 including the establishment of advisory boards and an arrangement for a 10 per cent discount on drive-in equipment with a Kansas City company.

In a message to the membership, president Claude Ezell predicts that "drive-in theatres in 1954 will see the dawning of a brighter new day for their industry."

The advisory boards will consist of experts available for consultation, such as architects, lawyers, sound engineers, projectionists, building contractors, landscaping and decorating artists, concessions authorities and advertising advisors, Ezell said.

Everetts Sell Interests In Carolina Theatres

H. H. Everett, of Charlotte, N. C., a theatre operator and civic leader, and Mrs. Everett, have sold their interests in some 8? houses of North and South Carolina to Essantee Theatres, owned by Mr. and Mrs. E. S. Stellings and Mr. and Mrs. Charles B. Trexler. Mr. Everett's firm is known as Everett Enterprises, and it will continue to handle other family holdings. Mr. Stellings has been in the business 30 years and with Mr. Everett since approximately 1939.

Rose Producing Greene Story

David Rose, independent producer, will make Graham Greene's "The End of the Affair" for Columbia Pictures. The best selling novel will have Deborah Kerr as feminine lead. Mr. Rose has been a producer for Paramount, an independent, and an executive with Douglas Fairbanks and United Artists.

Censorship In Spotlight Nationwide

Censorship was a topic of news in many sections of the country the past week.

In Albany an order directing the issuance of a New York state license for exhibition of "La Ronde" was forwarded to Dr. Hugh Flick, head of the state censor bureau, by the Board of Regents. The board acted to comply with the U. S. Supreme Court decision overruling the previous ban on the film. The Regents announced that it had directed the issuance of a license after Dr. Flick reviews the film again and "is satisfied it is in the same form as heretofore shown to the Regents and the Supreme Court.

In the wake of the "La Ronde" case, the Regents are expected to draw up a bill revising the statutory definition of "immorality."

Maryland Studies Change

In Maryland Attorney General Edward D. E. Rollins, recommended that the state's film censorship law be revised to bar only those films judged "indecent" or "obscene," to permit board decisions to be appealed to the state Court of Appeals and to raise the salaries of board members.

The attorney general's proposals were made public by S. R. Traub, chairman of the state censor board. He said that in advocating elimination of all censorship criteria other than indecency and obscenity, Mr. Rollins explained he felt the statute should be brought into conformity with decisions of the U. S. Supreme Court as recently handed down and in 1952.

The Maryland law as now drawn permits the censors to "disapprove such as are sacrilegious, obscene, indecent, inhuman or immoral, or such as tend in the judgment of the board, to debase or corrupt morals or incite to crimes."

Newark Seeks Law

In Newark, N. J. a more effective municipal ordinance to control indecent movies or other offensive shows is being sought by City Public Safety director Keenan. He said "a study of the decisions leads us to believe that if our ordinance was more specific in providing sound rules for the guidance of exhibitors and the licensing authority, we would not be handcuffed by the courts as in the past."

Mr. Keenan said he would ask the Newark City Commission to spell out rules in an amendment to the present ordinance covering shows and exhibitions.

In Stockton, Cal. a three-member film censorship committee was named by Stockton city manager John C. Lilly to combat the showing of questionable "girlie" pictures.

Senator Ed Johnson, Colorado Democrat and perennial industry critic, this week in Washington, warned that the film industry is "asking for trouble again" by permitting some producers to make lewd pictures. He put into the Congressional Record a United Press dispatch which quoted the official Vatican newspaper as having accused the film industry of "exalting vice." The dispatch did not make it clear whether the Vatican paper was referring to the U. S. industry or to the Italian industry.

In a pastoral letter, bishops of Ohio's six dioceses said it would be desirable if the film industry could attain such maturity "that there would be no need of review or censorship or a production code."

CODE EVEN MORE ESSENTIAL NOW, FILM CATHOLICS TOLD



AT THE FOURTH ANNUAL film industry Communion Breakfast: Mrs. James Killilea, author of the book, "Karen"; Charles Reagan, MGM general manager of sales and distribution and the breakfast master of ceremonies; the Most Reverend James H. Griffiths, Chancellor of the Military Ordinariate, representative of Cardinal Spellman, and chief speaker; Anita Colby; and Robert Considine, writer.

The Production Code is not "old-fashioned" or "antiquated" unless the Ten Commandments also are "old-fashioned," the Most Rev. James H. Griffiths told 1,500 motion picture industry Catholics at their Fourth Annual Communion Breakfast in New York last Sunday.

Bishop Griffiths, Chancellor of the Military Ordinariate, was the principal speaker at the breakfast, in the Hotel Waldorf-Astoria, following Mass at St. Patrick's Cathedral. In a two-pronged attack on those who propose to alter the Code and on the decision of the Supreme Court on censorship the Bishop termed the latter "so vague that no one of the Justices apparently was able to make up his mind as to what is 'immoral' in this great American republic. Isn't this a sad day," he continued, "when the highest expressions of the Judiciary in this nation are unable to arrive at a minimal concept of what is immoral. . . ."

The dangers of so vague a decision are obvious, Bishop Griffiths declared. "The implications seem to be," he said, "that the various states should . . . bring their standards into accord with prevailing depraved but — mark well — not publicly approved moral deviations. In other words, the Production Code adopted a quarter of a century ago, judged by present practices is now antiquated."

One result of the weakening of standards, he declared, would be that "panderers who, hypocritically in the name of artistic expression try to convince libertines that other persons interested in the moral fibre and stability of the nation are actually impinging on their porcine propensities—erroneously called liberty instead of license."

Declaring his faith in the leadership of the motion picture industry, the Bishop said, ". . . the same merchants of exotic erotics are now trying to convince the nation that the Supreme Court has wiped out from the states all power to determine what is immoral, obscene and socially objectionable for showing in their jurisdictions. Nothing is further from the truth as these lecherous producers will learn. They will learn it first from the men who head the film industry. The men who in their determination to preserve the moral fibre of the nation voluntarily accepted a Code of Production to which they all agreed. These fine men and the true artists who work with them will not betray the men and women of America."

Bishop Griffiths concluded with a plea to all decent citizens—Catholic, Protestant or Jew—to stand together "in supporting the Ten Commandments which we all acknowledge and respect together."

Other speakers at the affair were Mrs. James Killilea, author of the best-selling book "Karen"; Bob Considine, Pat O'Brien and Dennis Day. The guests of honor included Peter Lind Hayes, Anita Colby, Ann Crowley, Una O'Connor, Jessica Dragonette, Robert Alda and Kate Cameron. Charles Reagan, general sales manager of MGM, was toastmaster.

Terry Ramsaye Says

THE SIMMERING SCENE—The higher the rivalries and the sharper the drives of the motion picture of the film screen and Television's electronic screen the closer they draw together. In essence the issue is between the endeavor to redeem and restore the properties and dominance of the long established theatre channel to the market, and the galloping progress and ambitions of the all-electronic channels of Television. Both are selling motion pictures. They are in the same business.

Now we have, just emerging around the commercial corner, color Television by an all-electronic "compatible" system. That means mostly that Television is color-wise catching up with the film screen. In that and other numerous developments the media are drawing together in the laboratories, just as they are indeed in enterprises as interlaced as in Telemeter's pay-as-you-see television delivery of Paramount first run movies. The evolution in progress is as inevitable as the force of gravity.

Bearing on the continuing process of adjustments and inter-relation we can remember when movieland resisted radio's raids on talent and the newspapers viewed with warranted alarm invasion of advertising revenues; when exhibition raised high alarm over 16mm competition; and how the whole film industry fighting television sought spectrum channels of its own by which to join television. That quest faded in the absurdity of fact that there was no plan or program for the use of those special channels had they been awarded.

For a glint of perspective consider what the power loom did to textiles, the linotype, stereotype and rotary press to publication, and so recently what the tractor, cotton picker, corn harvester and combine grain harvester have done to agriculture.

Largely the Industrial Revolution has long been concerned with doing the same things that were done before, but with different methods. That is to be in the main the continuing course of the Electronic Revolution. New tools for the old jobs of satisfying the same customers to the end-result of the same basic satisfactions.

The processes of adjustment and readjustment look the bigger the closer one is to them. To the exhibitor the existing film theatre's sharp problems and big uncertainties are as close as one day is to the next. Requirements are immediate and continuous. He cannot indulge always in the longer view. But he can have the assurance that from deepest antiquity to now there has always been a theatre; and never so large and mobile an audience as today.

COMMON TASTE, AGAIN—In an examination of European newspaper attention to news from the United States, "Time" relays a report that Arnoldo Cortesi, bureau chief of the "New York Times" in Rome, has remarked that "an Italian who reads largely feature stories would inevitably reach the conclusion that everyday life in the United States is centered on beauty contests, divorce and the scandals of cafe society . . ."

That order of charge used to be leveled almost exclusively at the American motion picture. It is to this observer a pleasure to see it transferred to the circulation-seeking editors of the Italian press.

The ultimate responsibility is to be shared by the customers who by patronage tell the editors what they want. This kind of pressure control on the mass arts is going to go on as long as the common and natural basic impulses are in control. That is forever.

TELEVISION COUNT—What with this and that on the economic scene and the fact that a lot of customers are getting cautious, the television industry is closely keeping track. NBC has come out with a count of installed TV sets at 25,690,000, which is a gain of almost a half-million in a month and 4,456,000 since the beginning of 1953. There are plenty of sets awaiting sale yet. For immediate trade reasons we shall probably be hearing much less about color television for a considerable spell.

SOVIET POLICY — "Movie Memo," that organ of first aid to picture department editors of the lay press issued by Ernest Emerling in behalf of Loew's Theatre, assigned a bright young man to learn how to say "Kiss Me, Kate" in Russian. He had difficulties and finally wrote a fellow by the name of Andrei Vishinsky up in Park Avenue.

There was no answer. Probably bashful Andrei wouldn't say such a thing.

Huh!

Censors Hit 'French Line'

State censor boards of New York, Pennsylvania and Kansas have rejected RKO Pictures' "French Line" in its present form, it was learned this week. Also the Memphis and Shelby County board banned it.

The state censors, it was reported, all registered objection to the Jane Russell dance number in the last reel, the same of objection which formed the basis of a Production Code seal denial for the picture and its condemnation by the National Legion of Decency.

RKO Pictures was informed of New York State's disapproval Monday. An RKO spokesman in New York stated that he did not know whether the company would make the requested cuts in the light of the objections voiced by the censor boards of the three states. Instructions were being awaited from the studio.

The controversial film, which caused the imposition of a $25,000 fine by the Motion Picture Association of America against the company, has been approved for exhibition in the cities of Chicago and Portland, Ore., the RKO spokesman said. State censor boards in Maryland, Ohio and Virginia still have to act on the film, in addition to boards of Boston, Detroit and Atlanta.

The rough treatment accorded to the film by state censors came in the wake of the rejection by the Production Code Administration and the Legion of Decency, which found the revisions made by RKO Pictures unsatisfactory. A Motion Picture Association of America spokesman said Monday that RKO Pictures as yet had not appealed the imposition of the $25,000 fine, a penalty required by MPAA regulations to be imposed against an MPAA member company which distributes a film without a seal.

Name Eric Johnston Envoy To Brazil Film Festival

Eric Johnston, president of the Motion Picture Association of America, has been named official United States representative at the Brazilian International Film Festival, according to an announcement by Theodore C. Streibert, director of the U. S. Information Agency. The festival opens in Sao Paulo February 12. Mr. Streibert said that Alan Fisher, the agency's film officer in Sao Paulo has been designated alternate U. S. representative. A large, unofficial industry delegation will accompany Mr. Johnston. The U. S. will enter six government-made documentaries and five commercial films.

Premiere for "Sunday"

Noel Meadow's "Sunday by the Sea," a two-reel subject that recently was awarded the Grand Prize for the best short film at the Venice Film Festival, had its American premiere in New York last Thursday at the Trans-Lux 60th Street, on the same program with "The Holly and the Ivy."

CinemaScope Prints Due In Quantity

Al Lichtman, director of distribution for 20th Century-Fox, announced at the two-day sales meeting in New York last week that the current CinemaScope print bottleneck will be broken by March 15 and that a normal supply of prints will be available to exhibitors following that date.

Stepped up production, said Mr. Lichtman, at the Technicolor Laboratories in California and DeLuxe Laboratories in New York will enable full servicing of prints by the middle of March. Also addressing the assembled sales chiefs were W. C. Gehring, executive assistant general sales manager; Edwin W. Aaron, western sales manager, and Arthur Silverstone, eastern sales manager.

Finalization of merchandizing plans on three CinemaScope features, "Hell and High Water," "Night People" and "Prince Valiant," and three Panoramic Productions, "Three Young Texans," "The Siege at Red River" and "Gorilla," preceded debate on other upcoming CinemaScope attractions, including "River of No Return," "Three Coins in the Fountain," "New Faces," "Garden of Evil" and "Demetrius and the Gladiators." Darryl Zanuck's production of "The Egyptian," to have its world premiere in the fall, also was on the agenda.

Mr. Lichtman told the salesmen increased print production also will be reflected in the greater array of available CinemaScope short subjects. At the same time he reported that "The Robe" currently is showing in 66 first situations in principal European, Near and Far Eastern cities and that 1,500 theatres in the U. S. and now are equipped for CinemaScope. He predicted that by the end of the year this figure will rise to 10,000 theatres.

United Artists to Release Five Films in February

United Artists has announced that it will release five films in February, three of which are in color. The films are: "The Man Between," produced and directed by Carol Reed and starring James Mason; "Personal Affair," made in England and starring Gene Tierney and Leo Genn; "Top Banana," film adaptation of the Broadway musical, starring Phil Silvers and in color; "Overland Pacific," an outdoor action drama in color with Jack Mahoney and Peggie Castle, and "Beachhead," war drama in color by Technicolor starring Tony Curtis and Frank Lovejoy.

Film Group Adds $32,239 To Catholic Charities

The motion pictures group of the Special Gifts Committee for the 1953 Appeal of New York Catholic Charities collected $32,239, according to the financial report of John J. O'Connor, Universal Pictures Co., Inc., chairman, it is announced by John A. Coleman, executive chairman of the Cardinal's Committee of the Laity. L. Douglas Netter of Altec Service Corp., was vice-chairman of this group. George J. Schaefer, treasurer of the Cardinal's Committee of the Laity, also served on the motion picture group. The Special Gifts Committee last year passed the million dollar mark for the first time in its history, Mr. Coleman announced. This amount was in addition to nearly one and a half million dollars raised in the New York Archdiocese by lay parish organizations.

CALL FOR MORE VIGOROUS CAMPAIGN ON TAX FRONT

Although expressing encouragement as a result of talks last week with Treasury Secretary Humphrey and Congressional leaders, Col. H. A. Cole and Pat McGee, co-chairmen of the National Tax Repeal Campaign Committee, warned COMPO's national tax campaign organization Monday that a continuation of the industry's present lethargy toward the tax campaign "can defeat us."

In a letter sent to all state and Congressional district campaign committees, Mr. Cole and Mr. McGee called upon all exhibitors to interview at once all Senators and Congressmen who have not made new pledges to vote for tax repeal and to continue their contacts with their Members of Congress even if they have already given a pledge for help.

The letter stated that there are grounds for encouragement for some measure of industry relief, but added that "this conclusion is conditioned upon a number of things happening, or not happening, as the case may be."

The letter continues:

"These points are as follows:

"(a) First and foremost, our Congressional strength must be increased, and it is imperative that those Congressmen and Senators not now re-committed be approached without delay, and their support obtained.

"(b) Those Congressmen and Senators already re-committed should not be left alone. They should hear from their constituents frequently by letter or personal visit so that their enthusiasm will remain warm right down to the time of the action that is hoped for.

"(c) Any continuation of the lethargy and complacency that is evident throughout the country on the part of industry men can defeat us.

"(d) Any assumption that relief of any type will be automatically accorded the industry without the same painstaking work that was accomplished last year can defeat us.

"(e) Any failure on the part of your committee to carefully guide the legislation affecting industry relief can defeat us.

"(f) Our effort can be defeated by default if tax legislation becomes enmeshed in intra-Congressional controversy, such as was witnessed for a period last year. Such a controversy if sufficiently sharp, can defeat *all* tax legislation this year.

"From the foregoing it may be seen that there are no grounds for over-confidence and that there is absolutely no reason for any assurance that the industry will be automatically granted tax relief consideration unless we all work at top pressure at home and in Washington."

Women's Recruiting Film Shown Defense Secretary

The ten-minute short, "The Price of Liberty," produced by Andy Gold for Warner Pathe, was shown to Defense Secretary Charles Wilson at a special luncheon last week in the Pentagon, Washington, at which Mr. Wilson met with industry executives. Some of the latter were Mr. Gold; Charles Boasberg, RKO Radio general sales manager and head of the distributors' sales managers' committee; and Sidney Kramer, RKO short subjects sales manager. The film is about recruiting of women into the armed services. Distributors will be asked to release it.

Warners Report 3-Month Net Profit of $765,000

Warner Brothers Pictures, Inc., this week reported for the three months ending November 28, 1953, a net profit of $765,000 after provision of $825,000 Federal taxes on income and $75,000 for contingent liabilities. Film rentals, sales, etc., amounted to $15,825,000. The corresponding operations of the old Warner Brothers Pictures Inc. after eliminating net profit on domestic theatre operations, for the three months ending November 29, 1952, resulted in a net profit of $741,000.

Goldwyn's "Best Years" Has Gala Washington Premiere

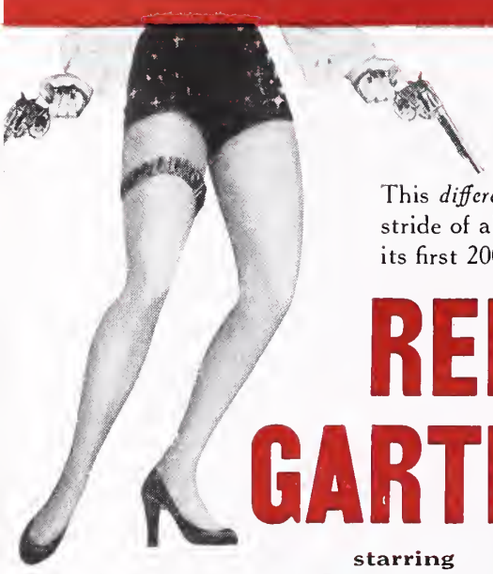
Samuel Goldwyn's RKO Radio production, "The Best Years of Our Lives," released originally in 1946 and winner of nine Academy Awards, received a gala premiere at Keith's theatre in Washington Wednesday to rival any premiere of a new film. The invitational showing, sponsored by the White House Correspondents Association, was attended by White House aides, Cabinet members, ambassadors and stars of the film, including Myrna Loy, Teresa Wright and Cathy O'Donnell. TV and radio coverage were accorded the event by both NBC and CBS.

THE FINAL COUNT IS IN!

PARAMOU
IN MONEY-MA

in M. P. Herald's Fame, in Boxoffice

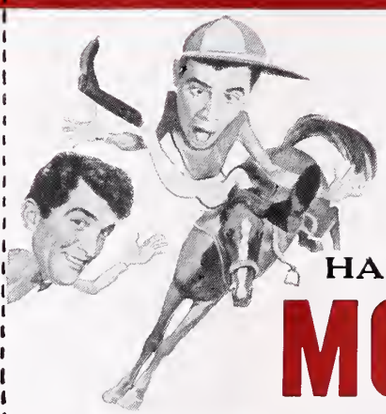
AND NOW PARAMOUNT CONTINUES ITS LEAD WITH THE LARGEST NU



This *different* picture is hitting the stride of all-time musical greats in its first 200 Texas dates.

RED GARTERS

starring
Rosemary Clooney • Jack Carson
Guy Mitchell • Pat Crowley • Gene Barry
Cass Daley • Color by Technicolor



Terrific in 3-D now! Available for 2-D showings soon. It's definitely record-smashing in any dimension.

HAL WALLIS'

MONEY FROM HOME

starring
Dean Martin and Jerry Lewis
Color by Technicolor

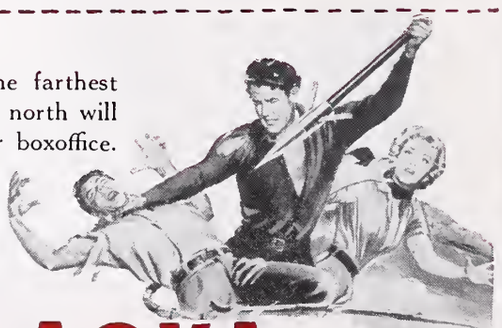


Daring love, set in outdoor spectacle — and topped by a startling, spectacular climax by Producer George Pal.

THE NAKED JUNGLE

starring
Eleanor Parker • Charlton Heston
Color by Technicolor

This adventure in the farthest outposts of the frozen north will be plenty hot at *your* boxoffice.



ALASKA SEAS

starring
Robert Ryan • Jan Sterling
Brian Keith • Gene Barry

GREAT PARAMOUNT NEWS AND SHORTS TOO!



IT ALL ADDS UP!

NT LEADS KING PICTURES

Barometer, in Variety's Annual Survey

MBER OF BIG ATTRACTIONS FOR THE LARGEST NUMBER OF THEATRES





Rocking audiences everywhere as two women fight for one man, pitting instinct against experience.

FOREVER FEMALE

starring
Ginger Rogers • William Holden
Paul Douglas • James Gleason
Pat Crowley



Adventure in the Amazon headhunting country — with four men battling for gold and a golden-haired woman.

JIVARO

starring
Fernando Lamas • Rhonda Fleming
Color by Technicolor



For Easter! Bob Hope surrounded by production splendor and strong star support in a big song-and-laugh show.

CASANOVA'S BIG NIGHT

starring
Bob Hope • Joan Fontaine
Basil Rathbone • Audrey Dalton
Color by Technicolor



A trio of magnetic stars in a thrilling and spectacular picture filmed in fabulous Ceylon.

ELEPHANT WALK

starring
Elizabeth Taylor • Dana Andrews
Peter Finch • Color by Technicolor

HAVE YOU PLAYED "POPEYE" AND "CASPER" IN 3-D?

SKOURAS-C.E.A. STAGE IS SET

British Exhibitors Will Air Views on CinemaScope, Stereophonic Sound

by PETER BURNUP

LONDON: The stage is set for the Spyros P. Skouras meeting with exhibitors February 10. The Cinematograph Exhibitors Association has hired the well-known Connaught Rooms for the purpose. The meeting will be open to all exhibitors and the whole of the Association's 4,000-odd membership has been so informed.

C.E.A.'s executive council would normally be in session at that hour. The entire morning has been allocated to the Skouras meeting and the executive council will assemble for its regular meeting in the afternoon, at which, undoubtedly, Mr. Skouras' declarations will have a more than ample airing.

Caution Is Urged

CinemaScope continues to be the prime factor in the C.E.A. branch discussions, with the Association's officers reiterating their counsels of caution. At the annual meeting of the Association's South Midlands branch Claude Whincup, C.E.A. vice-president, for example, spoke to the members in the following terms:

"Look ahead twelve months; assume that 90 per cent of cinemas put in CinemaScope and run wide screen films; then in all probability the additional amount at the box office would be infinitesimal compared with the over-all cost."

Mr. Whincup admitted that a "new perspective is a good thing" but he recommended branch members support the "middle line" policy advocated by general council. He repeated his previous declaration that the cost of stereophonic sound put it completely out of court for most showmen of the country.

Prendergast Outspoken

At the Yorkshire branch's annual meeting the reelected branch chairman, John X. Prendergast, was even more forthright. He declared that if CinemaScope was to be confined to larger theatres, giving them the monopoly of the new techniques and forcing the small and even medium exhibitors out of business, he was against it.

Mr. Prendergast concluded by saying that CinemaScope would be of terrific value to the industry if it could be made available to all. "But it is of no use to the industry as a whole if they insist on 'Rolls-Royceing' it," he said.

Mr. Skouras undoubtedly will have the alleged plight of the smaller man put to him forcefully at the February 10 meeting. He will also be challenged as to whether his plan envisages the elimination of the small exhibitor and to concentrate screenings in the larger independent and circuit theatres.

C.E.A.'s officers, it is reported, have obtained private assurances from other distributors that they are prepared to let their otherwise stereophonic productions go out in single-track versions.

"Robe" Still Booming

Meanwhile, "The Robe" continues to boom business. It is being held over for a fourth week in 11 out of the 12 provincial situations in which it has opened. That is unprecedented. At the Leicester Square Odeon the picture is running into its twelfth week. "How to Marry a Millionaire" opens in 10 provincial situations this week. Its reception at the combined trade and press screenings is reported as enthusiastic in each place.

Twentieth-Fox branch managers report many exhibitors in their respective areas already would have signed for CinemaScope but they await, it is said, the outcome of the Skouras meeting February 10.

▽

Portent of a British Quota for television films is seen in a statement issued here by the Association of Cine & Allied Technicians, protesting against negotiations entered into by the B.B.C. to import, for transmission on television, a number of American-sponsored TV programmes.

Would Bar Programmes

The union is asking the president of the Board of Trade to withhold import licenses from the American programmes in question and is suggesting that the Minister should take the initiative in calling a conference of all interested parties "to try and find a *modus vivendi* between British films and television."

The film trade here, mainly at the instance of exhibitors, persists in its adamant attitude of having no part of TV. With the pending emergence, however, of commercial TV the demand for TV film programmes will obviously become more pronounced in very short order.

▽

Developments this week indicate that A.C.T. is set on a bitter struggle with the Film Laboratory Association in consequence of the latter's recent rejection of the union's wage demand.

Following a mass meeting of A.C.T.'s laboratory workers the union gave formal notice to the employers' association that an overtime ban and a "work-to-rule" practice would be imposed in a week's time failing negotiations on the wage demand.

It is understood that the employers have decided to reject the ultimatum. Immediate effect of the ban would be the dislocation of news-reel schedules. It is estimated on the basis of present work-schedules that the ban would cut off 2½ hours from the present average working week.

▽

Governmental replies last week to House of Commons questions indicate that the bill authorizing commercial TV is unlikely to be introduced in the near future. The Bill is in process of drafting but it is understood that certain points of importance remain to be settled. Best informed Parliamentary opinion tends to the belief that the bill will not be presented to the Commons before March.

▽

Associated British Picture Corporation has declared an interim dividend of 7½ per cent on its Ordinary Stock in respect of the year ending 31st March, 1954. This is a similar dividend to last year's interim.

▽

The Films Council has recommended to the president of the Board of Trade that the British Quota for first and supporting features for 1954-55 should continue at 30 per cent and 25 per cent respectively.

▽

MGM's worldwide film festival in celebration of the company's 30th Anniversary will have its London presentation at the Empire, Leicester Square, from Monday, February 22, to Friday, February 26, inclusive. One new feature will be presented at the Empire on each of the five days in the following order: Monday, "Kiss Me Kate"; Tuesday, "Executive Suite"; Wednesday, "The Long, Long Trailer"; Thursday, "Easy to Love"; Friday, "Escape from Fort Bravo."

First-American Supplies Portfolio for Exhibitors

In announcing a new low-cost in-car speaker, which is described in the Better Theatres Section of this issue, First-American Products, Inc., of Kansas City, has made available a handy portfolio free to drive-in management, for the filing of literature and other sources of information. The portfolio contains nine compartments with projecting tabs for filing material according to subject. They are marked general, sound and projection, screens, lighting and signs, marquees, playgrounds and patios, refreshments, buildings and furnishings, and maintenance.

RKO, Republic Music Talks Set For New York After Feb. 15

Talks on a musicians contract with Republic Pictures and RKO Pictures, the two studios which did not join in the industry agreement negotiated in Miami last week, are expected to be held in New York after February 15, when the board of directors of the American Federation of Musicians reconvenes to work out a radio-television industry contract. This was learned following a preliminary meeting in Miami between James C. Petrillo, AFM president, and Republic officials at the end of last week.

MGM Moves Forward on New Product

With all productions for the entire 1953-54 releasing season scheduled for completion by March 1, MGM this week launched its 1954-55 producing schedule with preparation for eight important pictures to go before the cameras in April and May.

At the same time Dore Schary, studio head, announced that 22 writers are currently assigned to scripts for other future productions.

Rehearsals Start Soon

Rehearsals for the new films will get under way in March, including "Jupiter's Darling," in CinemaScope, with Esther Williams and Howard Keel; "Green Fire," in CinemaScope, Stewart Granger and Grace Kelly; "Many Rivers to Cross," CinemaScope, Robert Taylor: "Deep in My Heart," CinemaScope; Jose Ferrer; "Babylon Revisited," in CinemaScope, Elizabeth Taylor; "King's Thief," Edmund Purdam; an original story by Dore Schary, with an all-star cast. "Athena," Jane Powell, Janet Leigh.

With production of these films, final editing, music scoring and special color printing will be completed on the productions to be finished in March, including three musicals filmed in CinemaScope, "Brigadoon," "The Student Prince" and "A Bride for Seven Brothers"; also "Valley of the Kings," "Betrayed" and "Beau Brummell," all filmed on foreign locations.

Previously completed for the 1953-54 schedule, and nearing final laboratory preparations are "Rose Marie," CinemaScope; "Panther Squadron 8," "Her Twelve Men," "Rhapsody," "Flame and the Flesh," "Executive Suite" and "Prisoner of War."

According to Mr. Schary, all the new films will be fashioned to exploit fullest advantage of the newest technical developments including new screen dimensions, advanced stereophonic sound, color photography and printing, as well as other scientific techniques resulting from MGM's months of research and experimentation.

Preparations Under Way

Preparations for subsequent production also are under way with scripts completed on "In Missouri," "St. Louis Woman," "Moonfleet," "Scarlet Coat," "Love Me or Leave Me" and "Bad Day at Black Rock," with current writer assignments including Sid Boehm to write "Rougue Cop"; Alex Coppel, "Night in Glengyle"; Alan Jay Lerner, "Green Mansions"; Comden and Green, "Cole Porter Cavalcade"; Casey Robinson, "Montmartre"; Jan Lustig, "O'Kelley's Eclipse"; Helen Deutsch, "The Glass Slipper"; Christopher Isherwood, "Dianne De Poytiers"; Millard Kaufman, "Mail Order Bride"; Harry Brown, "Thunder in the Mountains"; Ivan Goff and Ben Roberts, "The Big Sin"; Isobel Lennart, "Two Girls from Bordeaux"; Sonya Levien and William Ludwig, "Hit the Deck"; Ruth Flippen, "My Most Intimate Friend"; Karl Tunberg, "Ben Hur"; Angus McPhail and Stanley Roberts, "Highland Fling," and Maurice Zimm, "The Prodigal."

Lichtman Gets Option For 25,000 Shares

WASHINGTON: An option to purchase 25,000 shares of 20th Century-Fox common stock at $18.86¼ per share has been granted to Al Lichtman, 20th Century-Fox distribution director, the company reported to the Securities and Exchange Commission. Under the option, according to the report, the purchase is limited to 12,500 shares in the first year, 1954, and 12,500 shares in the second, 1955. The current New York Stock Exchange quotation for 20th-Fox common is about $20 per share.

"Saint's Girl" for Release

RKO Radio will release Julian Lesser's "The Saint's Girl Friday" April 15, Charles Boasberg, general sales manager announced this week. The film stars Louis Hayward, Naomi Chance and Sidney Taffler. It was directed by Seymour Friedman.

"Red Garters" Opens in Five Texas Situations

Paramount's new Western musical in color by Technicolor, "Red Garters," kicked off a week of Texas premieres Monday with a two-theatre world premiere in Austin at the Paramount and State. In attendance were a group of the film's stars, including Guy Mitchell, Pat Crowley, Gene Barry, Frank Faylen and Buddy Ebsen, who were greeted by Governor Allan Shivers on their arrival and in a day packed with activity featuring a giant March of Dimes rally. During the rest of the week the stars attended similar lavish premieres of the film in San Antonio, Dallas and Fort Worth at key Interstate Circuit theatres.

Code to Be Debated

Martin Quigley will defend the Motion Picture Code and Morris Ernst will argue for its abolition on "Report to the People" on WMCA, New York, on Monday, February 8, 9:30-10:00 P.M. Mr. Ernst, who is general counsel of the American Civil Liberties Union, is a well-known opponent of all forms of censorship. The program, to be presented by transcription, will be moderated by Mrs. Dorothy Dunbar Bromley, conductor of the weekly series.

Alabama Theatre Moves

The Strand Theater, Birmingham, Ala., has been reopened as the Newmar Theater. The latter's old quarters will be rented out as a business establishment. The deal was made between Waters Theater Company, owners and operators of the Newmar, a movie house specializing in double features with an accent on Westerns, and the Acme Theatre Company, operators of the Strand.

Push Plans For Stereo Sound Test

The what-kind-of-sound-with-CinemaScope controversy continued to buzz along this week while plans were going forward for the regional stereophonic "mixer" sound tests. The meetings, scheduled to be held last week between Walter Reade, Theatre Owners of America president and circuit head, and 20th-Fox president Spyros Skouras, were to be held this week after being postponed because of a 20th-Fox sales meeting.

Committees are to be formed in the east, west, south and middle west, each taking over operation of the test in its particular region. Mr. Reade already has forwarded a prosposed list of exhibitors, five in each territory, to 20th-Fox, the company which has agreed to conduct the experiments for its CinemaScope productions. Comprising the committees will be exhibitors chosen by both sides, in addition to equipment manufacturers and officials of other companies producing in CinemaScope, as well as trade press representatives.

Meanwhile, Mr. Reade was rebuked by at least one exhibitor for the recent showing of 20th-Fox's "The Robe" at a Reade theatre in Morristown, N. J. without stereophonic sound, but with the "mixer" which channels the stereophonic tracks through one horn. In protest against the Reade action, James Coston, head of the Indiana-Illinois Theatre Corporation, withdrew from membership in TOA and asked "any organization" to follow his lead if the exhibitor organization goes on record against stereophonic sound.

In a telegram to Mr. Reade, Mr. Coston said "we are dumbfounded to see that you, the president of TOA, would take such action that would not only jeopardize our investment but endanger the only invention and first real improvement since the advent of sound that has brought the people back into our theatres since the big slump."

20th-Fox received encouragement from another Indiana-Illinois Theatres executive, Alex Manta, who wired Mr. Skouras the following: "After six complete CinemaScope stereophonic sound installations, we feel that we are in a position to encourage you to hold fast to your determination to insist on proper presentation of CinemaScope the way it was developed and intended, with four-track stereophonic sound."

Another theatre circuit, Western Massachusetts Theatres, which had contemplated installing "mixers" in several of its houses, announced last week that it had dropped the plan and would instead install full stereophonic equipment. Samuel Goldstein, president, said he had sent an engineer to Morristown and had received a negative report on the "mixer," as a result of which he was going to install the stereo equipment in at least 10 of his houses by the middle of this month.

"'THE GLENN MILLER STORY' ...IS THE BEST PICTURE OF ITS KIND EVER PRODUCED!"

—Motion Picture Daily





Universal-International presents

JAMES STEWART · JUNE ALLYSON

with CHARLES DRAKE · GEORGE TOBIAS · HENRY MORGAN

Directed by ANTHONY MANN • Written by VALENTINE DAVIES and OSCAR BRODNEY • Produced by AARON ROSENBERG

"BY ALL THE RULES OF BOX OFFICE ARITHMETIC STANDS TO SCORE ENORMOUS BUSINESS!"

—Motion Picture Herald



"HAS SOMETHING FOR EVERYONE, THIS SHOULD BE AN UNQUALIFIED BOX OFFICE SUCCESS!"

—Showmen's Trade Review

"EASILY THE BEST IN THE UNIVERSAL CATALOGUE TO DATE...WILL PACK 'EM IN. A SHOWMAN'S PICTURE WITH A HEAVY POTENTIAL...HAS ALL THE EARMARKS OF GREATNESS. IT'S A WONDERFUL STORY, WONDERFULLY PLAYED!

—The Film Daily

"A GOLD MINE IN TECHNICOLOR. WILL RANK WITH 1954 TOP GROSSERS. HERE'S A WINNER FROM UNIVERSAL THAT WILL BE IN THE RUNNING FOR ACADEMY HONORS!" *—Film Bulletin*



"FIRST SMASH HIT OF 1954 HAS HUGE BOX OFFICE PROSPECTS!"

—Hollywood Reporter

"UNIVERSAL HAS A BOX OFFICE WINNER. JAMES STEWART AND JUNE ALLYSON IS STRONG MARQUEE COMBINATION...MEANS HEARTY TICKET SALES IN THE KEYS AND ELSEWHERE!"

—Weekly Variety

"THE BOPSTERS OF TODAY TO THE RUG-CUTTERS OF YESTERYEAR SHOULD FLOCK TO THE NATION'S BOX OFFICES TO MAKE A SOLID FINANCIAL SUCCESS!"

—Box Office



"EXCELLENT...STIRRING AND HEART-WARMING...A PICTURE THAT WILL HAVE WIDE APPEAL!"

—Harrison's Reports



"EXHIBITORS BOOKING THIS ONE CAN LOOK FOR LONG LINES AT THE BOX OFFICE AND MANY SMILING FACES!"

—Independent Film Journal

"The GLENN MILLER STORY"

and these Musical "Greats" as Guest Stars!

FRANCES LANGFORD · LOUIS ARMSTRONG

GENE KRUPA · BEN POLLACK · THE MODERNAIRES

COLOR BY Technicolor

Universal International

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

Hollywood is taking steps to find out for the theatrical motion picture trade whether television may turn out to be a source of entertainment material as well as a competitor for the entertainment-seeker's time. This is not a considered, collectively planned and activated taking of steps, such as Hollywood is forever talking about and forgetting. It is a unilateral taking of steps by individuals who, presumably, have no dreams about unearthing great commercial truths or conducting systematic market research. So far three such steps have been taken, by individuals and organizations totally independent of each other, and it will be a while before tangible proofs of anything can be had. Each step is a production, and will have to play some theatres before anybody can be sure whether it'll sell tickets nor not.

Two Ready Now; Third To Go into Production

Two of the productions have been completed and are ready for the test of general release. The other, which is in many ways the likeliest to yield decisive indication, is scheduled to go into production within 90 days, however, and can be counted on to reach release in a relatively short time after the completion of filming.

The first of the three productions is MGM's "The Long, Long Trailer," slated for first exhibitions in a week or so, which has been discussed in this space prior to now. It is by no means a subject borrowed from television, but its co-stars are television's top couple, Lucille Ball and Desi Arnaz, and MGM's never made a secret of the fact that the television fame of the nation's favorite married pair is the factor that prompted the production of the picture.

Now it will not mean a great deal, as concerns the usefulness of television as a source of material, if "The Long, Long Trailer" makes mountainous amounts of money at the box office. For it is a sparkling comedy, one of the rare ones of this or any season, quite independently of its players, and might have made huge sums of money with two other competent performers in the top roles. But it will mean a great deal indeed, relative to the question in consideration here, if "The Long, Long Trailer" comes up less than a hit when the tickets go on sale.

Will Provide Test At the Box Office

That would have to mean that a great many millions of people who dote on Lucy and Desi on their "I Love Lucy" program weekly at no immediately perceptible out-of-pocket expense did not see fit to go to the theatre and pay to see them in the longer, bigger and better motion picture. And in view of the extraordinary personal and professional popularity of these two players, which has not been equalled by any others up to now, a failure of "The Long, Long Trailer" would have to be regarded as going a long way toward proving that the theatrical motion picture can't look forward to reaping rich returns from the borrowing of television stars.

"World for Ransom" Is Really TV's China Smith

The second of the three productions that can be looked to for indication as to the usefulness of television material on the motion picture theatre screen is the Allied Artists release, "World for Ransom," now on the point of going into exhibition. This is not represented in title or billing as being a television derivative. Actually it is, in effect, a long, long "China Smith" incident stretched out from the 30 minutes utilized weekly on television to the 82 minutes it runs, with a change of principal names and addition of some that have marquee significance, on the motion picture theatre's very big screen.

It is hardly to be said that "World for Ransom" is a test of television material before the fact, so to speak, since a theatregoer witnessing it shall not have known beforehand that he was buying a protracted television show minus commercials. And it may well be that, in view of his uninformed condition, any displeasure he might express regarding the picture is colored by the fact that he didn't know he was buying with his money a super-helping of the "China Smith" entertainment he'd been buying with his time only, theretofore. It would seem, this far in advance of actual exhibition test, that the only genuinely useful instruction this picture might yield, as to the value of television material in theatrical film production, would be evidence relative to the possibilities, and perhaps the penalties, of keeping the source a secret.

"Dragnet" Expected To Show Real Value

The third of the productions that can be expected to tell the trade something definite about the usefulness of television as a source of motion picture theatre entertainment is "Dragnet," which is to be made in feature length for release by Warner Brothers. "Dragnet" is to television at this point what "Birth of a Nation" was to the silent motion picture for a span of its best years. Its two half-hours on television plus its half hour or radio give "Dragnet" a saturation no other dramatic presentation has matched heretofore or is likely to hereafter. This is, on various and all points, the nearest perfect specimen of television entertainment existing today.

Now the picture made of "Dragnet" is to be precisely in consonance with the original. The same people will have the making in hand, and the same star will be starred. It goes without saying that the "Dragnet" personnel and the Warner studio personnel will extend themselves to the utmost in the interests of the property that has extended its horizons so far and held its public in such faithful sway. In this venture there will be no changing of character, as in "The Long, Long Trailer," and no concealment of source and portrayal, as in "World for Ransom." No. This is to be an all-out filming for theatrical exhibition at paid admissions of a dramatic material that is customarily filmed for exhibition via television with no admission charged to the audience.

"Dragnet" ought to tell once and for all whether the theatre screen can make profitable use of television materials.

THIS WEEK IN PRODUCTION:

STARTED (2)

U-I
This Island Earth (Technicolor)
Bengal Rifles (Technicolor)

COMPLETED (5)

COLUMBIA
Human Beast
Waterfront

RKO
Susan Slept Here (Technicolor)

REPUBLIC
Tobor (Dudley)

U-I
Black Shield of Falworth (CinemaScope; Technicolor)

SHOOTING (16)

COLUMBIA
Law vs. Billy the Kid
Killer Wore a Badge
Three Hours to Kill

MGM
Brigadoon (CinemaScope; Ansco color)
Bride for Seven Brothers (CinemaScope; Eastman color)
Beau Brummell (Eastman color)

PARAMOUNT
Bridges at Toko-Ri (Eastman color)

RKO
Big Rainbow (Technicolor)

20TH-FOX
Gambler from Natchez (Panoramic Prod.; Technicolor)
Raid (Panoramic Prod.; Technicolor)

UA
Barefoot Contessa (Figaro, Inc.; Technicolor)

U-I
Sign of the Pagan (CinemaScope; Technicolor)
Dawn at Socorro (Technicolor)

WARNER
Lucky Me (CinemaScope; WarnerColor)
Star Is Born (CinemaScope; WarnerColor)
Talisman (CinemaScope; WarnerColor)

Nationalism A Problem: Silverstone

Fanatic nationalism is raging in the Far Eastern countries he visited and increasingly will become a serious problem for American film companies, Murray Silverstone, president of 20th-Fox International, reported in New York Tuesday, following his return from four months abroad. Mr. Silverstone logged 60,000 miles in 22 countries, and was able he said, to give a picture of the world situation.

Like Native Product

While "The Robe" and CinemaScope generally has built up tremendous interest, long runs and record grosses, which he recited in detail, the fact is that native product is doing the same because it is native, he warned. In the instance of 20th-Fox at least, the foreign business amounts to 65 per cent of the domestic business, with 1953 the best year, and 1954 because of the new technique expected to be the best ever.

Apropos of this, Mr. Silverstone said "The Robe," now playing all over the world, will probably gross $25,000,000 during 1954, and that $15,000,000 of this, at least, would be the film rental. He also said "This industry in the foreign field owes a great debt to Spyros Skouras because of the superiority of CinemaScope and the tremendous interest generated in it. Mr. Skouras regenerated the foreign market."

Mr. Silverstone said that 600 theatres abroad now have the equipment, and 5,000 would have it before the year's end, and that these were more important than the remainder of the approximately 20,000 theatres serviced.

Exhibition in which the company also engages, is prospering wherever he visited, he said. The endeavor is, Mr. Silverstone said, to invest in local enterprises, the company receiving dividends as its return, and having as an ally the local forces which are wealthy and influential. In times of native nationalism, no amount of American intervention, whether from the government or the Motion Picture Association of America, has the voice of the local business man, Mr. Silverstone declared.

"Robe" Strong

The company has just completed arrangements with the Schlesinger South African theatre interests, he said, whereby for 20 years, 20 of the top first run houses will play only 20th-Fox product exclusively. Of these, 20th-Fox controls 12, and will build the others with the Schlesingers. The company also has theatres in conjunction with the Hoyts, Australia, Michael Moodabe, New Zealand, and Gaumont, England.

"The Robe" has had some fantastically successful runs, he said. A basis of comparison is with "The Snows of Kilimanjaro" hitherto the great record breaker. In Paris, "The Robe" did $600,000 in seven weeks, to "Snows" total of $90,701. There are similar records in England, Siam, India, Japan, Manila, Australia, and New Zealand.

The picture and the process of CinemaScope have caused January business to be ahead of January last year by 10 per cent; and Mr. Silverstone added that returns now coming in show that February will probably by 20 per cent ahead.

People in The News

Mort Blumenstock, Warner Bros. advertising and publicity vice-president, this week returned to Hollywood from New York after discussions on promotion plans for forthcoming product.

Joel Hart, formerly with 20 Century-Fox's foreign organization, has been appointed United Artists manager in Cuba, succeeding Jose Del Amo who died in November.

Woolf Saunders, onetime manager and more recently exploiteer for the J. Arthur Rank Organization, has left London for a post with the organization in New Zealand.

Phil Todaro, former manager of the Mercury, a Michaels circuit operation in Buffalo, has been named director of advertising and publicity for the Century theatre in Buffalo.

Thomas G. Carroll has been promoted to office manager in the Republic Pictures branch in Albany.

Jules Livingston has been appointed Republic's branch manager in Cleveland. He had been branch manager in St. Louis and that post now goes to Raymond J. McCafferty, former senior salesman in that branch.

Fred Lutkin has been named business manager of the advertising, publicity and exploitation departments of RKO Radio. He succeeds Lou Gaudreau who resigned recently to join the Walt Disney organization.

Steve Broidy, president of Allied Artists, was reelected president of Temple Israel of Hollywood following a meeting of the board of directors.

Leon J. Bamberger, RKO Radio sales promotion manager, has been named assistant to the chairman of the sales managers committee of the Motion Picture Association of America, that post being occupied by Charles Boasberg, RKO general sales manager.

Screen Directors Awards to Zinnemann, Florey, Crowther

The Screen Directors Guild annual award for best directorial achievement went last week at the annual dinner of that organization in Hollywood, to Fred Zinnemann, of "From Here to Eternity." Robert Florey received an award for best direction in 1953 television; and Bosley Crowther, "New York Times" critic, was termed the "most constructive cinema critic." John Ford received the D. W. Griffith Award for his contributions to the art of direction. Mr. Crowther, a dinner speaker, said press and screen had a fundamental alliance to preserve freedom of expression.

Florida Showmen to Meet

TAMPA: Horace Denning, president of Motion Picture Exhibitors of Florida, has invited all exhibitors in the state to attend a special meeting of the organization at the Floridan Hotel in Tampa February 15. The general theme of the meeeting will be trade practices.

Daff Reports Rank, U-I on Good Terms

Alfred Daff, Universal's executive vice-president, declared in New York last weekend that the relationship between Universal and the J. Arthur Rank Organization is on "good ground" and Universal constantly is trying to expand the distribution of Rank pictures. His statement stemmed from remarks made in London by John Davis, managing director of the Rank company, to the effect that his company's product was not getting the play-off in this country that it deserves.

Among other things Mr. Davis said that despite "many fine films" sent out, the billing for 10 months was "only up by $10,000."

Mr. Daff said there was a great opportunity for the conventional theatres to play the Rank pictures profitably, as well as the so-called "art" houses. The wide acceptance of British pictures in the United States proves this, he said, and Universal is giving more attention to the sale of such product through the addition of two sales representatives who will concentrate on the sale of Rank productions.

The Universal vice-president indicated that there was a completed understanding on the situation when Mr. Davis returned to England from the U. S. a week ago Friday. Mr. Daff pointed out that "their problem also is our problem."

A rollicking rib-tickling romance of hilarious and hit

meet...

The PROFESSOR— who gave lessons in love!

and...

The CO-ED... with a song in her heart!

HERBERT J. YATES
presents

Ger



star

JOHN CARROLL

with **JIM BACKUS · STAN FR**

that "Drag

Screen Play by PETER MILNE and FRANK GILL,

Directed by R.

A REPUBLI

REPUBLIC PICTUR


hi-jinks
tunes!
GERALDINE
aldine
ring
· MALA POWERS
EBERG · KRISTINE MILLER
onet" man
JR. · Story by DORIS GILBERT and PETER MILNE
G. SPRINGSTEEN
C PICTURE
ES CORPORATION

The National Spotlight

ALBANY

Spurred by the praise which the Rev. Richard N. Hughes, executive secretary of Albany Federation of Churches, and Rabbi Samuel Wolk, of Temple Beth Emeth, gave the area motion picture business as the strongest supporter of Brotherhood Week —at a mass meeting in the Grand Theatre —distributor and exhibitor leaders are gearing their forces to surpass last year's results in this year's observance Feb. 21-27. . . . Charles Gordon's Olympic in Utica, followed "Miss Sadie Thompson" with "King of the Khyber Rifles"—both at advanced prices. . . . The Troy in Troy opened with "King of the Khyber Rifles" a day before Proctor's closed its engagement with "Beneath the 12-Mile Reef," also a CinemaScope release. . . . 20th Century-Fox branch disclosed that there are 28 CinemaScope installations in this exchange district. . . . Visitors included: Leon Duva, Morrisville; George Thornton, Saugerties and Windham; Seymour L. Morris, director of exploitation and publicity for Schine Theatres. . . . Senator Fred G. Moritt, who announced he would introduce a bill routing appeals from Regents' denial of licenses to the Supreme Court juries, is a partner in McDonald Pictures, which previewed "Paris Express" for legislators here last spring.

ATLANTA

The Gem theatre, owned by Mr. and Mrs. Wallace Smith for the past 25 years, has closed its doors due to lack of business. . . . Myra Pace, cashier at the Paramount theatre, has resigned to become a mother. . . . Miss Paula Bird, secretary to Arthur C. Bromberg, president of Allied Artists Pictures Southern Exchanges, has resigned. . . . Mrs. Ilens Botwick has replaced Miss Bird. . . . E. J. Hunter, Colquit theatre, Colquit, Georgia, was in booking. . . . Uriel Miles is the new owner of the Norwood theatre, Birmingham, Ala. . . . Judie Nolen is new secretary at ABC Booking Service. . . . John D. Hassler, owner of the Dixie, Brydtown, Tenn., has sold the theatre. . . . Johnny Harrell, Martin theatre buyer, and Hap Barnes, ABC Booking Service, are back at their offices after a visit to New Orleans. . . . Ed Smith has been transferred from the managership of the Palace theatre, Tampa, Fla., to the Florida State, St. Petersburg. . . . Don Holcomb replaced Smith at the Palace. . . . The Ace theatre, Nashville, Tenn., has closed its doors. . . . Leonora Beardon, National Screen Service Co., has resigned to keep house. . . . Also resigned is Francis Burch, Wil-Kin Theatre Supply Co.

BALTIMORE

John Murphy, general manager of Loew's out-of-town-theatres, and eastern division manager Orville Crouch were in town visiting the local Loew theatre. . . . I. M. Rappaport's father-in-law passed away last week. . . . Bud Rose, UA representative, has taken a California vacation accompanied by his mother. . . . Abe Caplan, a Westway theatre, has recovered from a recent attack of the flu. . . . Sidney Gibbs, Glove Poster Co., is vacationing in Florida. . . . Fred Perry's success with foreign language pictures at the Cameo has him installing the same policy at the Watersedge theatre. . . . Bill Booges has resigned as manager of the Rialto theater after 10 years. Ill health forced the issue. . . . Milton Schwaber, head of Schwaber Theatres, is leaving for an extended vacation in Florida and Mexico. . . . Walter Gettinger has taken over, and will reopen the Pennington theatre in Curtis Bay. . . . Richard Dizon, Hippodrome assistant, visited New York. . . . All theatres in the area participated in the March Of Dimes campaign.

BOSTON

Frank Boschetti, owner-operator of the Star theatre, Lawrence, has signed contracts with the Metro company to play MGM product for the first time in 15 years. The deal was made with Boschetti and Benn Rosenwald, MGM's resident manager. . . . The annual election of officers for 1954 for Independent Exhibitors, Inc. of New England, an affiliate of National Allied, will be held at a luncheon meeting February 9. The nominating committee, headed by W. Leslie Bendslev, chairman, consists of Norman Glassman, Edward Lider, Ted Rosenblatt and A. Viola Berlin. . . . The New England area was well represented at the national drive-in convention in Cincinnati when Philip and Richard Smith demonstrated their new "Twi-Nite" drive-in screen at their Cincinnati drive-in theatre for the members. Nearly 20 were registered from this area. . . . Hugh D. Rogovin, son of Columbia's New England district manager, I. H. "Tiny" Rogovin, is engaged to marry Frances M. Levine of South Brookline. She will be graduated in June from Wheelock College, while Hugh, a graduate of Boston University, is now attending Harvard Law School.

WHEN AND WHERE

March 9-10: Annual convention, Allied Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

BUFFALO

George J. Gammel, head of the Gammel circuit, and Mrs. Gammel, have departed for a two-month vacation in Europe. Gammel, who also is president of the MPTO of N. Y., western N. Y. zone, recently moved into a new ranch-type home in Brentwood Drive, Amherst, a Buffalo suburb. . . . Irving Fried, president of Tri-State Automatic Candy Corp. and Mrs. Fried, will spend a few months vacationing in the Virgin Islands and surrounding country. . . . Phil Todaro, former manager of the Mercury theatre, now being razed, has succeeded Earl Hubbard as director of advertising and publicity of the Century theatre, a downtown UA circuit operation. . . . Dewey Michaels, president of the Michaels Circuit of theatres, threw a lavish party for about 150 friends the other day in Hotel Statler. . . . Noted at the Ad Club's dinner the other evening for past and new officers were Murray Whiteman, past chief barker, Tent 7, Variety club; George H. Mackenna, manager, Lafayette theatre and Charles B. Taylor, associate general manager, UPT. . . . The Glowmeter corporation of North Tonawanda, manufacturer of motion picture screens, is operating in the black for the first time. President Agis I. Mihalakis has informed stockholders that preliminary earnings figures indicate a net profit of $197,290 in the last three months of 1953, the first quarter in the company's fiscal year.

CHICAGO

Arthur Schoenstadt, head of the Schoenstadt Circuit here, was released from Michael Reese Hospital following surgery. . . . Si Griever, film buyer and booker, is back from a vacation in Hawaii. . . . Hank Ludwin, formerly a director and director of photography with Raphael Wolff productions, has joined Kling Studios' Industrial Film Division as a director of industrial and documentary films. . . . Jack Kirsch, president of Allied Theatres of Illinois, left for a three-week vacation in Florida. . . . James Coston, president of Indiana-Illinois Theatres and owner of Coston Enterprises, left for a three-week Mediterranean cruise with Mrs. Coston. . . . Jerry Hogan, veteran stage hand, was rushed to the hospital after becoming ill while installing the Cinema-

(*Continued on page 32*)

World Premiere

GOLDEN GATE THEATRE, SAN FRANCISCO · FEB. 10



RKO's big exploitation special launched with a real showman's campaign in the San Francisco Bay area and surrounding situations

including:

OAKLAND, Telenews
SACRAMENTO, Capitol
VALLEJO, Rita
BOYES SPRINGS, Boyes Sp.
SALINAS, Alisal
MARYSVILLE, Tower
CHICO, El Rey
OROVILLE, Empire
SANTA CRUZ, Santa Cruz
LODI, Sunset
MODESTO, La Loma
LIVERMORE, State
EUREKA, Rialto
ANTIOCH, El Campanil
BENICIA, State
RENO, Tower
STOCKTON, Ritz
PALO ALTO, Varsity
SAN JOSE, Padre
KLAMATH FALLS, Tower
REDDING, Redding
SANTA ROSA, Tower
MONTEREY, Rio
MERCED, Strand
WOODLAND, Porter
SAN MATEO, San Mateo
NEWMAN, Westside
REDWOOD CITY, Fox
EL SOBRANTE, Park
PETALUMA, State
—and many more

(*Continued from page 30*)

Scope equipment at the Tiffin theatre. . . . Jim Stewart of the Clark theatre visited in Chicago while on sick leave from Will Rogers Memorial Hospital. He will return to the hospital for a few more months, after which he expects to be discharged permanently to return to work.

CINCINNATI

CinemaScope is moving into the suburbans here, with "The Robe" currently being shown at the Hollywood, Twentieth Century, Valley and Westwood theatres. . . . The RKO Capitol is currently showing "M," but persons under 18 years are not admitted. . . . The local Screen Classics branch has acquired distribution rights for "Little Fugitive" and "King of Kings," it was announced by Edward B. Salzberg, Screen Classics manager. . . . Mr. Salzberg, chief barker of the Cincinnati Variety Club, Tent No. 3, together with Vance Schwartz, past chief barker and Rube Shor, the club's dough guy, attended the installation of Robert Gump, as chief barker of the Dayton, Ohio, Variety Club. William Clegg, Dayton exhibitor, was host to the club's members at the installation dinner.

CLEVELAND

J. Stuart Cangney thanked patrons leaving his Jewel theatre on a recent night of very bad weather and presented each with a pass to attend a future show with his compliments. Reaction was so favorable that he will inaugurate it as a regular policy on bad mid-week nights to build business on these nights. . . . Harry Callahan, manager of the Clinton theatre, Port Clinton, is back in the hospital with a second heart attack. . . . Peter Wellman, Girard theatre owner, is back home after six weeks in the Sewickly Valley Hospital with injuries sustained in an automobile accident. . . . Ben L. Ogron, Ohio Theatre Supply Co., has installed full Altec Motiograph CinemaScope equipment in the Belmont, Youngstown and Wellman, Girard. . . . Ten city-wide theatres playing "Kiss Me Kate" on 3-D and three are playing it on 2-D. . . . Girls of the Warner exchange staged a baby shower for bookers' secretary Dreme Hoisinton, who is leaving this week. . . . Mother of Warner booker Norma Rose is in Doctors' Hospital with a heart ailment. . . . Shea Chain, according to rumor, will build a drive-in on recently acquired property between New Philadelphia and Dover. . . . Dorothy Gaspar, Film Transit secretary, is vacationing in the west.

COLUMBUS

Local theatremen were shocked to learn of the sudden death of Michael J. Cullen, Loew's western division manager, while vacationing in Tucson, Arizona. Mr. Cullen, known to everyone as "Mike," was Loew's central division manager from 1938 to 1942 with headquarters in the Loew's Broad building here. . . . Frank Marzetti has installed a new all-purpose panoramic screen in the Linden suburban. Marzetti said this is the first step in preparing for CinemaScope. Contracts have been let for stereophonic sound equipment. The Linden is the third local neighborhood to install a wide screen. Fred Rowland's Livingston and Main are the other two. . . . Walter Kessler, manager of Loew's Ohio, and Mrs. Kessler have just moved into their new house at 154 S. Chesterfield Road, Eastmoor. . . . Charles Sugarman, in closing the Little, run under the donations policy since November, 1952, said that in recent months the plan had not been profitable. . . . "Knights of the Round Table" displayed box office strength in holding for a second week at Loew's Ohio. This is the first CinemaScope feature to play the Ohio.

TOP EXECUTIVE OF CIRCUIT AT 26

PORTLAND: Keith Petzold, 26-year-old theatre executive, has just been appointed general manager of the Jesse Jones Circuit with headquarters here. The young man has been in the motion picture business for nearly half of his life, working his way up from an usher's position. For the past three and a half years he has been manager of the J. J. Parker's ace Broadway theatre and publicity director for that important circuit. The Jones group of houses includes the Roseway and St. Johns theatres in Portland; Family drive-in at Tigard; and two in Sweet Home. Mr. Petzold has been extremely active in civic affairs and has made a name for himself among theatre people and along the Neon Canyon on Broadway. He took over his new duties with the Jones circuit January 1.



Keith Petzold

DES MOINES

Lippert Pictures, Inc., has closed its doors in Des Moines and Hollywood Pictures of Omaha has bought the franchise for this territory. Hal King, who took over management of the branch upon retirement of his father Julian several months ago, is now associated with a lumber concern. . . . Byron Shapiro, Columbia branch manager, escaped injury when he skidded into the ditch while on a trip out in the state. Roads were very slippery due to an ice storm. . . . Ann O'Connor Vernon, employee of several exchanges in Des Moines over a period of many years, died in Glendale, Cal., of a heart attack. . . . Mary Ellen Brown is the new contract clerk at RKO. . . . Jim Stone, RKO assistant shipper, has resigned to become assistant shipper at Paramount. . . . Dick DeVries and Charles Nielsen have taken over the operation of the Marland theatre at Marcus after purchasing the interests of Earl Wilson. . . . Three more houses in the state have installed new wide screens. They are: the Ritz at Correctionville; the Northwood at Northwood and the Town at Waukon. . . . Paul F. Scholer has announced his resignation as manager of the Oelwein theatre at Oelwein effective March 1. Mr. Scholer who is a captain in the Iowa National Guard, will go to Fort Benning, Georgia, to take a four-month advanced officers training course.

DETROIT

"The Command" opened at the Michigan marking the first of the extensive United Detroit Theatres to operate on a CinemaScope installation. Other houses to get the Altec Sound Service treatment include the Fisher and Woods, de luxe second run theatres. Other plans are still formulating for the rest of the chain. . . . "The Actress" and "The Story of Three Loves" are playing the Coronet, marking a break from straight art films policy. . . . "Martin Luther" will definitely leave the Krim at the end of 12 weeks. . . . Ish-Ti-Opi, Choctaw Indian, was around to the papers before lecturing at the Palms in connection with "Taza Son of Cochise." . . . Gene Autry was touring the papers in full uniform. . . . Five foot nine Howard Pearl of United Artists will escort five feet nine in stocking feet Beverly Michaels around town to meet people as promotion for the "Wicked Woman" opening.

HARTFORD

Yma Sumac, featured in Paramount's "Legend of the Incas," will headline a South American stage revue at the Bushnell Memorial, 3300-seat Hartford theatre, Feb. 11. . . . Irving Hillman, manager of the Sherman theatre, New Haven, has been named top man in the managers exploitation competition conducted by Stanley Warner Theatres' New England Zone last November. Other winners: Murray B. Howard, Warner theatre, Worcester, Mass.; and Robert L. Howell, Port theatre, Newburyport, Mass. . . . Truman Ferguson, manager of the Whitney theatre, Hamden, Conn., has been a New Haven hospital patient. . . . Robert Schwartz of the Park theatre, Thomaston, Conn., and family are back from a cruise. . . . Joe Mansfield of the UA exploitation staff, has returned to Boston from Hartford. . . . Paul Kessler, manager of the Suffolk theatre, Holyoke, Mass., has been promoted to manager of the 1,078-car Medford Glen drive-in, Medford, Mass., newly-acquired by Rifkin Theatres. Albert Desautels, manager of the company's Majestic, Holyoke, moves to city manager, with Rena Joyal, formerly Majestic assistant, becoming house manager of the Suffolk, in the series of management changes.

INDIANAPOLIS

Variety Club committee chairmen for 1954 include Sam Caplan, membership; Marc Wolf, heart fund; Dale McFarland, entertainment; Pete Peterson, house; Claude McKean, golf and bowling. . . . McKean, motion picture chairman for Brotherhood Week, called an exhibitor-distributor meeting at the World War Memorial Auditorium Feb. 1. . . . Jack Meadows was elected president of the Colosseum of Motion Picture Salesmen; Ray Thomas, vice-president; Kenneth Dotterer, secretary, and J. Smith, treasurer. . . . Jesse Fine, Evansville exhibitor, is vacationing in Florida. . . . "The Moon Is Blue" is now in its 16th week at the Esquire. It's a 550-seat house running nights only except on Saturday and Sunday. . . . Holdovers continue to dominate the downtown scene, with "Knights of the Round Table" in a fourth week at Loew's and "King of the Khyber Rifles" in a second at the Indiana. Four pictures at first run theatres have played 11 weeks since Jan. 1.

(*Continued on opposite page*)

JACKSONVILLE

Jimmy Langston, former assistant to John Crovo at the Arcade, is now George Krevo's assistant at the Palace, replacing John Henry Mims. . . . Small nuisance fires on three successive days, apparently the work of an arsonist, have plagued the Florida theatre management. . . . Sheldon Mandell, manager of the first run St. Johns, has booked "The Command" to christen his new CinemaScope screen. . . . Cliff Hardin, Fox head booker, said his staff is very busy setting up February openings for Fox's newest Florida-made feature, "Beneath the 12-Mile Reef," in CinemaScope, which was filmed at Tarpon Springs. . . . L. D. Netter Jr., of New York, general sales manager of the Altec Service Corp., visited his father, Leon D. Netter Sr., president of Florida State Theatres, prior to a vacation trip to Miami. . . . New manager of the Lake theatre, Lakeland, is Richard Leonard, who replaced D. C. Hull. . . . M. A. Shaaber, Wil-Kin Theatre Supply technician, revealed that the Polk theatre, Lakeland, and the Florida theatre, Sarasota, will be equipped for CinemaScope in the near future.

KANSAS CITY

Committee chairmen named by the board of directors for the Motion Picture Association of Greater Kansas City are: Entertainment and activities, Woody Sherrill, chairman, and Ralph Amacher and Sid Levy, co-chairmen; Membership, Ed Hartman, chairman, and Finton Jones and Russell Borg, co-chairmen; Legislation, Richard Brous, chairman, and Dick Biechele, co-chairman; Charity and welfare, Arthur Cole, chairman, and Howard Thomas and Vernon Skorey, co-chairmen; Public relations, Senn Lawler, chairman, and Don Walker and Harold Lyon, co-chairmen. These will serve under the recently elected officers, Stanley Durwood, president. . . . The Vogue continues to have good attendance, in the sixth week of "Captain's Paradise." . . . "Julius Caesar" is in its third week at the Kimo. . . . The Heart and the Boulevard drive-ins continue weekend schedules, their managements have announced.

LOS ANGELES

Pat Harmon, Universal-International clerk, has been ailing at home. . . . The new manager of the Monterey theatre, Monterey Park, is Al Williams. . . . In town on business was "Red" Jacobs, franchise holder of Favorite Films in San Francisco and Los Angeles. . . . The El Miro and Majestic theatres have merged their interests, with the following officers heading the newly formed corporation: Sam Decker, pres.; Reeves Espy, vice-pres.; and sec-treas., Sam DeGroot. . . . Exhibitors Service has assumed the buying and booking for the Studio theatre, San Bernardino. . . . Ronald Orden is the new owner of the Temple, Glendale. . . . Ruth Doyle, 60, secretary to Charles P. Skouras, National Theatres prexy, passed on. With the circuit for 17 years, and prior to that a Film Board of Trade secretary, Miss Doyle succumbed at Queen of Angels Hospital after a heart attack. . . . After setting traps throughout his Peoria theatre, Peoria, A. L. Geyer succeeded in capturing a ring-tailed cat in the projection room. The animal, similar to a raccoon, had eluded capture for three weeks, and had consumed a quantity of candy bars, pop-corn and milk from a baby-bottle left behind by a theatre patron.

MEMPHIS

Two more CinemaScope installations are announced in major Memphis theatres. Loew's Palace unfurled its first film on its new CinemaScope screen, "King of the Khyber Rifles." Crosstown installed CinemaScope and will open with "The Robe" Feb. 12. . . . W. B. McFarland sold his Missouri theatre at Hornersville, Mo., to John Harper. . . . B. F. Jackson bought Honey and Regent theatres at Indianola, Miss., from Mrs. Pete Morris. . . . Manager Arthur Groom of Loew's State announced a Feb. 25 world premiere of "Tennessee Champ" at the State. . . . Lloyd T. Binford, 88 year old chairmen of Memphis and Shelby County Censor Board, said he does not believe the Supreme Court's recent decision against banning of two movies has any effect on state laws. . . . More than 200 employees of theatres and film exchanges gathered at Strand theatre to take part in the industry's celebration of Brotherhood Week. Louis Ingram headed the distributors committee, Alton Sims the exhibitors and Dick Lightman the publicity campaign.

MIAMI

In his fifth annual report on Wometco's TV station, WTVJ, president Mitchell Wolfson summarized the station's many and varied programs which included those cooperating with civic, educational, religious and fraternal groups. These public service organizations were given free time which had a commercial value of $235,000. The televised Orange Bowl game reached a national audience estimated at 55,000,000. . . . Joe Hornstein reports his theatre supply company is installing CinemaScope equipment for the Flamingo, Miami Beach; Surf, West Palm Beach; Lee, Ft. Myers and the Strand in Key West. . . . Sympathy went to Wometco purchasing agent Frank Myers, on the recent death of his dad, Oscar William Myers. . . . In the Florida State Theatres' Manager's Drive for 1953, honoring Louis J. Finske, the southeastern district came up with two winners. Fred Lee, manager of the Florida in Hollywood, took top billing with the first prize entitling him to an all expense paid trip for two, to Hollywood, California! Robert Battin, manager of the Beach, Miami Beach, earned an all expense paid trip to Nassau or Cuba for coming in third.

MINNEAPOLIS

. The Terrace, Riverview and St. Louis Park, neighborhood and suburban houses, opened Feb. 3 with "The Robe" in CinemaScope and with stereophonic sound. Another neighborhood house, the Nile, is scheduled to open with "The Robe" next week. Previous to the Nile opening, the city will be blanketed with a mailing plugging the film and other CinemaScope pictures. . . . Ben Berger, retiring chief barker, will be honored by the Northwest Variety Club at a testimonial dinner at the Nicollet hotel Feb. 15. Sim Heller, new first assistant chief barker, is chairman of the arrangements committee. . . . Don Pyle is new assistant in the advertising-publicity department of Minnesota Amusement Co., replacing Bob Kaye, who resigned to become manager of the suburban Richfield. . . . John Krieps has closed the Time at Kenyon, Minn.—poor business. J. T. McBride, Paramount branch manager, was in Chicago for a meeting with Jim Donohue, division manager. . . . George Gould, operator of the Crystal at Glencoe, Minn., is back from a vacation in Florida. Baree Sampson is the new cashier at Republic.

NEW ORLEANS

T. M. Miller of the Elizabeth, Elizabeth, La., advised that effective Feb. 1 he resumed operations. The theatre has opened and closed off and on during the extended mill strike. . . . Winn theatre, Winfield, La., as advised by John Luster, general manager of W. W. Page Amusement Company, is closed temporarily. . . . The Marion, Marion, La., is closed for an indefinite period, advised owner John Doles. . . . Frank Glick asks all to disregard the notice of closing the Utica, Utica, Miss. He will continue to operate on Friday and Saturday but with only one change. . . . WOMPI's reservation chairman, Ruth Toubman, issued notices that the February luncheon meet will be at Arnaud's Restaurant, February 10. Father Digby will sit at the speaker's table. . . . M. H. Brandon and son Gilbert, George Simpson and Morris Townsend, Transit, Inc., executives of Memphis, Tenn., were in town for Transway, Inc. annual meet. . . . The Webb, Cut Off, La., shuttered as advised by co-owner, J. Alarie on his round of calls.

OKLAHOMA CITY

"The Grand Concert" is being shown at the Frontier theatre this week as a special treat for their 5th Anniversary. . . . "Forever Female" is now in its third week at the Tower theatre. . . . Each Monday night both the Criterion and Harber theatres reduce their admission prices at 8:30 after the downtown stores close to 50c for adults and 20c for children. This provides ample time to see a complete show after Monday night shopping is finished. . . . The drive-in theatres here report a considerable slowdown in the past few weeks due to the extreme cold weather. . . . Barton theatres will open their Tinker, Bomber and "77" drive-in theatres Mar. 1. They have been closed for the winter. . . . "The Boy From Oklahoma" which opened Jan. 29 at the Midwest theatre here, will be shown at 62 theatres in Oklahoma and 6 theatres in Texas in February.

OMAHA

Bill Heath, salesman with Republic 10 years, has resigned. Also gone are Donna Nielsen, biller, and Joan Smith Weitl, cashier, who was married last week. . . . Ground clearing and leveling has started at Lynch for a quonset building which will house a new theatre, Mr. and Mrs. Donald Johnson announced, with the opening scheduled in June. The Johnsons for several years have

(*Continued on following page*)



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been operating a theatre in the Odd Fellows Hall. . . . Millard Rethwisch is installing a large screen at his theatre in Tilden. . . . Janet Townsend, Metro secretary, and her husband were surprised by 16 members of her family at a housewarming. . . . The Joyo theatre at Lincoln owned by Clarence Frasier will be ready to offer CinemaScope Feb. 12. . . . J. Robert Hoff was installed as Variety Club chief barker at a dinner-dance at the Blackstone Hotel. . . . Improving after surgery are Mrs. Art Goodwater, wife of the Madison, Neb., exhibitor, and Dorothy Weaver, 20th-Fox cashier, now at her home. . . . M. L. Stern, Hollywood Pictures representative in Omaha, announced he now has the Lippert franchise for Omaha and Des Moines, with offices in Omaha.

PHILADELPHIA

20th Century-Fox exchange is now housed in new headquarters at 314 North 13th Street. . . . Harvey Schwartz, former office manager at Columbia, joined Paramount as a booker. He replaces Lou Fortunato, former upstate booker, who resigned from the company. . . . Stanley Warner Ogontz, neighborhood house which was on a week-end schedule, closed again. . . . A. M. Ellis' Tyson staged a reserved seat performance of the stage play, "The Happy Time," presented by the Neighborhood Players, local little theatre group. . . . Leonard Moonblatt has taken over the suburban Clifton, Clifton Heights, Pa., with Henry Kahan remaining as house manager. . . . Phillip Jones, projectionist at the Warner, Wilmington, Del., was returned to office as president of Local 473, Projectionists Union, in that city. . . . Hearing will be held on Feb. 15 in Wilmington, Del., on the bankruptcy petition for reorganization proceedings in the U. S. District Court by M and S Amusement Enterprises, Inc., headed by Melvin C. Geller and Sam D. Taustin, operators of the Brandywine drive-in and the Wilmington Speedway near Wilmington. . . . The Key, Doylestown, Pa., was closed. . . . Amusement tax payments in Lancaster, Pa., brought $67,362.63 into that city's treasury in 1953, under the $70,000 estimated for the year and causing a revision of estimated income from that source in 1954 to $67,000.

PITTSBURGH

"Here Come the Girls" finally replaced "Knights of the Round Table," which stayed on a sixth week in Loew's Penn after a gratifying upsurge in business during its fifth week. . . . The Stanley advanced "The Command" up a week, giving that house its first CinemaScope feature. . . . "This Is Cinerama" finally clicking strong at the Warner after a concentrated ad campaign stressing that it would not play any neighborhood houses. . . . Film Row mourned the death of Mike Cullen in Tucson. The former local Penn manager's passing brought on several eulogies in print with critic Karl Krug of the Sun-Telegraph devoting an entire column to "the departure of a personal pal." . . . "Quo Vadis" at regular prices is back at the Ritz following three weeks of first-run movies. . . . The Harris has acquired Judy Holliday's "It Should Happen To You" while the Fulton gets "The Glenn Miller Story" Feb. 19, same day that the Penn gets "The Long, Long Trailer." . . . M. A. Silver, Stanley Warner zone manager, and his missus, vacationing in Florida.

PORTLAND

Business at downtown houses has been off due to sudden and extreme snow storms. "Sadie Thompson" played for two weeks at the United Artists in 3-D at hiked prices and now goes into a third session in 2-D at regular prices. This is a first for Portland. . . . Bud Brody, National Screen Service branch manager, was in town for a few days working with newly appointed local manager Harry Lewis. . . . Keith Petzold, new general manager of the Jesse Jones circuit, made his first trip to Sweet Home, Ore., to look over the situation there. . . . Dick Edge, formerly Astoria city manager for J. J. Parker, now becomes city manager for the Jesse Jones Theatres in Sweet Home. . . . Bagdad theatre manager Jack Braxton has an amateur vaude show on stage every Friday night. . . . Marty Foster reports heavy advance seat sale for "Julius Caesar."

PROVIDENCE

Avo P. Bombarger, 59, better known as "Bomby" when he was a member of the world-famous "Roxy Gang" in 1920, recently died in this city after a long illness. He is survived by his wife, a brother and sister, and several nieces and nephews. Many of this State's public officials, and members of the clergy attended his funeral. . . . Gene Autry, is scheduled to appear in person, with his new all-star show, at the R. I. Auditorium around the middle of February. . . . The Metropolitan once again departs from its brief run of motion pictures to present a four-day stage presentation of "Stalag 17." . . . Alec Guinness in "The Captain's Paradise" held for a second week at the Avon Cinema. . . . Because they received so many phone and written requests, The Gilbert Stuart, popular Riverside neighborhood house, offered special "command performances" of "King Solomon's Mines."

SAN FRANCISCO

Robert Palmer, one time press agent for United-Paramount Theatres and more recent with the Navy, is again a civilian and living in Los Angeles. . . . Sam Rosey, one time actor's agent, is now a salesman for Ernest Ingold Chevrolet here. . . . Arnold Cortner was promoted by U-P district manager Earl Long from assistant at the Paramount to manager of the State. Gene Sabo III is assistant manager at Paramount. . . . Jack Erickson, manager Twentieth Century-Fox chairmaned the Brotherhood meeting here. . . . Edward Sutro of Golden State theatre equipment division, returned to work following sick leave because of automobile accident. . . . Arthur Apodaca, National Screen Service shipper, was away for a tonsilectomy. . . . William Blair of Cloverdale sold his Ritz at Calistoga and bought the Mecca and Pic theatres in Crescent City from Mrs. Delcie Boles. . . . William Hayden has reopened the Suisun, Suisun, which has been closed for several years.

TORONTO

Ralph Foster is setting up his own public relations office here after resigning as manager of the 16 mm. division of Warner Bros. in Canada. He is calling his new setup Communications of Canada. . . . Frank Kettner has been appointed sales representative for Peerless Films in the Calgary territory. . . . "Martin Luther" though banned from showings in the theatres in the Province of Quebec is to be allowed showings in the Protestant churches of the Province. . . . Second annual curling bonspiel of the Manitoba district of the Canadian Picture Pioneers will take place in Winnipeg Feb. 22. The number of entrants is limited to 40 due to the limitations of ice available. . . . A Valentine Party is being planned by the Variety Club, Tent 28, at the clubrooms. Members of the committee include Bert Wilkes, Lou Davidson and Monty Hall. . . . The general managers of the various distributing companies gathered together to make a presentation to Russ Simpson, Toronto branch manager of Paramount, who resigned to be general manager of the O'Brien circuit. . . . Annual graduation party, held by the Variety Club of Toronto for the pupils of Variety Village will take place in the Royal York Hotel here, Feb. 25.

VANCOUVER

Heaviest snowfall in 41 years really gave theatres a tough time. The only picture to beat the storms was "Martin Luther," playing at the 446-seat Studio. . . . The 200-seat Castor theatre, Castor, Alberta, was burned to the ground in a recent fire which occured on a Sunday with no one in the building. The theatre was only partially insured. . . . "The Wild One" was banned by the B. C. Board of censors, who claim it is too brutal and in no case "entertainment." Columbia will appeal the decision. . . . The 245-seat theatre at Imperial, Sask., and the 340-seat DeLuxe, Meath Park, Sask., have been converted from 16 to 35 mm. . . . Leslie Plottel, former manager of the drive-in at Chilliwack, B. C., settled an alleged breach of contract case for $1,300. He was on a five year contract but was fired after the first six months. . . . Jim Girvan, of Girvan Studios, is back from an extended tour of Great Britain and France with plenty of new ideas for theatre art work picked up over the water. . . . Harry Hargraves, of the Orpheum staff, is still paying for the time he was prisoner of the Japs in Hong Kong. He was in military hospital for old war injury but is back at the theatre. . . . The father of Sheila Pemberton, Warner Brothers cashier at the local exchange here, passed away recently at Wells, B. C.

WASHINGTON

Bert Libin, of WWDC, was married to Rusty West. . . . Sam Galanty, Columbia Pictures mideast division mgr., was in California attending meetings. . . . Jack Keegan, former booker at 20th Century-Fox, was inducted into the Army. . . . In connection with the opening of "Knights of the Round Table," at the Capitol theatre, the Round Table International put on a parade as a sendoff to Crusade for Freedom. Attending were District Commissioner Renah F. Camalier, and the local Miss Washington. . . . Joseph Bernheimer, of Bernheimer Theatres, has carried on his late father's tradition of special showings for student priests and nuns of Catholic University, at the Newton theatre. Latest picture to be shown was "The Robe." . . . Jim Riding, assistant manager of the Capitol theatre is moving to Harrisburg, Pa. where he will have a post as manager of the Loew's theatre there.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20. product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS

Lippert

NORMAN CONQUEST: Tom Conway, Eva Bartok—Very good comments from patrons on this one. Might not be a big picture, but it's worth seeing. Played with "Sins of Jezebel," one of the best dramas played in months. Played Monday, Tuesday, Wednesday, January 11, 12, 13.—Yves Legault, Regent Theatre, Hawkesbury, Ont., Canada.

SINS OF JEZEBEL: Paulette Goddard—Very good story and excellent color (Ansco). Although it does not contain any great luxurious scenes, the story makes up for that. Patrons were well satisfied with this one. Played it with "Norman Conquest." Played on Monday, Tuesday, Wednesday, January 11, 12, 13. —Yves Legault, Regent, Hawkesbury, Ont., Canada.

Metro-Goldwyn-Mayer

DANGEROUS WHEN WET: Esther Williams, Fernando Lamas—A very good picture, so don't be afraid to play it. You need no cartoon with this, as cartoon figures play a part in this also—very clever of Metro to give their exhibitors a break to save on a cartoon. I didn't make any money—really lost my shirt—but no fault of the picture. TV is new here and most everyone bought one for Christmas, so you know the answer. Played Saturday, Sunday, January 9, 10.—Henry Jakes, Hope Theatre, Hope, N. D.

DREAM WIFE: Cary Grant, Deborah Kerr—Did very poorly. Good for cities, but my hicks couldn't understand sophisticated comedy. They want corn.—George Kelloff, Ute Theatre, Aguilar, Colo.

DREAM WIFE: Cary Grant, Deborah Kerr—Good, smart comedy that will bring a smile and a chuckle to the most blasé theatre goer. Cary Grant does an excellent job, while Deborah Kerr is always tops. Played Monday, Tuesday, January 11, 12.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

MOGAMBO: Clark Gable, Ava Gardner—Just finished showing this on my wide screen to very good results. Brought out people who seldom go, and as far as I could determine, comments were 100% favorable. Box office 150% in the face of some of the most severe weather conditions known. Played on Sunday, Monday and Tuesday.—Leo W. Smith, Elk Theatre, Elkton, S. D.

RIDE VAQUERO: Robert Taylor, Ava Gardner—Did very well here. Anthony Quinn truly a wonderful actor. We should have MGM make "Viva Villa" again with Quinn in the starring role. It would fit him perfectly. Played on Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

SCANDAL AT SCOURIE: Greer Garson, Walter Pidgeon—Excellent, but didn't do any business. Title killed it for me. If you can get them in, they will love every minute of this perfect picture. Played on Tuesday and Wednesday.—George Kelloff, Ute Theatre, Aguilar, Colo.

SEQUOIA: Jean Parker, Russell Hardie—This is a reissue, folks, but don't pass it by. People—old and young alike—will love it everywhere. Give it good advertising and play it. Played Saturday, Sunday, January 2, 3.—Henry Jakes, Hope, Hope, N. Dak.

Paramount

BOTANY BAY: Alan Ladd, James Mason—In Technicolor. Alan Ladd made his name here in "Shane." The patrons like this as much as they did "Shane." Very good color and photography—one of the best pictures of its kind since "Mutiny on the Bounty." Played Monday, Tuesday, Wednesday, January 25, 26, 27.—Yves Legault, Regent Theatre, Hawkesbury, Ont., Canada.

JAMAICA RUN: Ray Milland, Arlene Dahl—Fair but not worth top allocation. Paramount overcharged me for this.—George Kelloff, Ute Theatre, Aguilar, Colo.

RKO Radio

BLACKBEARD, THE PIRATE: Linda Darnell, Robert Newton—After the South African censors were finished cutting this one to bits, we were lucky we had enough over to show! Newton loved making this film, I'm sure. It did not make us a fortune, but it entertained most. Played Wednesday, Thursday, Friday, Saturday, December 16, 17, 18, 19.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

STORY OF ROBIN HOOD: Richard Todd, Jean Rice—Double billed this with "Tarzan and the She-Devil" (RKO) and did O.K. Priced right. Played Friday, Saturday, December 25, 26.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

Republic

CRAZYLEGS — ALL-AMERICAN: Elroy Hirsch, Lloyd Nolan—Best and most authentic football picture I have ever seen or heard about—the real McCoy—but as usual, business not what it should have been. Played Sunday, Monday, January 3, 4.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

QUIET MAN, THE: John Wayne, Maureen O'Hara, Barry Fitzgerald—I've played this film so often and to so many capacity houses that they are beginning to call me "The Quiet Man." If you have not yet played this, either you are making enough money already or you just can not care what your customers like. Played Wednesday, Thursday, Friday, Saturday, December 23, 24, 25, 26.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Twentieth Century-Fox

STARS AND STRIPES FOREVER (MARCHING ALONG): Clifton Webb, Ruth Hussey—Twentieth Century-Fox and yours sincerely slipped on this one. We only booked it for two days, when it could have filled an easy four. Hats off to Fox for a different musical with fine performances by Clifton Webb and Debra Paget. Good for any house in any situation. It will make money for you, especially if you can get them in the mood. Played Friday, Saturday, January 1, 2.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

United Artists

MARSHAL'S DAUGHTER: Ken Murray, Preston Foster—Corn, but they loved every minute of it.—George Kelloff, Ute Theatre, Aguilar, Colo.

MOON IS BLUE, THE: William Holden, David Niven—The South African censors ban films here left and right, but not when it comes to those like "The Moon is Blue." So why should it meet with the opposition it has from some of your states? Our box office was besieged—registers crammed full—smiling faces—a thrilled exhibitor. Comments said it was one of the best light comedies ever seen, and with I heartily agree. If this film was predominantly about sex, at least it was done with grace, charm and sincerity. I've just recently returned from the States. If some of your communities cannot take "The Moon Is Blue," then start letting them examine their own moral standard—they may be surprised! First they kick out "Limelight," now they turn their backs on "The Moon is Blue"—maybe some of those censors have a share in TV, who knows? Played Wednesday, Thursday, Friday, Saturday, January 6, 7, 8, 9.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Universal

ALL-AMERICAN: Tony Curtis, Lori Nelson—Just another picture, but Universal, as usual, had it in a high allocation. Played Friday, Saturday, January 8, 9. —Ken Gorham, Town Hall Theatre, Middlebury, Vt.

ALL I DESIRE: Barbara Stanwyck, Richard Carlson—You can always depend on Barbara Stanwyck to turn in a grade A performance, and this picture is no exception. It has everything an audience likes. Play it and the women folks will go for it in a big way. Played Monday, Tuesday, January 18, 19.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

FORBIDDEN: Tony Curtis, Joanne Dru—Very good drama, but played so early that I had received no good from advertising campaigns and crowd very slim indeed. Played Sunday, Monday, Tuesday, January 17, 18, 19.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

LAWLESS BREED: Rock Hudson, Julia Adams—It's been many a day since Hollywood put its label on a better western than this. It has excellent family story plus enough action to please everyone. Added to this is a top job of casting that should establish Miss Adams as one of the ranking contenders for the sex queen. She's got more than Monroe, and can act too. Bucked up against too much competition from basketball and wrestling to justify rental. However, it did well considering the competition. Played Friday, Saturday, January 15, 16.—Bob Walker, Uintah Theatre, Fruita, Colo.

MEET ME AT THE FAIR: Dan Dailey, Diana Lynn—Had a struggle in convincing people it wasn't just a musical, but the ones we lured in found it to be the perfect small town movie. Story is made to order. "Scat Man" Crothers eases the show out from under a good cast as he steals scene after scene. Universal pegged it a bit high for us considering the business it did, but it deserved better than it got. At least we ended up in the black. Played Sunday, Monday, January 17, 18.—Bob Walker, Uintah Theatre, Fruita, Colo.

Warner Bros.

BY THE LIGHT OF THE SILVERY MOON: Doris Day, Gordon MacRae—This is just a wonderful picture. Don't any situation pass it by. A musical, but not overdone with music. Give us more like this. Regardless of how wonderful a picture one plays these days, can't get the people in. TV has been here six months and show business is about licked. Will try one change now, if no go, will have to close. Play "Silvery Moon." Played Sunday, Monday, December 27, 28.—Henry Jakes, Hope Theatre, Hope, N. D.

MIRACLE OF FATIMA: Gilbert Roland, Angela Clark—Not many will play this later than us, but in case there is anyone left who hasn't given Warner a deal, don't pass this excellent feature. Don't worry about not having enough Catholics. It can be sold and the Protestants will be just as complimentary. With rain both nights, the combination of a fine picture and $80 in the bank was too irresistible and we had one of the best mid-weeks in our history. Played Wednesday, Thursday, January 20, 21.—Bob Walker, Uintah Theatre, Fruita, Colo.

Universal Net Shows Increase

Universal Pictures Company, Inc., reports consolidated net earnings for the fiscal year ended October 31, 1953 of $2,616,356 after provision of $3,863,000 for Federal income and excess profits taxes and after provision of $500,000 for contingent liabilities. After deducting dividends on the preferred stock, such consolidated net earnings amounted to $2.35 per share on the 1,010,411 shares of common stock outstanding on October 31, 1953.

For the preceding fiscal year, consolidated net earnings were $2,307,701 after provision of $4,309,924 for Federal income and excess profits taxes and after provision of $500,000 for contingent liabilities. After deducting dividends on the preferred stock, these earnings were equivalent to $2.15 per share on the 961,698 shares of common stock outstanding on November 1, 1952.

Film rentals and sales for the fiscal year 1953, according to the company's annual report, mailed to stockholders last week, were $70,490,254 as compared with $64,128,-719 for the previous fiscal year. It is noted in the report that it continues to be the practice of the company to reflect in its accounts the operating results of subsidiaries in foreign countries having exchange restrictions only to the extent that net earnings resulting therefrom have been realized in U. S. dollars, regardless of the period or periods in which such revenue may have accrued.

The report also notes that during the calendar year 1953 two semi-annual dividends of 50c per share each and one extra dividend of 25c per share were paid on the common stock.

Starrs Fight to Save Their Bijou Theatre

Alfred Starr, Nashville circuit owner and former Theatre Owners of America president and his brother Milton, owning the Bijou theatre in that city, have gone to Federal Court there to prevent its inclusion in a housing project, sponsored by the Nashville Housing Authority. The brothers point out that other properties were omitted from development plans, and that the Authority doesn't state what use it will have for the location. They also assert they do not desire to interfere with the project.

WANTED
Advertising Artist For Los Angeles First Run Houses

Small Los Angeles circuit seeking experienced ad artist to handle first-run newspaper campaigns. Must be creative, know layout, work from stills or press books and turn out finished artwork ready for engraving. Reply confidential. State qualifications, recent and current affiliations, age, family status, salary.

Write— Box 100, Motion Picture Herald
6305 Yucca Street, Hollywood 28, California

SUPREME COURT HEARS TV GIVEAWAY CASE

WASHINGTON: The legality of radio and television "giveaway" shows, always big audience snatchers, was up before the Supreme Court this week in an appeal by the Federal Communications Commission to have its ruling upheld that such shows are lotteries and hence violate the law. The FCC ruling, in 1949, was attacked by the broadcasting industry at large and last year enforcement was enjoined by the Federal District Court for the Southern District of New York. Monday the Supreme Court was told by an FCC spokesman that giveaway shows are "devices to exploit the cupidity of people who want to get something for nothing." Justice Frankfurter said simply that he thought people tuned in on the shows because of a "vacuity of mind."

Pola-Lite Realigns Sales And Service Staff Men

Al O'Keefe, vice-president in charge of distribution for the Pola-Lite Company, this week announced a realignment of its sales and service staff "to assure exhibitors continued efficient service." Now active on sales will be A. E. Cates, national field supervisor; James Gray, director of foreign sales, and Seymour Moses, eastern exhibitor contact. Mr. Moses recently joined the Pola-Lite Company. For the past eight years he has been associated with Loew's International foreign department, where he managed offices in Denmark, Holland and Sweden. The service department has been augmented by Miran Aprehamian, director of quality control at the company's plants, and Robbie Robbins, home office exchange sales contact.

New York Legislator Says He'll Change 3-D Bill

New York Assemblyman Daniel M. Kelly, who is proposing a measure requiring theatres playing 3-D pictures to post near their boxoffices a sign at least one foot high stating that glasses are required to view the films, said last week he would change the word "polaroid" to "polarized." He explained the Pola-Lite Company pointed out to him that Polaroid is a trade name for one manufacturer.

Tower Theatre's Case Against Majors Settled Out of Court

The suit by the Tower theatre, Wichita, Kan., against eight major distributors and the Fox Midwest circut has been settled out of court, the theatre's attorney, Seymour Simon, told the press in Chicago last week. The suit had asked $160,000 in damages. Mr. Simon had been assisted in the case by Kansas attorney Solbert Wassentrom, the press also was told.

U.S. May Re-evaluate 16 mm Suit

The 16mm. anti-trust suit pending in Los Angeles Federal Court against the industry will be reviewed by the Government for possible "dismissal" or "re-evaluation," Assistant Attorney General Stanley Barnes said in New York last week.

Mr. Barnes, addressing a meeting of the anti-trust section of the New York State Bar Association, said in response to a question that the 16mm. suit was one of the anti-trust suits being reviewed by the Department of Justice, referring to the back-log of anti-trust cases inherited from the previous Administration. He went on to say that "one of our lawyers" has been sent to examine into the case in Los Angeles, where the suit charging a conspiracy by six major producers to restrict the showing of 16mm. films, especially to television, had been filed there in July of 1952.

In his address Mr. Barnes said "with respect to any difference of approach between the cases filed since Jan. 20, 1953, and those filed by the previous Administration," I think you will find that those recently instituted are based upon classic hard-core anti-trust violations." He went on to say that this does not mean that the division will not seek to extend the thrust of anti-trust litigation when necessity demands such a move to protect basic principles. However, he ruled out suits filed on the basis of "sociological theories."

He acknowledged frankly that there are "some cases pending" which in their "present form would not have been recommended." Mr. Barnes warned, however, that out of the 139 cases pending last August, when he said that they would be reviewed, "I found only five justified dismissal." "I want to reemphasize," he continued, "that only where substantially nothing can be accomplished by decree, will cases be dismissed by the Government."

Legion Reviews Seven And Approves Six

Seven pictures have been classified by the National Legion of Decency this week, with one, "Bait," receiving a B, objectionable in part, rating. In Class A-1 were "The Boy from Oklahoma," "The Conquest of Everest," "Dragon's Gold" and "Gypsy Colt." In Class A-II were "Always a Bride" and "Charge of the Lancers."

Nation's Theatres Showing March of Dimes Trailer

Theatres the country over have been showing the special 1954 March of Dimes trailer, "Look for the Silver Lining," which features Howard Keel, MGM player. National Screen Service distributed the subject to showmen cooperating with the National Foundation of Infantile Paralysis.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

The Motion Picture Has Truly Come of Age

NEW dimensions and new techniques have lifted the motion picture right out of the ancient "picture show" category and placed it in THEATRE where it properly belongs. Now if we can provide material equal to our opportunity, we have won the battle against competition from television and other amusement forms that have encroached upon our territorial rights.

We've seen "Knights of the Round Table" at the Radio City Music Hall—and it's wonderful. It's beyond expectations, it's equal in size and scope to the theatre itself, which is high praise. So smoothly is it done—the title opens on the regular size screen, as it used to be—and then silently, without fanfare, it opens to the full width of the Music Hall stage, and takes its place with major theatrical achievement. It's breathtaking, and you want to stand up and cheer, especially if you're in this business.

We've seen "King of the Khyber Rifles" at the Rivoli—and it's beautiful to behold. The scope and color are beyond words. You've never seen such a marvelous setting for an exciting story. It fills the theatre, it fills the eye, it fills the imagination. And we've seen Warner's new picture in CinemaScope, "The Command" at the Paramount. The New York critics praised it as having the greatest "scope" of any super-western they've ever seen. Never have the Indians been so surrounded by the United States Cavalry in the nick of time, in such magnificent style. We've opened a door that will create new screen epics for new audiences. Never again will television have anything that we can't meet and overcome.

Now, our greatest problem will be to maintain quality in these new dimensions, while we also attain quantity. Let's say that our experience with 3-D was "educational"—we learned a lesson. And small theatres, operated by showmen, will profit and prosper with new techniques. They say that Leo Jones, indefatigable indignant exhibitor in Upper Sandusky, Ohio, increased his business 545 per cent with "The Robe." Leo is again a leader.

NEW AND DIFFERENT?

We haven't seen Paramount's new picture, "Red Garters" but we are interested in a fine review of the picture, written by John Rosenfield, film critic for the Dallas Morning News. He says: "Every now and then we get stratospherically high on a motion picture" and suggests that "managers keep the average film goer out of the theatre, and limit the audience to weary sophisticates who brag that it's been three years since they happened into a neighborhood playhouse to suffer a cinema."

There's a lot of high praise in his review, with the promise of something new and different. Under the caption, "How Red Is My Garter?" he comments on unusual color, and we know that the Society of Illustrators, in New York, were invited to see the film at the Museum of Modern Art, because of its "emotional" color treatment. He says, "It is neither 3-D nor wide screen, but is actually a standard picture that sets a new standard."

The film has had a saturation premiere in Texas, where things of broad scope and new horizons are really appreciated. It opened in Austin, a frontier town where horses keep you awake nights with their clop-clop-clop on paved streets. We have fond memories of Austin, with its O. Henry traditions, legendary State Capitol, and the University of Texas, a forty-story skyscraper towering over the landscape.

¶ AETNA CASUALTY and Surety Company, of Hartford, Conn., has a new film, recently shown to the trade in New York, which can be obtained for theatre showings, cost-free, if used with the cooperation of local safety organizations. The title is "Look Who's Driving"—and it is the story of Charlie Younghead, who learned the folly of being a child at the wheel. The film is available in 16-millimeter for schools, or in 35-millimeter, for showings in theatres.

¶ CLAUDE EZELL, president of the International Drive-In Theatre Owners Association, asks all distributors to make available three kinds of composite mats for each picture released. Mr. Ezell wants one similar to the presently successful "economy" mat that has two publicity mats, six ad mats in one and two-column width and slugs. And then he wants two other kinds, inclusive of other pressbook mats, at three prices, 25c, 35c and 50c. He is quoted as saying that drive-in theatres do more advertising and obtain a greater amount of free space when they use composite mats as offered "by a few distributors on some pictures."

As a matter of fact, MGM originated the 35c economy mat for small situations, and this has been adopted as policy by most of the distributors on a majority of pictures. We've been plugging for it in "Selling Approach" these many months, and it is building up substantially as an incentive along exactly the lines Mr. Ezell says. But please, don't upset the applecart. Don't ask for three variations that are not available, and destroy the good and valuable contribution to showmanship that is currently standardized in pressbook practice.

¶ BOB WILE, in the Ohio Bulletin, says "The value of stereophonic sound is questionable, as can be seen from the ads in the New York papers for 'Knights of the Round Table' at the Radio City Music Hall. They make no mention of stereophonic sound in the largest theatre in the world. Certainly if the management believed that it enhanced the presentation of the picture, or if they felt it would provide an incentive to attendance, it would have been mentioned." Actually, the Music Hall has had stereophonic sound for years. It was built in, when the theatre was erected. There are batteries of speakers, in all sorts of locations, throughout the theatre, and since it is nothing new in a Music Hall presentation, it wasn't specifically advertised. —*Walter Brooks*







BROTHERHOOD WEEK FEB. 21-28

UNDER THE LEADERSHIP of President Dwight D. Eisenhower, our honorary chairman, we are again being called upon to help in the promotion of Brotherhood Week, which this year will be held February 21 - 28th. Through the courtesy and foresight of Harry Mandel, we have a few pictures for this page, held over from last year.

We credit Arthur C. Koch, manager of RKO Proctor's theatre in New Rochelle, for most of these ideas. Above, you see his "bull's eye" target for coins contributed; and below, the Postmaster receives the names of donors who subscribed to the membership poll at the theatre, which was delivered directly to President Eisenhower.





Brotherhood Is Handled Differently

This year, when 18,000 campaign books and promotion kits for "Brotherhood Week" were released, we were surprised to find the principal exhibit labeled "This is NOT a pressbook!" Nor is it, and that may or may not be an advantage. The difficulty in previous years has been to get enough evidence of showmanship in enough places, and we have continuously tried to boost the pressure behind it by trying for special mention in the Round Table and special Quigley Award citations. Last year, Harry Mandel told us "there would be campaigns from RKO Theatres"—and there were, so we managed to save a handful of pictures to make the page opposite, but generally, this lacked something that we'd like to see accented more strongly, rather than less.

The pressbook that is NOT a pressbook contains well written and good advice, and suggests a new selling approach, without quite giving a formula in detail. There is no trailer, but theatres will find material in the newsreels. There are no posters, but there is a small display card for the box-office window. There are a few advertising mats, in various sizes, which are not meant for theatre purposes. The authors say "The industry knows that nobody away from a desk in YOUR office knows better than YOU how to reach the public in YOUR community"—so go to it, as you would sell any attraction. Some will; some won't and we have hopes, as usual.

Sell Your Quota of Membership Cards

Again, the distribution of membership cards, at $1.00 each, is a primary factor, and if 15,000 theatres would each sell their quota, it would finance the National Conference for political and other purposes. We have always thought that every theatre's free list should be asked to join up in this evidence of good faith. Brotherhood Week is a Main Street enterprise, with every merchant joining with the theatre manager in a matter of community interest. Some Round Table members have done by far the best things that have been done, in previous years. They will do it again, but we still think that you need materials to work with, and suggestions that are explicit and on the firing-line, for direct application, without depending on merely the theory or policy involved. We are already sold on the idea; and theatre managers only need the stuff that showmanship is made of to prove it.

Stars by Telephone

Jack Sanson, manager of the Strand theatre, Hartford, reaches out for nearby personalities, as when he created a Boston-to-Hartford telephone interview on "The Glenn Miller Story" with Jimmy Stewart and Allen Widem, local by-liner, on the wire.

SHOWMEN IN ACTION

William K. Hatkoff, manager of the new Norwalk theatre, ran ads of appreciation in his Connecticut newspapers, thanking folks for their indulgence during crowded moments in the opening of "The Robe."

▼

Joe Borenson, manager of the Strand theatre, New Britain, Conn., landed a fine half-page co-operative ad for "Kiss Me Kate"—with a big picture of Ann Miller, and the headline "This Lady Is Faithful in Her Fashion."

▼

Lester Pollock sends the minutes of his staff meeting with roving Knights from Camelot, to plan the tournament to follow in the presentation of "Knights of the Round Table" at Loew's theatre in Rochester.

▼

Harry Wiener, manager of Schine's theatre, Oswego, N. Y. had a fine display of flowers in the lobby for the opening of "The Robe" and a neatly printed card of acknowledgment to his good friends of the Businessmen's Association, who sent them.

▼

Bob Anthony, manager of the State theatre, Cortland, N. Y., arranged a benefit showing of "The Sea Around Us" for fifty units of the Friendship Encampment of the I. O. O. F.

▼

Seymour Morris shows a reproduction in the Schine "Flash" of a fine full-page co-operative ad placed by Harold Lee, manager of the Babcock theatre, Bath, N. Y., and credits John Snyder with having worked on it, too.

▼

Louis Lutz, city manager for the Park, Pix and Avon theatres, Waukesha, Wisc., shows very fine news pictures in the Daily Freeman (one layout is four columns wide, and another on the picture page) to prove that CinemaScope is in the news.

▼

Tony Masella, manager of Loew's Poli-Palace theatre, Meriden, Conn., had an interesting co-op ad with the Connecticut Light and Power Company, in which the company told their formula of "How to Marry a Millionaire."

Ben Tureman, manager of Schine's Russell theatre, Maysville, Ky., is the first on record to announce his annual "Miss Valentine" contest—a front page story in his local paper, every February 14th.

▼

Leo A. Lajoie, manager of the Capitol theatre, Worcester, Mass., had some fine newspaper response with the personal appearance of Joan Fontaine and Collier Young, for "The Bigimist."

▼

Sperie Perakos, general manager of Perakos Theatres, in Bridgeport, Conn., got all-out art lay-outs for "Miss Sadie Thompson" with large illustrations, headed "Some Dance," to show what we mean.

▼

Lou Cohen and Norm Levinson using that realistic cut-out of Marilyn Monroe (you can hold hands with it) as a come-on for a Marilyn Monroe contest (match her measurements or take that stance) at Loew's Poli, Hartford. Local gals will also marry millionaires.

▼

Bill Burke, manager of the Capitol theatre, Brantford, Ontario, really rolled up the record for free space with his publicity for "The Robe" totaling over 1200 lines, in quite a departure from the usual policy of the Brantford Expositor.

▼

Daniel A. Cohn, manager of Loew's Boro Park theatre, in Brooklyn, files his complete campaign on "The Robe" as an entry for the Quigley Awards, a good exhibit from a neighborhood theatre.

▼

Cinerama is advertsiing that "Sunday Is Family Day" at the Boyd theatre in Philadelphia, and Lynn Farnol is especially proud of the special train that brought 200 citizens of Canton, Ohio, into Pittsburgh to see Cinerama at the Warner theatre.

▼

Paramount is distributing a special press sheet on "Boo-Moon"—the first three-dimension Technicolor short featuring Caspar, the Friendly Ghost. We thought ghosts were one-dimension.







More in our gallery of prize-winners in MGM's "Lucky 7" contest: Above, Wayne Sweeney, manager of the State theatre, Omaha, who gets $500 for the best proposed campaign on "Kiss Me Kate" in the big cities, James A. Wren, manager of the Strand theatre, Waterloo, Iowa, receives $250 for the best entry from towns in the middle category, and Mrs. Elaine S. George, one of our favorite Round Table members, is paid $100 for the fine job she does at the Star theatre, Heppner, Oregon, one of the best managed small town theatres in the country.

Campaign Catalog

'GLENN MILLER STORY' MAKES MUSIC AT THE BOX OFFICE

GLENN MILLER was a man's man, and a musician's musician. He had a tremendous following, for his orchestra and his music. (There are currently 200 Glenn Miller Fan Clubs, with addresses furnished.) He entered the Air Force as a Captain in 1943, and a year later, his plane was lost on flight from England to France. Jimmy Stewart looks remarkably like Glenn Miller—and is like him, to his friends as well as to those who only knew his music. Universal-International have been fortunate in finding such a fine actor to portray the leading role in "The Glenn Miller Story." He keys the campaign for showmen throughout the country.

Two Premieres

The picture has had several premieres, as this is written. In Clarinda, Iowa, his home state paid a wonderful tribute, with a nationwide salute to the town of his birth by hundreds of disc-jockeys when the picture first opened at the Clarinda theatre. A talent contest, across the nation, was conducted with network radio and television programs cooperating. Since then, the picture has had another premiere at the Carib, Miami and Miracle theatres in Miami Beach, Miami and Coral Gables, with the showmanship of Sonny Shepherd, managing director of Wometco theatres, contributing. For this occasion, the Air Force brought in their top brass from Georgia flying fields, and would have brought their band, if Mr. Petrillo had not objected.

Two Packages

There are two packages of promotional material now available to theatres. An advance kit, in mimeographed form, which contains everything, even to Jimmy Stewart's favorite recipes. It was prepared, ahead of the pressbook, for the early first runs, under the direction of Charles Simonelli, advertising and publicity manager for the company, and it virtually supplies a field-man's services, in a substantial volume of good ideas and information. There are very many details, addresses, suggestions, pointers and examples of promotion, publicity and exploitation, in this friendly package.



The Decca album contains eight well-remembered tunes, played by members of the original Glenn Miller orchestra, as part of the sound-track of the picture.

Also, the pressbook is now available, and we review it here, as Selling Approach, for the benefit of current and subsequent runs. It is no secret that "The Glenn Miller Story" is getting the biggest promotional benefit of any Universal-International picture in recent memory, and you will better understand the weight of that remark when you sit down with the material, and hold that conference with yourself which determines how good and valuable is your partnership with a proper pressbook.

Naturally, the best advice is to "sell it with music"—and it is no disadvantage that Universal and Decca are legally joined in corporate wedlock. The music tieups, either on a pre-selling or a playdate basis, will put this picture over for you, beyond any prognostications or promises. Just follow your music cues, and you'll land a record-breaker at the box-office. The pressbook features these music tieups in entirety, and there's no object in reviewing them in limited space.

The 24-sheet and all posters have been planned to provide cut-outs of Jimmy Stewart and June Allyson in the title roles. The herald has all the best advertising slant, and keys the campaign for small theatres. The "Color-Glo" photos, for which Universal is noted, will give you color to sell color, in a special lobby frame. The newspaper advertising mats are numerous, and varied, from the very large down the scale, but all very good. There are many to choose from, and the big 35c economy mat, for small situations, has two publicity mats, three two-column ad mats and three-one-column ad mats, all for the price of one. The "utility mat" is for the larger places, where they assemble their own ads. You will find several unusual styles in the ad mats, and it will pay you to study them carefully.

Plenty of Material

There is such a wealth of material, and such a warmth of feeling in it, you can do a better job than usual, if you'll handle your end accordingly with this pressbook as a stockpile of ideas. The picture has been extensively pre-sold in the national magazines, and you may be able to connect some of this valuable and expensive space with your local playdates by posting magazine covers and tear-sheets of the advertising to remind the customers of current issues. There is a good opportunity for co-operative advertising, with the prospect of full pages underwritten by local merchants.

March 1st would have been Glenn Miller's fiftieth birthday, and much will be made of the fiftieth anniversary in the music trades. The National Association of Music Merchants will name Beth Miller, beautiful model, as the Queen of Glenn Miller Week. She won the honor in a contest held by radio station WHBM, while she was attending Memphis State College. You can pick your own queen, and find your own sponsorship, in a similar contest. You need have no worry about the younger set, who may never have seen Glenn Miller in person. The editors of seventy New York city high school papers had a private showing of the film last week, and went out rejoicing in the reviews they will publish. —*W. B.*

A Good Idea For All Good Newspapers

The New York Journal American is again offering $1,000 in cash prizes to readers who can choose the outstanding pictures and players of 1953, as selected by Rose Pelswick, the newspaper's film critic. Sumner Collins, promotion manager for the Journal-American, announces that the awards will be presented at a gala cocktail party in Hollywood, with leading stars and motion picture executives on hand, but doesn't make clear whether or not the local prize-winners will also be invited. However, the success of the first contest launched last year is still fresh in memory as one of the best ways in which the annual weighing of "best movies" can be tied more closely to local theatre patronage.

Promotion for Movies

The Journal-American movie contest, which started on January 10th, and is currently running, is undertaken in a spirit of cooperation with the movie industry. The contest itself, and the extensive promotion behind it, are aimed directly at increasing interest and attendance in motion pictures.

A ballot type coupon appears daily and Sunday in the Journal-American in which contestants register their choice for the best three movies released in 1953, the best actor and actress in starring roles, the best actor and actress in supporting roles and the best actor and actress discovery of 1953.

The coupon and accompanying story promoting interest in the contest (and the late 1953 pictures still being shown in local theatres) are spaced well forward in a prominent place in the paper. An added feature to increase interest is a daily award of fifteen pairs of tickets to a current movie hit. The movies selected are described in detail and are accompanied by photos.

The movie contest is being heavily promoted through truck posters, newsstand display cards, stories in country newspapers, plus radio and TV spot announcements on most of the local and network stations.

Friendly Cooperation

The contest is another in a series of activities and promotions undertaken by the Journal-American in support of the movie industry. One campaign that ran for a full year promoted the theme that "movies are better than ever." Large display ads were published several days every week in the Journal-American under changing headlines ("Movies Bring You Romance, Adventure, Comedy, Drama, Intrigue, Mystery," etc.) and featured scenes from current pictures identifying the title and studio. Another series that also ran for a full year promoted the theme "Let's Go to the Movies." Other movie promotions included such plugs as "It's Movietime, U.S.A., for relaxation, recreation, etc., go to a movie tonight."

"Julius Caesar" Acquires A New Sales Approach



"Hollywood finally has realized one of its greatest dreams—a Shakespearean drama that is a movie box office smash. . . . 'Julius Caesar' is the picture, now at the Ohio theatre. . . . Shakespeare finally has become motion picture boxoffice."

The quote is from the extraordinary half-page spread above, by Omar Ranney, movie editor of the Cleveland Press.

It will be of interest to Round Table members because it reflects a new development in movie promotion. MGM, with a number of test engagements behind it, is presenting its distinguished production of "Julius Caesar" as an exciting, down-to-earth, intrigue-and-dagger movie drama, instead of merely a dignified "arty" film for limited audiences.

That this approach in advertising and promoting "Julius Caesar" is the right and profitable one seems proven by some 10 test dates in America and a score or more of engagements all over the world.

It has been traditional with such pictures as "Hamlet," "Henry V" and other Shakespearean pictures to confine advertising to the most dignified announcement copy, aimed at the so-called limited class audience.

Such words as "violence," "murder," "intrigue," "passion," "action" and "assassination" are prominent in the MGM ads. Many critics have mentioned the mass appeal of the political drama and some have called it a great "gangster story." MGM is using such quotes liberally in its promotion.

Even in two-performances-a-day, reserved seat engagements, "action" ads are included in the schedules, with the physique of Marlon Brando pointing up the general boxoffice appeal.

With all this, MGM is not overlooking intensive cultivation of the schools, colleges, women's clubs and other groups which are natural audiences for a Shakespearean production. Apparently it is the plus attendance of the general moviegoer that is pushing "Julius Caesar" grosses into the record bracket for that type of picture. As Omar Ranney says: "Hail, Caesar! Conqueror of Shakespeare Jinx."

So, if and when you play "Julius Caesar," do not be content with the ready-made attendance of the Shakespeare addicts—go after the mass audience and sell this Shakespeare story for what it really is—a rip-roaring, tale of gangster plot and murder.

Taxi Tieup Is Good For "Best Years"

The second motion picture tieup ever made with the National Taxi Cab Safety Council has been set by Samual Goldwyn Productions for the forthcoming reissue of "Best Years of Our Lives." The Council will distribute 100,000 cards for display in taxicabs throughout the country, inviting riders to "Sit back and relax—and enjoy "The Best Years of Our Lives." It carries a still from the picture, says that the driver is careful of your safety, and suggests that the cab will take you directly to the theatre where the picture is playing.

For the Connecticut premiere of "The Joe Louis Story" at the Star theatre, Hartford, Bernie Menschell and Jon Calvocoressci held an advance screening and luncheon for sports writers and press.



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M. J. Cullen, Loew Theatre Division Manager, Dies

Michael J. Cullen, 55, southern and western division manager for Loew's Theatres, died suddenly January 27 in Tucson, Arizona, from a coronary thrombosis. Mr. Cullen joined Loew's in 1928 as manager of Loew's State Theatre in Providence, R. I. Subsequently, he managed theatres in Washington and Pittsburgh. During World War II, he was a major in the Army Specialists Corp, and was in charge of theatre procurement and the direction of Hollywood entertainment units in Occupied Italy, Germany, Austria, and France. He entered show business at the age of 13 as a ticket-seller with a wagon show. Later, he was press agent and advanceman for the "101 Ranch Wild West Show," Barnum and Bailey's Circus, and for the Klaw and Erlanger theatrical interests.

Ernest Schwartz Exhibitor Leader in Cleveland

CLEVELAND: Ernest Schwartz, 70, practicing attorney and for the past 20 years president and general manager of the Cleveland Motion Picture Exhibitors Association, died suddenly January 28 in Mount Sinai Hospital, 12 hours after he suffered a heart attack in his home. With his classmate and law partner, the late Henry Lustig, he had acquired several theatres. He was active in many industry drives. His wife, a son and daughter survive.

P. E. Wilson

P. E. Wilson, 61, a partner in Enterprise Theatres, Dallas, died in a hospital there January 16, after a long illness. Mr. Wilson for 34 years was active in the film business, and spent 25 of them with Enterprise. He was a charter member and organizer of Texas Variety. His widow, three sons, a sister, and a brother survive.

Edgar L. Hamrick

Edgar Louis Hamrick, 68, brother of John Hamrick, who operates a circuit in the Pacific Northwest bearing the family name, died in Seattle January 20, after a heart attack. Mr. Hamrick was associated with several theatres in Seattle.

Myer Lesser

Myer Lesser, 79, motion picture pioneer and president of the Blaine Thompson Company which had represented Warner Brothers Pictures since 1926, died January 28 in Miami Beach of a coronary ailment. He is survived by his wife, a son and a daughter and four grandchildren.

National Dairy and Dodge in Theatre TV

National Dairy and Dodge Motors last week used Theatre Network Television. The first company used 14 theatres for a show from the NBC Center theatre, New York. The show ran from 10 A.M. to 12:30 P.M. It featured Jack Sterling, TV star on the Sealtest "Big Top" entertainment. There were other performers and also National Dairy president E. E. Stewart. The network went as far west as Chicago, and also to Jacksonville. It also was seen in the Hotel Syracuse, Syracuse. The Dodge show was in 15 theatres, in hotels, and on TV, and was from 6 to 7 P.M. in 30 cities. It was the first commercial program scheduled for an hour profitable at the box offices.

Samuel Bomes

Samuel Bomes, 65, renowned Rhode Island theatre man, died last week in Providence. Mr. Bomes was treasurer of the Elmwood Amusement Company, and also of the Rhode Island Lumber Company. He erected the first film house in East Providence, the Hollywood. Later, he operated the Liberty, Providence, and the Jamestown, Jamestown. He led the fight to establish Sunday motion pictures in the state. His widow and sons, Edward and Milton, and two sisters, survive.

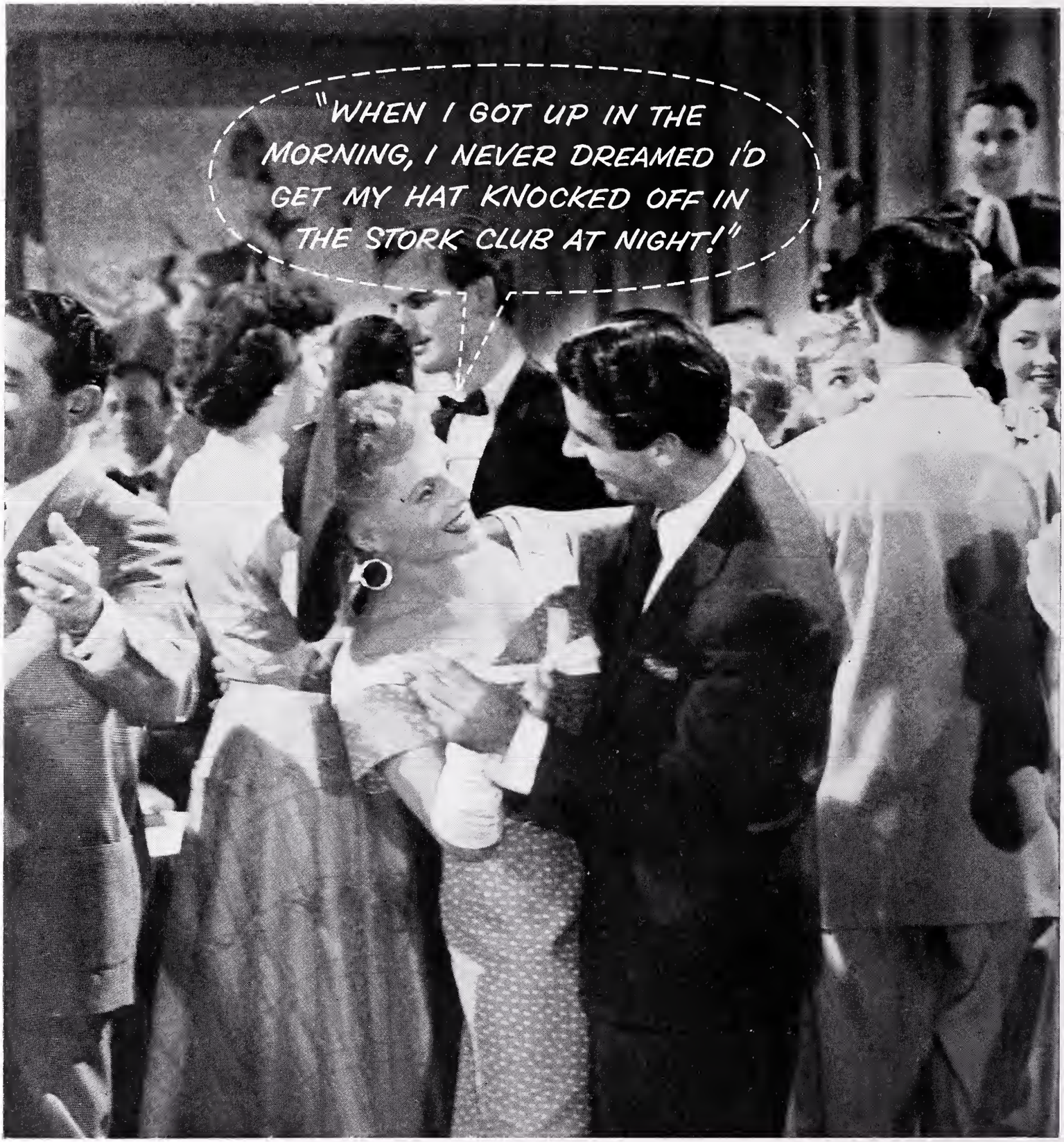
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 134 attractions, 6,373 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	11	40	15	6
Actress, The (MGM)	–	–	2	19	34
Affair in Monte Carlo (AA)	–	–	–	3	2
Affairs of Dobie Gillis, The (MGM)	–	2	10	10	2
All-American (Univ.)	–	9	27	13	13
All the Brothers Were Valiant (MGM)	–	14	25	23	1
All I Desire (Univ.)	–	20	29	30	5
Appointment in Honduras (RKO)	–	3	10	6	8
Arrowhead (Para.)	–	17	40	14	–
Back to God's Country (Univ.)	1	9	28	9	2
Band Wagon, The (MGM)	4	12	36	49	22
Big Heat (Col.)	–	19	23	11	–
Big Leaguer, The (MGM)	–	–	12	24	8
Blowing Wild (WB)	8	16	28	29	5
Blueprint for Murder, A (20th-Fox)	–	–	8	6	1
Botany Bay (Para.)	–	1	22	20	1
Caddy, The (Para.)	9	56	30	4	1
Calamity Jane (WB)	1	28	22	6	1
Charge at Feather River, The (WB)	8	10	8	12	7
China Venture (Col.)	–	2	1	2	–
City of Bad Men (20th-Fox)	–	8	51	28	4
Clipped Wings (AA)	–	8	6	1	–
Conquest of Cochise (Col.)	–	1	8	11	5
Crazylegs—All-American (Rep.)	–	2	5	2	–
Cruel Sea, The (Univ.)	2	14	11	–	1
Cruisin' Down the River (Col.)	1	4	21	30	9
Dangerous Crossing (20th-Fox)	–	–	9	11	5
Dangerous When Wet (MGM)	5	44	65	17	–
Decameron Nights (RKO)	–	–	–	4	4
Devil's Canyon (RKO)	–	7	16	8	9
†Diamond Queen, The (WB)	–	–	3	1	2
East of Sumatra (Univ.)	–	10	25	15	5
Easy to Love (MGM)	14	17	9	–	–
Escape from Fort Bravo (MGM)	–	3	12	12	–
Farmer Takes a Wife (20th-Fox)	–	21	30	28	17
5,000 Fingers of Dr. T, The (Col.)	–	–	1	1	7
Flame of Calcutta (Col.)	–	–	1	–	5
Flight Nurse (Rep.)	1	2	7	6	2
Flight to Tangier (Para.)	–	1	6	9	8
*49th Man, The (Col.)	–	8	3	2	–
Francis Covers the Big Town (Univ.)	7	40	28	11	–
From Here to Eternity (Col.)	36	29	4	2	5
Gentlemen Prefer Blondes (20th-Fox)	45	43	13	17	1
*Girl Next Door, The (20th-Fox)	11	15	30	11	4
Give a Girl a Break (MGM)	–	4	6	3	1
Glass Web, The (Univ.)	–	1	3	1	6
Glory Brigade, The (20th-Fox)	–	6	17	12	9
Golden Blade, The (Univ.)	–	5	17	15	3
Great Jesse James Raid (Lippert)	–	3	6	6	–
Great Sioux Uprising, The (Univ.)	1	5	27	38	8
Gun Belt (UA)	2	7	21	6	–
Gun Fury (Col.)	–	3	6	1	–
Half a Hero (MGM)	–	8	20	21	19
Here Come the Girls (Para.)	2	4	11	9	1
Hondo (WB)	42	10	2	–	1
Houdini (Para.)	8	43	30	11	–
How to Marry a Millionaire (20th-Fox)	19	3	–	–	–
I, the Jury (UA)	1	5	10	19	2
Inferno (20th-Fox)	1	4	18	7	20
Island in the Sky (WB)	–	31	37	48	16
*It Came from Outer Space (Univ.)	2	4	15	10	6
Jack Slade (AA)	–	2	5	7	10
†Joe Louis Story, The (UA)	–	1	1	3	–
Kid from Left Field, The (20th-Fox)	–	–	18	28	7
†King of the Khyber Rifles (20th-Fox)	1	4	1	–	–
Kiss Me Kate (MGM)	5	12	12	11	2
Last Posse, The (Col.)	–	1	4	13	12
Latin Lovers (MGM)	3	1	11	39	39
Let's Do It Again (Col.)	–	8	28	35	34
Lili (MGM)	8	27	20	25	11
Lion Is in the Streets, A (WB)	–	1	16	27	26
Little Boy Lost (Para.)	19	43	18	2	1
Main Street to Broadway (MGM)	–	2	–	17	11
Man from the Alamo (Univ.)	–	18	9	19	10
Marry Me Again (RKO)	–	2	2	8	7
Martin Luther (de Rochemont)	8	13	2	–	–
Master of Ballantrae, The (WB)	1	3	16	34	12
Maze, The (AA)	1	2	8	12	4
Melba (UA)	–	–	–	10	2
Miss Sadie Thompson (Col.)	5	1	2	–	–
Mission Over Korea (Col.)	–	6	2	5	6
Mister Scoutmaster (20th-Fox)	3	16	53	31	10
Mogambo (MGM)	35	59	19	3	–
Moon Is Blue, The (UA)	39	31	19	11	4
Moonlighter, The (WB)	–	2	9	10	18
Nebraskan, The (Col.)	–	2	3	3	–
99 River Street (UA)	1	1	3	6	–
†No Escape (UA)	–	–	–	8	1
†Paris Model (Col.)	–	–	2	3	–
Plunder of the Sun (WB)	–	2	9	35	7
Private Eyes (AA)	–	2	3	–	–
Return to Paradise (UA)	–	13	35	55	2
Ride Vaquero (MGM)	3	16	50	33	8
Robe, The (20th-Fox)	44	4	2	–	–
Roman Holiday (Para.)	–	8	39	34	7
Sabre Jet (UA)	1	13	21	2	4
Sailor of the King (20th-Fox)	–	–	1	6	5
Salome (Col.)	11	61	32	12	1
*Scared Stiff (Para.)	27	47	12	5	–
Sea Around Us, The (RKO)	1	4	13	1	–
Sea of Lost Ships (Rep.)	–	1	4	3	–
Second Chance (RKO)	2	8	17	9	4
Shane (Para.)	56	44	6	2	–
Shark River (UA)	–	14	6	1	4
Sins of Jezebel (Lippert)	–	2	5	4	–
Sky Commando (Col.)	–	4	2	–	1
†Slaves of Babylon (Col.)	–	1	3	1	2
So Big (WB)	1	15	58	12	4
So This Is Love (WB)	–	13	19	27	20
Stalag 17 (Para.)	9	44	32	13	–
Stand at Apache River (Univ.)	1	4	15	15	3
Steel Lady, The (UA)	–	–	6	–	–
Stranger Wore a Gun, The (Col.)	4	21	8	2	4
Sweethearts on Parade (Rep.)	–	–	4	4	3
Sword and the Rose, The (RKO)	–	8	18	21	20
Take the High Ground (MGM)	7	38	30	8	3
*Tarzan and the She-Devil (RKO)	–	14	18	20	1
Terror on a Train (MGM)	–	–	1	3	2
Those Redheads from Seattle (Para.)	–	7	13	11	3
Three Sailors and a Girl (WB)	1	2	13	10	4
Thunder Bay (Univ.)	3	13	45	33	10
Thunder Over the Plains (WB)	–	5	8	13	2
Torch Song (MGM)	–	7	17	13	28
Tumbleweed (Univ.)	–	10	11	2	2
Valley of Headhunters (Col.)	–	–	10	5	2
Veils of Bagdad (Univ.)	–	–	1	9	7
Vice Squad (UA)	–	1	19	17	5
Vicki (20th-Fox)	–	1	3	15	11
Walking My Baby Back Home (Univ.)	–	20	10	8	–
War Paint (UA)	–	8	10	12	4
War of the Worlds (Para.)	2	7	15	38	18
White Witch Doctor (20th-Fox)	14	48	26	11	4
†Wild One (Col.)	–	7	–	–	–
Wings of the Hawk (Univ.)	–	5	14	16	31



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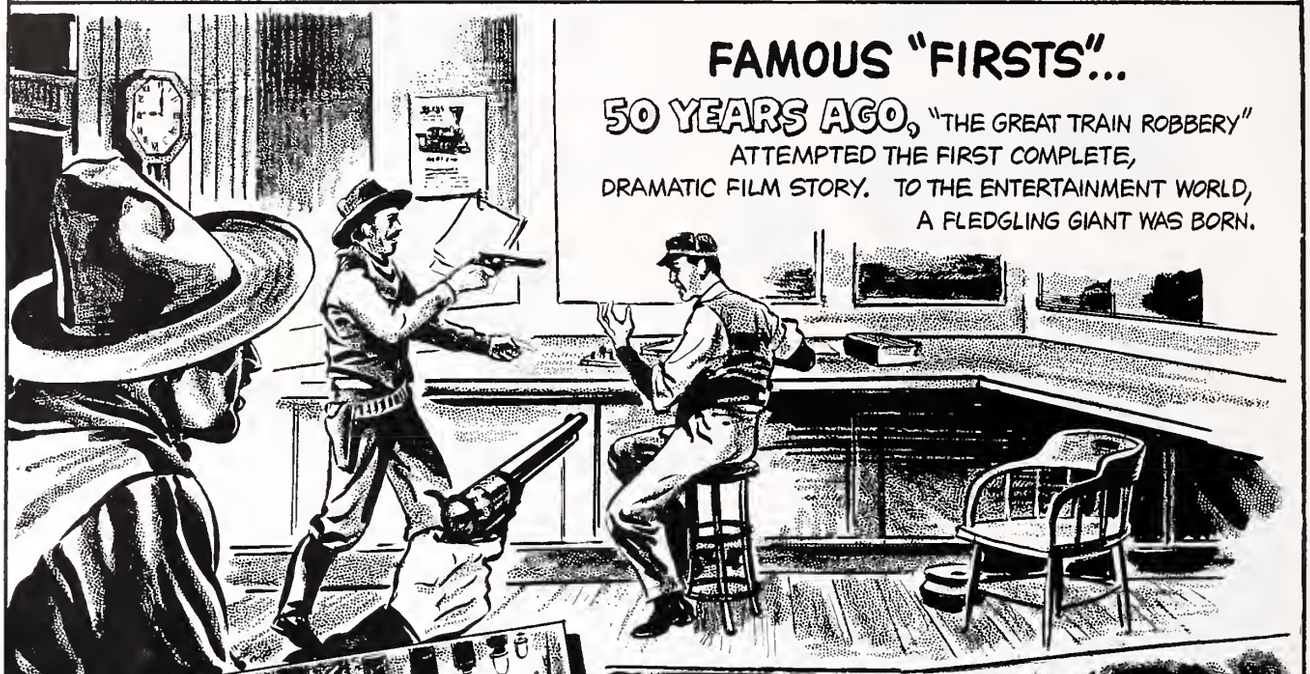
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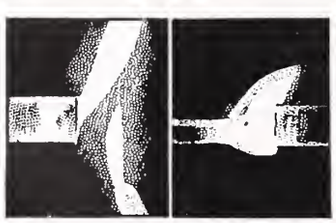
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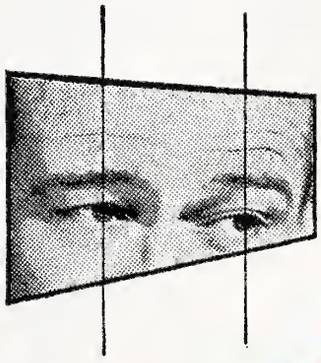
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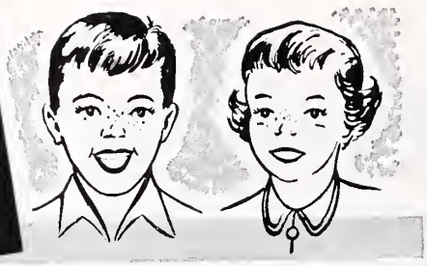
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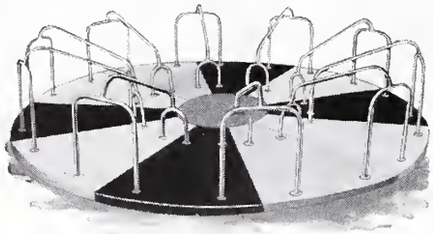
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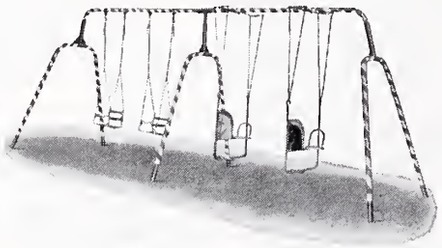
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About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

Promotions of three executives of the American Seating Company, which has headquarters in Grand Rapids, Mich., have been announced by J. J. THOMPSON, general sales manager of the company. ROBERT J. HEMKES has been promoted to field sales manager, filling the post held by Mr. Thompson prior to the latter's promotion last July. Mr. Hemkes was formerly eastern division sales manager for American Seating, with headquarters in New York City. He joined the company in 1937 as a salesman in the Chicago office and was later in charge of the company's St. Louis office. During World War II he served as product contract engineer in Grand Rapids and became central division sales manager following the war. In his new post he will be responsible for the field sales activities on all the company's product lines except transportation seating. At the same time Mr. Thompson announced the promotion of HENRY F. SCHAEFER to western division sales manager. Mr. Schaefer graduated from the University of Michigan's School of Engineering and joined the company's Research Department in 1937. He was later a sales representative working out of the Cincinnati and Buffalo offices of the company. During the war he worked on military products in Grand Rapids, and in 1945 became branch manager of the Syracuse, New York, branch. In February, 1952 he was transferred to San Francisco as manager of the branch there and also assistant



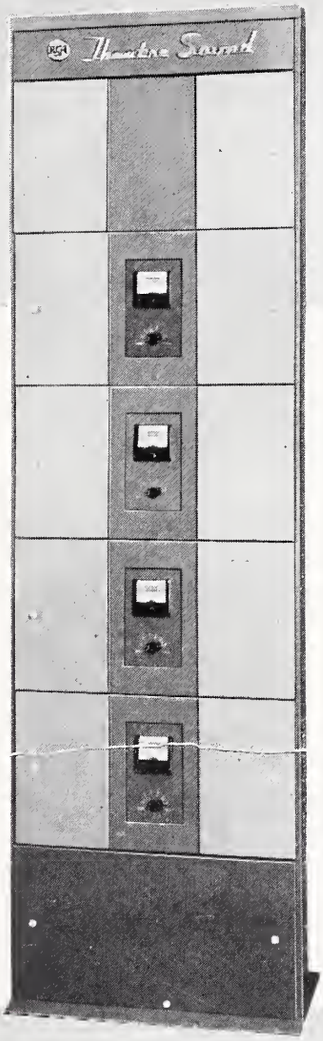
R. J. Hemkes



M. E. Kornbluth



F. C. Schaefer

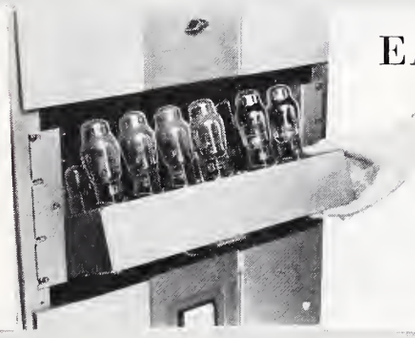


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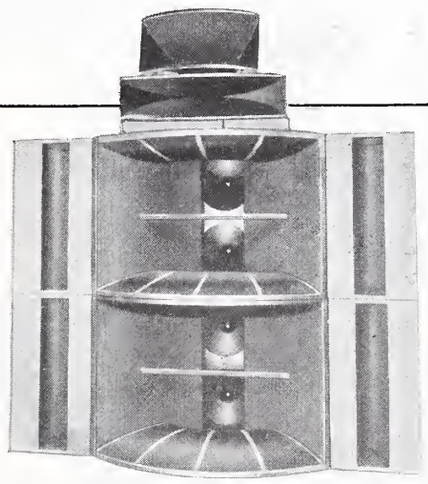
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manager of the western sales division. Mr. Schaefer succeeds H. F. ROBINSON, who has been manager of the western sales division for many years and is relinquishing his active duties for health reasons. Succeeding Mr. Hemkes as manager of the eastern sales division will be MARTIN E. KORNBLUTH, who has been with the company since 1923 and has served as a sales representative for the company in the eastern division many years. He is a graduate of the University of North Dakota. He was the first recipient of the company's "Salesman of the Year" award in 1948 for his selling accomplishments.

DALTON BURGETT is now owner and operator of the Capitol, State and Regent theatres in Dunkirk, N. Y., and the Winter-Garden in Jamestown.

Plans to construct a new drive-in theatre at Middletown, Conn., to be called the Middletown, have been announced by SAL ADORNO, JR., assistant general manager of M&D Theatres.

JOHN EATON, JR., has purchased the Normal theatre at Memphis, Tenn., from GEORGE GAUGHN.

ALEX BLUE, formerly general manager of the Rowley United Theatres circuit, McAlester, Okla., has purchased an interest in the Admiral drive-in at Tulsa, Okla., and assumed duties as its general manager. The drive-in was formerly owned solely by H. B. ROBB, JR., of Dallas.

CLEO STAPLES, formerly assistant manager of the State theatre in Holyoke, Mass., has been named manager of the Majestic theatre in West Springfield, Mass.

Reopening of the Pixie theatre, a neighborhood house in Indianapolis, is reported by J. B. SCONCE.

MR. and MRS. BRUCE STEWART have purchased the Pastime theatre at Danville, Ark., from T. A. SHILLING.

CHARLES WHITE has assumed management of the Avoca theatre at Avoca, Iowa. He is the son-in-law of owner HOWARD BROOKINGS and was recently discharged from army service.

Reopening of the Grand theatre at Arbyrd, Mo., has been announced by owner JOHN R. HARPER.

The Saenger and Strand theatres in Vicksburg, Miss., were virtually demolished by the tornado which struck that city on December 5th.

W. O. BORDEN has purchased the Victory theatre at Burnsville, Miss.

M. LEBLANC has leased the Sorrento theatre in Sorrento, La., from owner FRANK PASQUA.

BICK DOWNEY, new owner of the Colonial theatre in Hamburg, Iowa, is remodeling the theatre before reopening it.

BOB SMITH, formerly manager of the Memorial theatre, Boston, has joined Stanley Warner Theatres as manager of the Capitol theatre, Everett, Mass.

TOM DUANE has resigned as general manager of Lockwood and Gordon Enterprises, Inc., Boston, to join Republic Pictures as branch manager in the Pittsburgh territory.

JOHN JIPP, formerly with Motorola, has joined Ampex Corporation, Redwood City, Calif. as manager for instrumentation recorder sales, according to HARRISON JOHNSTON, general sales manager of the magnetic recorder firm. Prior to joining Ampex, Mr. Jipp established and managed the West Coast parts and service depot and had served as Southwestern regional sales manager for Motorola. During the second World War he was with



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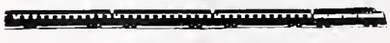
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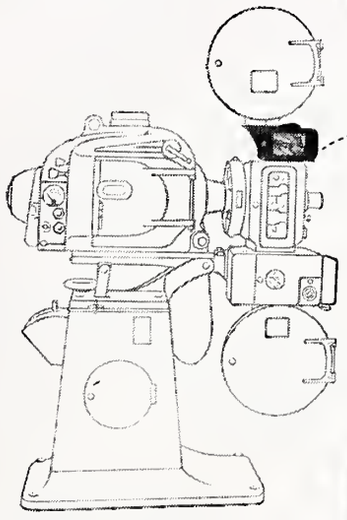


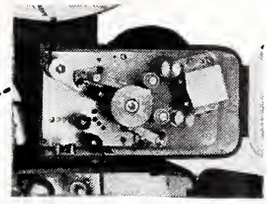
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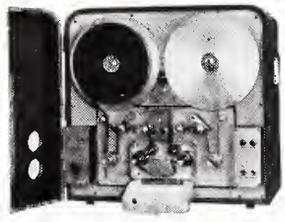
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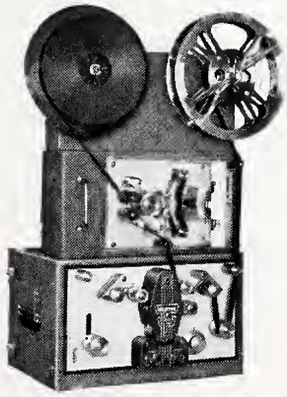
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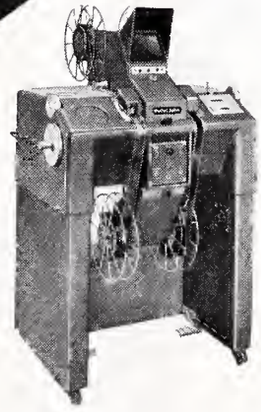


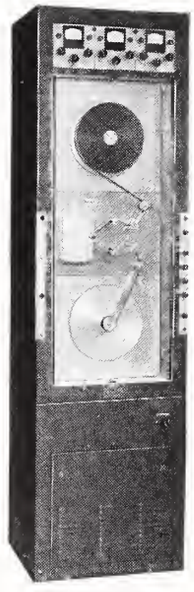
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the Signal Corps laboratories engaged in design engineering and field research on military radio equipment. Mr. Jipp is a member of the Institute of Radio Engineers, National Sales Executives, the Society of American Military Engineers, Armed Forces Communications Association, and the American Radio Relay League. The appointment of Mr. Jipp as Ampex's sales manager for instrumentation recorders is part of the firm's program for expansion in this field. Instrumentation recorder sales and field service engineering will be a part of the Application Engineering department, headed by MYRON J. STOLAROFF.

The Woods Theatre in Chicago, an operation of Essaness Theatres, recently installed a "Magniglow Astrolite" screen as made by the Radiant Manufacturing Corporation, Chicago.

LEE J. BHEL has purchased the Sunset Drive-In theatre at Miami, Fla., from JOHN BERADO.

WILLIAM KORASK is constructing a new 700-seat theatre in Opa-Lacka, Fla.

CHARLES GOLDNER has joined the Sampson-Spodeck-Bialeck circuit as manager of the Empress theatre in Norwalk, Conn. Mr. Goldner formerly managed the Astor in Bridgeport.

T. E. SHAW has leased the Booth theatre at Hollendale, Miss.

HUGH BURNETTE has purchased the Broadway Drive-in at Dickson, Tenn.

LEONARD DORECE has reopened the Crown theatre in Racine, Wisc.

JIMMIE BRISTOW has assumed ownership and operation of the Stateline theatre in Stateline, Miss. The theatre was previously owned by CURTIS B. WILLARD.

BILL LAIRD, formerly assistant manager of the Trans-Lux theatre in Philadelphia, has been appointed to manage that circuit's newly acquired World theatre in the same city.

The Colonial theatre at Hamburg, Iowa, has been reopened following extensive remodeling, including the installations of a wide-screen, new seats, a cry room and new rest rooms.

MORRIS KEPPNER and LOUIS LIPMAN of Hartford, Conn., are constructing their first drive-in theatre at Mansfield, Conn., with plans for completion in the early spring. The theatre will have a capacity of 750 cars.

KEITH PETZOLD has been named general manager of the Jesse Jones circuit, with headquarters in Portland, Oreg. His office is in the St. Johns theatre there.

WILLIAM RUEB and WALLIE KLAK have opened their new Jasper theatre in suburban Edmonton, Alta., Canada. Seating 528, it has been equipped for wide-screen.

M. K. MURPHY of Cumberland, Ky., has assumed control of the Corlee theatre there, formerly operated by L. P. CORDER, who will continue with the Cumberland Drive-in theatre.

JAMES N. GREENE, formerly of Mason City, Iowa, has been named manager of the Central State circuit's Princess theatre at Eagle Grove, Iowa.

The resignation of GUY A. KENIMER as general manager for Florida State Theatres, Jacksonville, has been announced by LEON D. NETTER, SR., company president. Ending an active career of 35 years in Florida show business, Mr. Kenimer "will continue to be available in an advisory capacity."

Equipment for CinemaScope has been installed in the Dakota theatre at Bismarck, N. D., operated by the Welworth circuit.

NICK TODOROV has resigned as manager of the Uptown theatre in Harrisburg, Pa., to go into business for himself. Replacing him at the Uptown is CHARLES RUBINSKY, brother of MARK RUBINSKY, owner of the theatre.

W. R. ARNOLD, formerly with Alexander Films, has purchased the Starlight drive-in at Canton, Miss.

An "Astrolite" wide-screen and stereophonic sound equipment have been installed in the Star theatre, North Tonawanda, N. Y., by Perkins Theatre Supply, Buffalo.

The new Panhandle drive-in, now under construction at Kimball, Nebr., will be opened on May 1st. It has a capacity of 250 cars and will be operated by the Panhandle Theatre Corporation.

DONALD SHRIVEN has been appointed manager of the Fairway, a suburban Fox Midwest theatre, in Kansas City, Mo., succeeding ROY HILL, who is now manager of the circuit's downtown Tower theatre.

HOWARD STRANGE, formerly manager of the Orpheum theatre at Fulton, Ky., has resumed that position to succeed R. M. OLIVER, who has returned to Arkansas.

"Where To Buy It"

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DENVER: **Service Theatre Supply Co.** 2054 Broadway

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ATLANTA: **Wil-Kin Theatre Supply, Inc.** 150 Walton St., N. W.

ILLINOIS
CHICAGO: **Gardner Theatre Service, Inc.** 1235 S. Wabash Ave.

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INDIANAPOLIS: **Ger-Bar, Inc.** 442 N. Illinois St.

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DES MOINES: **Des Moines Theatre Supply** 1121 High St.

KENTUCKY
LOUISVILLE: **Falls City Theatre Equip.** 427 S. Third St.

LOUISIANA
NEW ORLEANS: **Hodges Theatre Supply Co.** 1309 Cleveland Ave.

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BALTIMORE: **J. F. Dusman Company** 12 E. 25th St.

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BOSTON: **Major Theatre Equipment Corp.** 44 Winchester St.

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GRAND RAPIDS: **Ringold Theatre Equip.** 106 Michigan St., N. W.

MINNESOTA
MINNEAPOLIS: **Frosch Theatre Supply Co.** 1111 Curie Ave.

MISSOURI
ST. LOUIS: **McCarty Theatre Supply Co.** 3330 Olive St.
KANSAS CITY: **Shreve Theatre Supply Co.** 217 W. 18th St.

NEW YORK
NEW YORK: **Joe Hornstein, Inc.** 639 Ninth Ave.
BUFFALO: **Perkins Theatre Supply Co.** 505 Pearl St.

NORTH CAROLINA
CHARLOTTE: **Wil-Kin Theatre Supply** 229 S. Church St.

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CLEVELAND: **Ohio Theatre Supply** 2108 Payne Ave.

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PORTLAND: **B. F. Shearer Company** 1947 N.W. Kearney

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PITTSBURGH: **Atlas Theatre Supply** 402 Miltenberger St.
FORTY FORT: **Vincent M. Tate** 1620 Wyoming Ave.

TENNESSEE
MEMPHIS: **Tri-State Theatre Supply** 320 S. Second St.

TEXAS
DALLAS: **Modern Theatre Equipment** 1916 Jackson St.

UTAH
SALT LAKE CITY: **Service Theatre Supply** 256 E. First So. St.

WASHINGTON
SEATTLE: **B. F. Shearer Company** 2318 Second Ave.

WEST VIRGINIA
CHARLESTON: **Charleston Theatre Supply** 506 Lee St.

WISCONSIN
MILWAUKEE: **The Ray Smith Company** 710 W. State St.

CANADA
CALGARY, ALB.: **Sharp's Theatre Supplies** Film Exchange Bldg.
MONTREAL, QUE.: **Dominion Sound Equip.** 4040 St. Catherine St., W.
Perkins Electric Co. 1197 Phillips Place
TORONTO, ONT.: **General Theatre Supply Co.** 861 Bay St.
VANCOUVER, B.C.: **Dominion Theatre Equip.** 847 Davie St.

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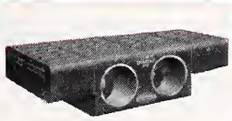
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Better Theatres

for FEBRUARY 1954

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

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New Techniques Shaping Up for Drive-Ins, Too

AS CLEARLY indicated in various parts of this issue, the drive-in section of the business can, and soon is going to, take effective and general advantage of 3D and wide-screen. Experimentation with surface materials to reflect a far greater amount of incident light, and to the right places, is bearing fruit.

One of the screens is placed on the market in an advertisement of the Open-Air Development Company in this issue, and on page 22 we take note of the Motion Picture Research Council's progress in a similar direction.

Extension of screen areas for wider pictures has begun in a number of situations; these and reports of plans to increase picture widths during the next few months indicate that the year will put the drive-in field definitely in position to exploit a big picture in yet new terms.

Its position relative to CinemaScope productions of 20th Century-Fox is still in the air. Regardless of how other considerations would be dealt with, the requirement of stereophonic sound could not be maintained for the drive-in. Here, of course, we have conditions favorable to putting three tracks through one channel by means of a mixer.

At any rate, the drive-in enters its 21st year vigorously responding to public acknowledgment of its special place of service, and apparently ready to get aboard the current technical movement.

•

Our colleague, Bill Smith, kept his drive-in at Ledgewood, N. J., open long enough to celebrate New Year's Eve with a special program. It began at about 7 o'clock in 1953 and ended during the first hour of the following year. To indicate that the stunt was a good-will builder if not too much more, here's an unsolicited letter from a woman who was there:

> Dear Manager: I am just one of the many patrons who enjoyed your New Year's Eve show. I think you deserve a great deal of credit for your wonderful idea of five big features. As you know it was a bitter cold night, so your nice hot chocolate kept us warm, as well as the heater. Loads of success for 1954.

Besides hot chocolate, coffee was also free. And did those people eat — for money!

—G. S.

Western Ranch Atmosphere for 450-Car Drive-In

Picturing and describing the new Cow Town Drive-In at St. Joseph, Mo., an operation of Beverly Miller. Done in a Western style it features a "Branding Iron Snack Shack."





Entrance of the Cow Town, showing the box-office.

THE STYLE of a Western ranch including a "Branding Iron Snack Shack," is featured at the new Cow Town Drive-In Theatre in St. Joseph, Mo. Opened last summer, the drive-in is owned and operated by Beverly Miller.

Appropriate to the Western mood of hospitality, signs at the entrance greet the patrons with "Howdy, Pardner," which is also the welcome given orally by the box-office attendants. The latter are often "held up" by small-fry buckeroos with cap pistols, who have fallen into the spirit of the locale, Mr. Miller reports.

Entrance into the Cow Town is made through two runways on either side of the box-office, which is constructed of redwood and brick. Archways on either side of this structure bear the "Howdy, Pardner" signs and are also decorated with a cowboy's lariat. The latter is made of yellow neon tubing taped with black masking to give it a "winding" effect.

With a capacity of approximately 450 cars, the Cow Town has 12 ramps, separated by a distance of 40 feet each. The space between speaker posts is 20 feet. The screen tower is a Boyer "E-Z Erect" prefabricated unit, purchased from the Ballantyne Company, Omaha. There are slight wings on either side of the screen,

Ramp area of the Cow Town from the entrance, showing the projection-refreshment building and the screen tower (below).



and no border is employed for the picture, the image being thrown slightly larger than the screen surface. The picture presented is 52 by 39 feet.

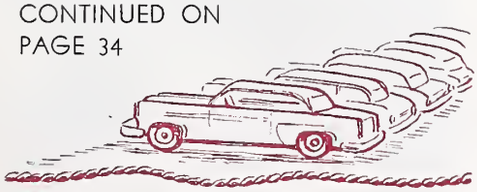
The distance of the throw from the screen to the projection booth, which is on the other side of the refreshment building, is 209 feet. Projectors are RCA, and the sound system is Ballantyne, including the "Dub'l Cone" in-car speakers. The surface of the drive-in's grounds is white rock covered with light oil to hold dust.

In front of the screen tower is the playground, which has been fenced in for protection of the youngsters. Most of the equipment is duplicated on each side of the playground; this includes slides, teeter-totters, swings and rings and bars. There is one "Whirlaway" and "Spin Around" and in the center there is a "Giant Stride." Benches are along the rear fence.

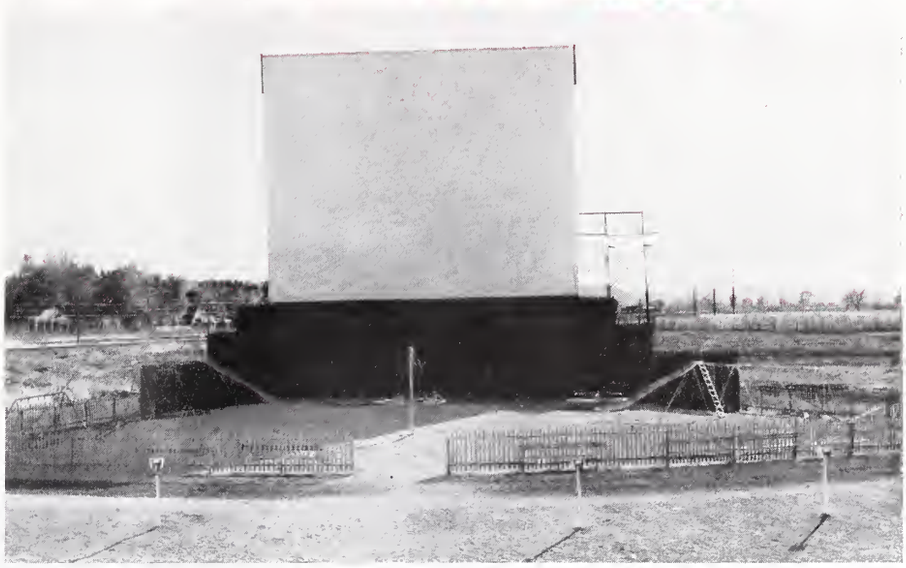
Development of the "Western ranch" style also extends to the refreshment building, which has been named the "Branding Iron Snack Shack." It is constructed of combed redwood siding with a base of ranch brick. The entrance doors and window frames are natural oak with a slight stain; while the window sills are of ranch rock. On either side of the entrance doors are two wagon wheels painted red and yellow to match the neon tubing above the door, which bears several ranch "brands".

Along both sides of this building picnic

CONTINUED ON PAGE 34







Screen tower of the Cow Town, with the playground in front.



Exterior of the refreshment building (above) and interior view (below).



Playgrounds

WHAT MAKES THEM AN ASSET



A kids' paradise that can be resolved into parental dollars—so the playground has become at most drive-ins today

FROM TENTATIVE beginnings as an experiment conducted at a few drive-in theatres here and there, playground installations have grown steadily over the years in becoming an integral part of the general outdoor operation. Indeed many a builder of a new drive-in gives as much thought and care to planning construction of his playground area as he does, say, to the refreshment stand or to the screen tower itself!

The important place that the playground occupies in drive-in operation today is one it has earned by proving itself a valuable asset—one that more than justifies the financial investment involved. In the first place it strengthens the drive-in's claim to being a recreational center for the entire family by being a special attraction for those most important people, the youngsters. When the latter discover what a good time can be had at the playground, they become ardent boosters of regular and frequent attendance at the drive-in.

In the second place the playground has been found to develop further good will among the adults because they are provided a chance to relax while waiting for the film program to start, secure in the knowledge that the kiddies are safely enjoying themselves. As one operator puts it, "The active entertainment tires the youngsters sufficiently so that after the cartoon they go to sleep on the back seat of the car and let the grownups enjoy the show. In the end everybody is happy."

Not the least of the contented is the drive-in operator himself, who has found other practical advantages in having a playground. For one thing the parents are early arrivals who will usually fill the front ramps first, easing the parking problem later. (At many drive-ins the playground

Scenes of fun typical of the nation's drive-in as the day is closing and time nears for dad and mother to relax—a section of the play area at Nathan Yamins' drive-in at Westport, Mass. (left); and youngsters ascending a slide at a drive-in anywhere.



Photo courtesy of American Playground Device Co.



Staff Photo

The children—how Pop and Mom love 'em!—and how they often wish they knew what to do with the little dev—no, darlings! "Is there no end to such energy?" asks Mom. Says Pop, "Pack 'em in the car and we'll go to a drive-in." "The one," pleads Mom, "with that wonderful playground." Like, for example, Nathan Yamins' operation at Westport, Mass., with its Miniature Train equipment; and the El Rancho at San Jose, Calif., where "Kiddie Land" is only a few ramps from the snack stand!



is located directly in front of the screen tower.) For another thing, the playground exercise stimulates the appetite of the children for the goodies to be had at the refreshment stand, which means a boost in those highly profitable sales!

As an additional aid to good will, some operators allow use of the playground during non-operating hours in the morning or afternoon. This is the case at the Hilltop theatre in the rural community of Five Corners, near Escanaba, Mich. There is no playground at Five Corners, so manager Rex Coulter allows the neighborhood children to enjoy themselves at the drive-in play area all day long.

"Many mothers leave their children at our playground when they go into Escanaba to do their shopping," he reports, "and pick them up when they return. Often they come back later and stay for the show."

VARIETY OF EQUIPMENT

To the drive-in operator wishing to install a playground, a wide variety of equipment is available, and it is generally agreed that there should be as many different kinds to appeal to all the youngsters as space and capital will permit. Experiments to decide what types and how much equipment to use have been conducted by the Horace Adams circuit in Ohio, which has four drive-ins, one each in Wycliffe and Rochester and two in Marion, operated by George Jansen. Following much study a standard layout was devised, based, Mr. Jansen states, on "amusement value, operational safety and minimum hazard."



That set-up consists of pony swings in batteries of eight for youngsters under six years; higher swings for children from six to twelve, located at some distance from the pony swings to eliminate conflict and competition; slides in two sizes for different age groups; and self-propelled merry-go-rounds to accommodate eight at a time.

Another Ohio circuit, Associated Theatres, with headquarters in Cleveland, offers the children a variety of attractions in its seven outdoor theatres, including slides and swings in assorted sizes for different ages,



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climbing bars, and also free pony rides.

Considerable additions to the basic equipment of slides, swings, and see-saws have been made by the Nathan Yamins Theatrical Enterprises, Boston, at its Westport drive-in in Westport, Mass. New features have been acquired each year since the opening in 1950, and they now also have boat rides, a Miniature train ride, an Allen-Herschel merry-go-round, an Ahrends "Miracle-Whirl" and an automobile ride. The circuit is planning to expand the playgrounds at its five other drive-ins in similar fashion.

Whether or not to charge a small fee for any of the rides offered at the playground is a point of controversy among operators. It is the policy of the Adams circuit not to do so, and Mr. Jansen explains that as a consequence they have installed no electrically operated equipment. "If we did," he says, "we would have to charge for these rides to defray the expense of installations and also we would need an extra attendant constantly at hand, making the operation even more costly." The Yamins circuit has also found that better results are secured if everything is free of charge.

On the other hand, manager Burt Clark reports that at the Wometco Circuit's Boulevard drive-in in Miami, Fla., the two most popular rides are a mechanical train and pony track, for which a charge is made. The rest of the playground equipment is provided gratis.

The good will and other assets afforded by a drive-in playground can only be maintained through strict adherence to safety measures. These begin, of course, with the equipment itself, which should be strong and ruggedly built to withstand the hard use it will receive on a drive-in theatre's playground.

Secondly, the equipment must be properly installed. Leading manufacturers of recreational units supply simplified blueprints which show the ground plans and outline recommended procedures for installing each piece. These should be followed closely.

In operating the playground it is further advised by operators that at least one supervising attendant be kept on hand. Mr. Jansen points out that this employee is necessary "for the dual purpose of helping the little ones on and off and to fend off the older children who might annoy them." This is particularly important, he adds, on Friday and Saturday nights when a large number of children is present.

Other safety measures cited by Mr. Jansen as vital are the installation of all equipment in concrete; providing swings with chains instead of rope; and safety belts for the smaller children on the swings. In addition he requires that the installations be inspected nightly by the manager himself.

As further precautions many drive-in operators have fenced in their playground areas and provided benches nearby to encourage some of the parents to remain in the vicinity.



The playground area (above) at the Boulevard drive-in in Miami, Fla., an operation of Wometco Theatres, occupies about seven-tenths of an acre. The track for the trainride runs around the pony track, and these two attractions, for use of which a fee is charged, have proved most popular of all at the drive-in. All other equipment is provided free of charge. The playground is completely fenced in.

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"THERE'S A BRANCH NEAR YOU"

DRIVE-INS and the NEW TECHNIQUES



Determining the light requirements for 3D and wider pictures, and submitting picture widths feasible, on the basis of an "outdoor standard."

By GIO GAGLIARDI

WIDE-SCREEN with anamorphic technique and otherwise, and third-dimensional pictures have launched the motion picture on a really new career of entertainment. Within only a single year since their introduction, they have become established in thousands of theatres, and it is not beyond reasonable expectations that another will find the traditional film and its conventional presentation pretty much a thing of the past among indoor theatres.

The drive-in field of course is seeking to develop ways and means of adapting these new techniques to the peculiarities of outdoor operation, with its special requirements in weather-resistant screens of extraordinary scale, and in projection light. And at the drive-in we also have a unique method of providing picture sound.

Only a year ago it was considered practically impossible to illuminate a 40-foot picture in a drive-in to a proper brightness level. A 56-foot picture is common enough among drive-ins. Today there are 65- to 70-foot CinemaScope pictures among the larger indoor theatres. How far can we go at a drive-in?

THE NEW LAMPS

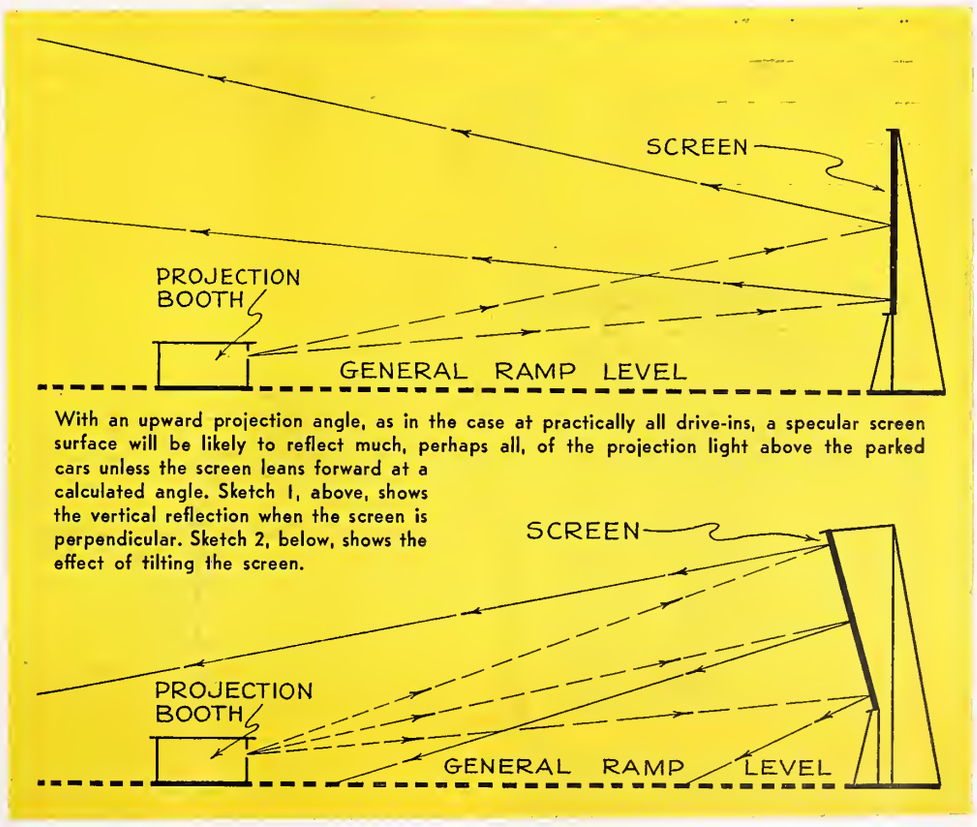
To attack the problem as logically as possible, let us first examine the light source. It is possible nowadays to use certain carbon trims which will give tremendous light output and still operate within practical current rates. Data of the National Carbon Company provides the following example:

Positive 10mm x 20-in. "Hitex" with 7/16 x 9-in. "Orotip" negative, operated at 125 amperes, 64 volts; reflector *f*/1.9 (16-inch); total light output 24,000 lumens; burning rates, positive 19½ inches per hour, negative 2.4 inches per hour.

It is thus judged possible, with this type of carbon trim and a 16-inch reflector, to obtain 24,000 lumens of light over entire screen area at 125 amperes. This assumes that a lens with a speed of at least *f*/1.9 is used. Since we wish to utilize the greatest part of this light, the shutter transmission factor should be high. With that much arc output, means of cooling the film is necessary. Lamps of that calibre are or can be equipped with heat filter systems. An air blast system can cool the film without accompanying reduction of visible light at the aperture; however, a filter system reduces the useful light by a small amount, according to authoritative rating of dichroic transmission, which would introduce a reduction factor of around 12% in the calculations given below.

Ignoring that factor for the moment, and considering that the shutter transmission is 56%, then the light available at the screen carbon trim and optical system specified would be 24,000 times 56%, which equals 13,500 lumens. This represents a possible increase in light that can be obtained today of more than 40%.

Although authoritative projection groups recommend a minimum screen brightness of at least 10 foot-lamberts, drive-in theatres have never attempted to reach this level, the assumption being that they were



With an upward projection angle, as in the case at practically all drive-ins, a specular screen surface will be likely to reflect much, perhaps all, of the projection light above the parked cars unless the screen leans forward at a calculated angle. Sketch 1, above, shows the vertical reflection when the screen is perpendicular. Sketch 2, below, shows the effect of tilting the screen.

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65- 72	8x14 544-10 c	7x9 545 c
65- 75	9x14 544 c	7x9 545 c
75- 85	9x14 544 c	8x9 545 c
75- 90	9x20 522-09	5/16x9 557 c
90-115	10x20 552-09	11/32x9 557 c
115-130	11x20 552-09	3/8 x9 557 c
130-150	13.6x22 553-01	7/16x9 557 c
140-160	13.6x22 553	1/2 x9 555 c
160-180	13.6x22 583-08	1/2 x 9 555cn



CARBONS, Inc.
Boonton, N. J.

getting all the light possible with the equipment available, and in many instances that was long the case. Most drive-in theatres of 800-car capacity, for example, have screens from 50 to 60 feet wide, and they apparently have tended to regard the brightness of their pictures as quite satisfactory.

Thus with the drive-in, we have established conditions of successful operation in which a maximum standard of screen brightness can be considerably lower than the minimum recommended for indoor houses. Prior to the recent development of more productive projection light sources, the maximum output made about 9500 lumens available, for a center reading of 6 foot-candles with a screen 55 feet wide. If the screen had a freshly painted diffusive surface, the brightness rating would be a little over 5 foot-lamberts. In view of experience in the drive-in field, we seem to be justified in regarding 5 foot-lamberts as an acceptable standard of screen brightness for drive-in performance. Let us use that figure, then, as a basis for calculating drive-in conditions for wide-screen and 3D projection.

First, however, we must take note of the screen factor. Work on screen surfaces

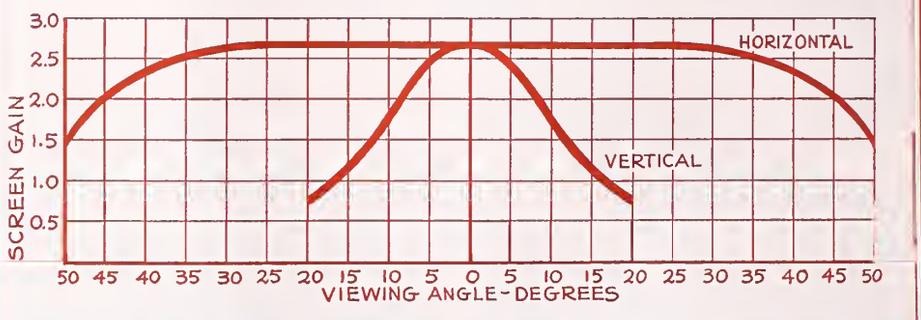
Fluted Screen For Drive-Ins



A SCREEN for drive-in theatres being developed by Motion Picture Research Council of Hollywood, is expected to be ready for general installation soon. According to W. F. Kelley, secretary-treasurer of the Council, completion of work on surface treatment to improve weathering qualities is all that remains to be done.

As erected for experimental purposes at the La Mirada drive-in near Norwalk, Calif., the screen is made up of precast concrete sections having vertical flutings of a constant curvature in a radius calculated to reflect a major portion of the incident light into the ramp area without cross-reflection. A panel of the material is pictured at right. The concrete is coated with a layer of plaster, which in turn is covered with a metallic paint. Composition of the paint can be controlled, it is pointed out, to provide varying degrees of specularity as desired. Each fluting is ultimately 3/8-inch wide.

As shown in the graph below, the peak light gain is 2.7 times that of a matte screen, with drop-off as indicated, based on a "typical" drive-in screen, according to Mr. Kelley. The screen installed at the La Mirada was 85 x 65 feet, without any curvature. Mr. Kelley adds that the size could go to 110 feet without curvature.



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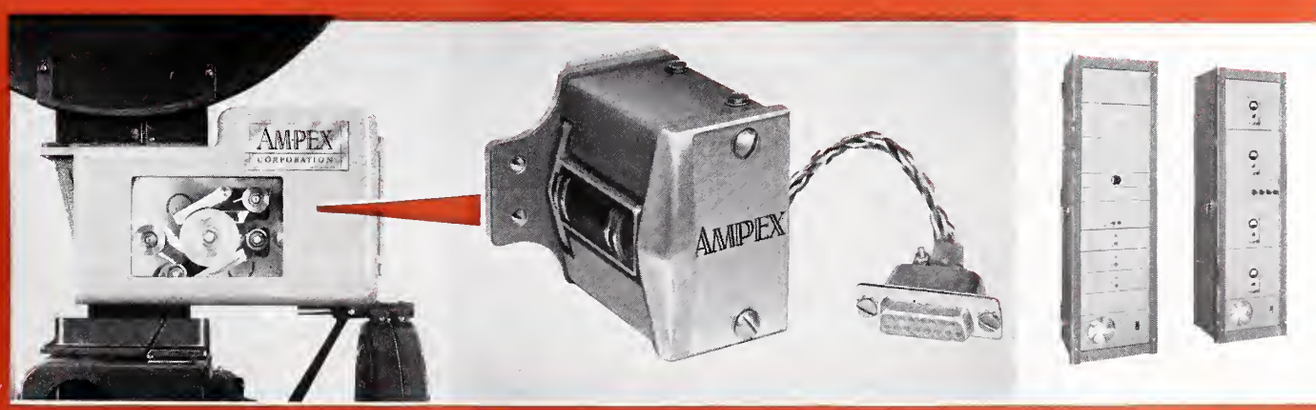
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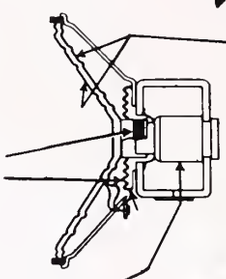
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has brought about a much higher range of light reflectance. Third-dimension brought back the "silver" screen with its specular surface, wide-screen technique has found it useful, and sometimes necessary, to the presentation of a bright picture. The new aluminum screens developed for indoor theatres have reflectance gains from 1½ to 2½ times the reflectivity of the conventional "white" screen.

SCREEN REFLECTANCE

For the drive-in there has been considerable experimentation with aluminum paints, aluminum-surfaced plates, corrugated panels, etc., for the purpose of achieving a screen that will realize as high a gain as possible in the amount of light reflected back into the parking field (and which, of course, would require a minimum of maintenance). Let us assume that a specular surface (which is necessary for 3D) can thus be produced so as to provide for the drive-in a screen having a reflectance gain of at least 1½ times over the conventional drive-in screen surface, on an average over the greater part of the viewing field. This would mean that for a screen brightness of 5 foot-lamberts, the arc and optical system would need to deliver to the screen approximately 4 foot-candles of light.

(It should be noted, incidentally, that with a specular screen, the projection angle and viewing angles should be carefully checked before installation of the screen in order to avoid disappointingly high light loss.)

POSSIBLE PICTURE WIDTHS

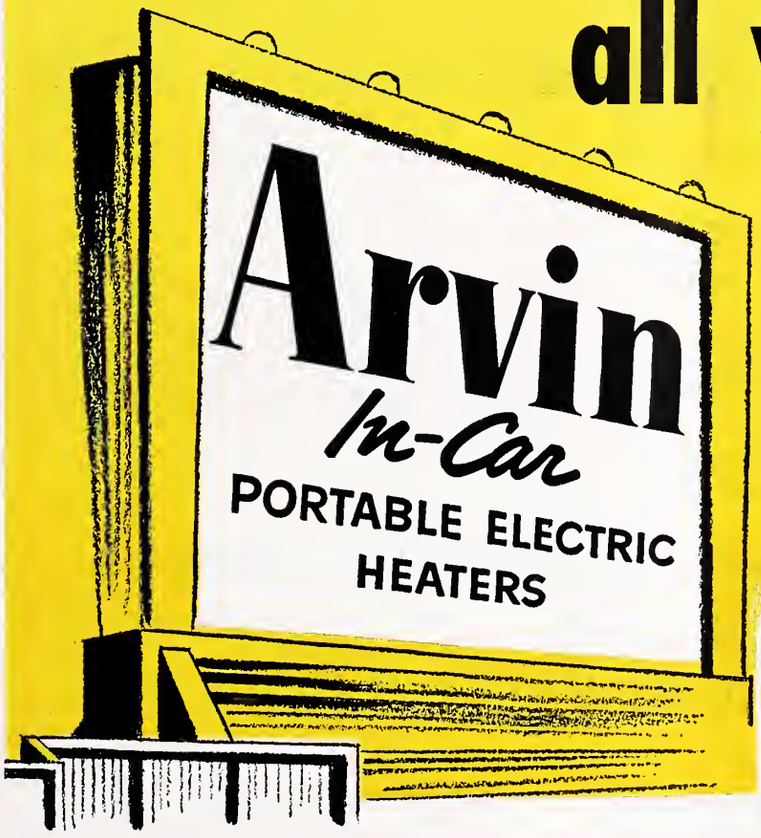
Now for the production of 4 foot-candles at the center of the screen, we have 13,500 lumens available from the projection system, which should allow us to present a non-anamorphic picture, in any aspect ratio, to a width of 80 feet.

Using the same formula, we should be able to project 8 foot-candles to the center of a screen 55 feet wide. Now if we add a anamorphic lens for CinemaScope product, which has the effect of doubling the width of the film frame, we should be able, under the same conditions, to achieve our minimum of 4 foot-candles with a picture 110 feet wide!

Let us now consider 3D projection for the drive-in theatre, assuming the same condition of equipment as above. Remember that we must have the equivalent of 5 foot-lambert of *reflection,* or 4 foot-candles of *incident light,* at the center of the screen. *These values of course must be produced by the projection system with polarizing filters in place.*

Since the polarizing filters and the viewing glasses have a combined efficiency of

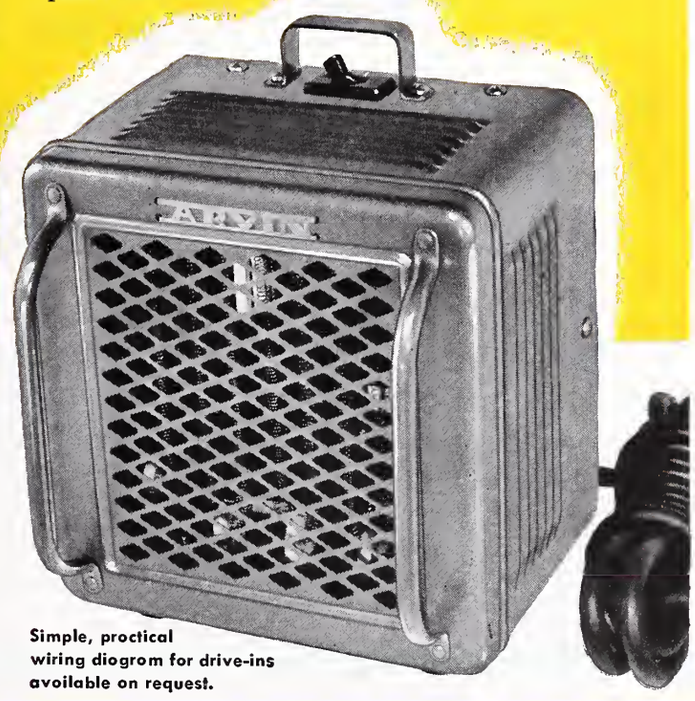
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Scene from "THE ROBE," 20th Century-Fox CinemaScope Epic



only 40%, it is necessary according to the conditions set forth to provide incident light at the center of the screen (for one machine without filter) or 4 divided by 40%, which equals 10 foot-candles. This means that with the same equipment mentioned above a picture only about 50 feet wide would give us the 3½-4 foot-lambert brightness when projecting 3D features. This size would maintain the *apparent picture brightness* to a value similar to the larger 2D, or to the CinemaScope picture as cited above.

PICTURE WITH LIMITS

From the above discussion it can be seen that in order to maintain the standards of picture brightness to which the drive-in theatre is accustomed, picture sizes should be limited to—

50 *feet in width for 3D pictures.*

80 *feet in width for 2D pictures (any ratio).*

110 *feet in width for CinemaScope pictures.*

These values presuppose lamp and basic optical system output of 13,500 lumens *during operation,* and screens with reflectivity gains of at least 1½. The manufacturers of carbons, lamphouses, projectors, lenses and screens are making in part, and are striving to produce equipment which will meet all of these very important requirements.

Since drive-in theatres generally project at an angle upward above the horizontal, it should be remembered that truly specular screens will tend to reflect light above the parked cars unless the screens lean forward at a proper angle (or unless the screen surface has a surface pattern redirecting the light down to the parking ramps). *Sketch* 1 shows the effect of a vertical screen upon the light projected from the booth when the screen is perpendicular. *Sketch* 2 shows the light when it is reflected down towards the ramps.

STEREOPHONIC SOUND

There has been some discussion in regard to the use of stereophonic sound for drive-ins. Naturally since the source of sound, as far as the patron is concerned, is the loudspeaker in the car and this is completely dissociated from the location of the action on the screen, it would be pointless to reproduce three different channels of sound.

Stereophonic motion picture sound is on three tracks, and it would be feasible to reproduce them in a drive-in only by combining the output of the three tracks into one main amplifier system which would feed energy to all the car speakers alike. This would at any rate permit the use of three-track film prints at drive-in theatres.

THEATRE Refreshment SALES

A department devoted to refreshment service



Stand and Food Arrangements For Fast Service at Drive-ins

With the bulk of their refreshment business to be done at a short intermission period, drive-in operators must devise stand schemes and equipment layouts to produce the fastest service possible. Three operators in Rhode Island, Missouri, and Wisconsin have found the cafeteria system to be the most efficient. Described here are the details of their self-service arrangements.



Equipment changes at the Bluemound drive-in, Milwaukee, have sped service for patrons.

IN THEIR capacity as dispensers of foods, drive-in theatre managers do not have many of the problems and headaches which are part and parcel of more elaborate restaurant operations. For one thing, they don't have to worry about the details of preparing a large variety of courses, complete with exotic soups and gravies. For another, they don't have to invest nearly so much money in equipment. But drive-in operators do have one problem in food service which is almost completely their own: They must do the bulk of a night's business within a time limit of 20 minutes at the most!

What that problem calls for in solution is speed—the setting up of a system of operation all the way down the line from initial food preparation to patron service that will do the job in the quickest and most efficient manner possible. The problem is not easily solved, and many operators find they must often rearrange their service schemes and sometimes discard perfectly good equipment to replace it with some that will do a better job.

Basic to the solution of the problem is, of course, the general set-up for service—shall it be a cafeteria, a general counter or two-or-more station system? That question is still a controversial one among drive-in operators. This report, however, goes to three different sections of the country—Rhode Island, Missouri and Wisconsin—and finds among the operators interviewed there a unanimity of opinion that the cafeteria has advantages that are superior to the others.

That was the scheme of service adopted at one of Rhode Island's newest drive-ins, the Pike, located off picturesque Louisquesset Pike, North Smithfield, and managed and partly owned by Phil Lowe of Boston. In addition to the advantage of being able to serve more customers within a shorter time, the management has found that there are more sales per person. "All items are presented to the view of the patron," it is explained, "and no one can go through the cafeteria line to buy what he originally had in mind without being exposed to all the

other merchandise being offered for sale."

Other advantages cited by the Pike management have to do with the preparation and service of the foods—particularly hot foods. With the cafeteria system, it is pointed out, the only skilled personnel required are a few chefs; the rest of the attendants are merely aides who see that the food is kept in abundant supply on the counter. Since these servers far outnumber the food preparers and cashiers (who must also be skilled) appreciable savings in labor costs can be effected.

INTRODUCING NEW ITEMS

At the Pike it has also been found that the cafeteria system lends itself to the introduction and serving of new hot foods like pizza pies and tamales with less confusion and more profit than other types of service. "A station system," in their view, "whether it be single or split, is limited in the number of items that any one human being can efficiently serve, handle and collect; but a cafeteria system has no such limitations."

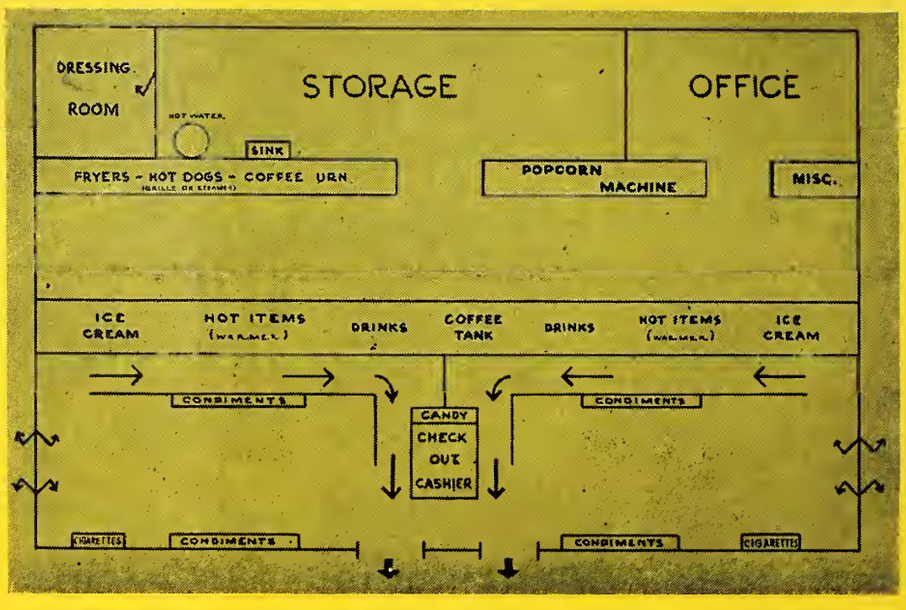
In the arrangement of merchandise at the Pike hot items are placed prominently in the center of the counter with ice cream and drinks on either side. This long counter is divided into two different sections with duplicate food at each. Customers enter from either side and first find ice cream cabinets containing cups and variety of novelties, including bon bons, frozen sherbert on sticks, popsicles and sundaes. Prices for these range from 5c to 25c.

Next in line are the hot items which include popcorn, pizza pies, frankfurters, hamburgers and French fried potatoes. In addition this section contains a variety of sandwiches wrapped in waxed paper and stacked under signs indicating the price and type. Offered are chicken, ham, cheese, and some salad types.

PREPARING HOT FOODS

The hot foods are prepared in advance on grills and steamers behind the counter and kept warm in heating units on the counter. After experimenting, the management found that more frankfurters and rolls can be prepared more quickly by a steaming process than in any other manner. Although some patrons prefer theirs grilled, this process is much slower, it is pointed out, and sometimes makes it difficult to keep up with the demand during peak periods.

While hamburgers have not been found to provide a very high profit at the Pike, they are carried in order to round out a "complete restaurant service." The management points out that, in their opinion, hamburgers should be sold only by drive-in operators having the most skilled of restaurant help. "They are one product which is very liable to spoilage if not properly refrigerated and can cause a lot of trouble if not sold fresh every day," it is explained.



Layout for cafeteria service at the Pike drive-in.

Popcorn, on the other hand, is cited for the terrific profit it offers. It is prepared in a machine behind the counter and sold from a warmer. Special displays to promote its sales are used extensively at the Pike.

Cold drinks are next to the hot foods, followed by hot coffee. The two are placed adjacent so that one operator at each station can handle both types of drinks. The cold drinks include orangeade, Coca-Cola, grape and root beer. The preparation of coffe is gauged so that it will be "piping hot" at intermission time.

The service of hot coffee raises a problem as to dispensing sugar and cream. Should the latter be offered at the cafeteria counter or at a separate station? After experimentation the Pike has found that its patrons seem to prefer their coffee served with cream; those who want sugar can turn to either of the four condiment stations, located just across from the coffee urns and help themselves. These stations have been placed so that they will not interfere with the flow of traffic through the cafeteria lanes. In addition to sugar, they contain chili sauce, ketchup, mustard, celery salts and relish.

At the cashier's stand, located between the two counters, customers can secure a variety of small and large candy bars, along with mints, chewing gums, cough drops, Life Savers and gum drops. Cigarettes are available next to the condiment counters; this is sold more as a convenience to patrons, as the profits are low.

The storage room is located behind the equipment area (see diagram) and is concrete. It has space for about a month's supply of non-perishables while a gigantic freezer safeguards the foods requiring low temperatures. Just off this storage room is an attendants' dressing room complete with lockers, and hot and cold water.

Better cash control is also possible under the cafeteria set-up, according to the Pike management which explains that "where stations are used, every attendant handles money and a certain amount of leakage is inevitable. This is not so in a cafeteria where only a few cashiers handle the money.

"Then the 'giveaway' problem must also be considered. Since it is customary to hire local people for jobs at drive-ins, the attendants know many of the patrons. Under a station system it is relatively easy for an attendant to undercharge a friend for purchases, and in some instances they have been caught giving away merchandise outright. This is all eliminated in the cafeteria line where well-selected cashiers can see that every purchase is paid for."

As a final advantage of the cafeteria, the Pike's management cites customer good will. "There is nothing that so enrages a person as being shoved around or having someone else served out of turn and ahead of him at a counter. A cafeteria eliminates such injustices because each customer is served quickly and efficiently at his place in line."

At the Heart Drive-In

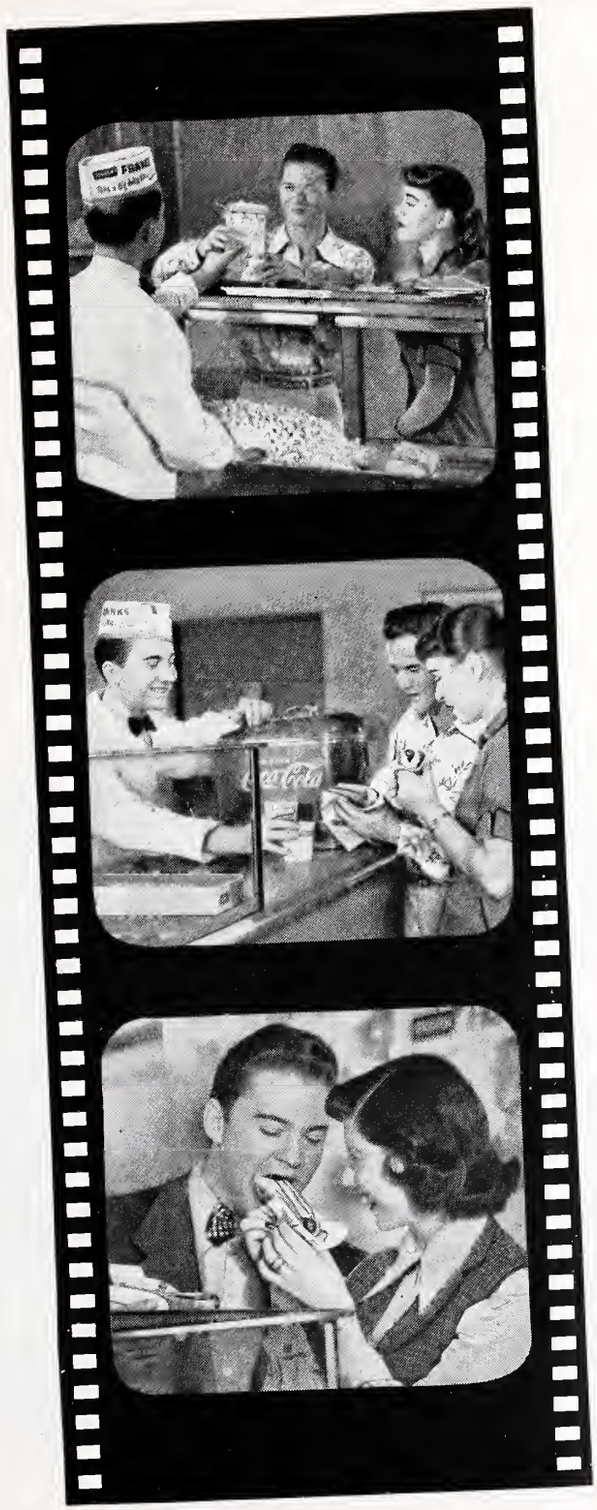
After its first season of operation the management of the new Heart drive-in at Kansas City, Mo., is also sold on the merits of the cafeteria for fast service at drive-ins. Opened in May, 1953, the Heart

(*Continued on page* 38)

FREE!

11 NEW INTERMISSION SHORTS FROM ARMOUR AND COMPANY

Boost Concession Sales up to 33⅓%



Bing Crosby's Starlighters provide the musical backgrounds for these 1 minute color films!

Think what an increase of 33⅓% in your concession business would mean in dollars and cents! Concession owners and Drive-In operators from all parts of the country have reported amazing increases after using these new Armour intermission shorts!

Mr. C. E. Cook of the Dude Ranch Drive-In, Maryville, Missouri, says, "I started showing Armour intermission shorts last June 9th, and on the first night of the showing my hot dog business increased 25%. For the entire season my total concession stand business picked up around 33⅓% over the previous year! I give full credit to the Armour intermission shorts."

Mr. Wendell R. Peck, manager of 166 Drive-In, Arkansas City, Kansas, says, "I am fully sold on Armour's intermission shorts. Actual sales before and after using these films show an increase of nine cents per admission ticket sold. I would certainly recommend the use of these films to any Drive-In Manager, and gentlemen, have plenty of Armour Star Franks on hand!"

Remember, these films are loaned to you by Armour and Company—free of any rental charge. All you pay is the return postage! Clip the coupon below right now. Fill it out and mail it today. Armour and Company will send you an illustrated folder with complete information on these 12 new intermission shorts.

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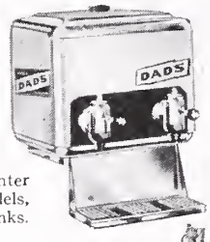
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THE VENDER-VANE

News and Comment about Merchandise Sold in the Theatre

Chinese Egg Rolls For Drive-in Theatres

A NEW pre-cooked frozen food novelty for drive-in theatres, Chinese Egg Rolls, has been marketed by Temple's Frosted Foods, Inc., Brooklyn, N. Y. The product consists of a combination of shrimp, pork, celery and scallions wrapped in a noodle jacket, as prepared by Chinese chefs.

To prepare the egg rolls, all that is required is a potato fryer or a grill. They are designed to be served to patrons in a napkin. The egg rolls are packed 50 to the case, and the minimum that will be shipped in refrigerated transport is 100 cases. They can be easily stored in any ice cream or freezer locker, with the space requirements for 100 cases being about 25 cubic feet.

The egg rolls have been introduced in a number of drive-in theatres throughout the east with excellent results, according to Sidney Schwartz, president of Temple's Frosted Foods. One such drive-in was the Hempstead, at Hempstead, Long Island, New York (see photograph below) where sales of the new product are reported to have been exceptionally good.

New Campaigns Planned To Boost Popcorn Sales

THEATRE and concession operators will receive intensive help in boosting popcorn sales during 1954 from the Popcorn Institute, Chicago, according to Clark Rhoden, chairman of the Institute. Plans for a series of promotional campaigns were to be prepared at the Institute's second annual meeting scheduled for January 21st in Chicago.

The 1954 promotional campaigns are to



Chinese Egg Rolls, a new food item for drive-in theatres, have been introduced at the Hempstead drive-in, Hempstead, L. I., (above) with excellent results, according to Sidney Schwarz, president of Temple's Frosted Foods, Inc., Brooklyn, N. Y. The egg rolls are easy both to prepare and serve, Mr. Schwartz points out, since they are pre-cooked, need only be heated in a fryer or on a grill, and can be served in a napkin.

Thinking of Improving, or Remodeling Your Drive-In Concession?



Now is the time to start planning for increased sales and profits in your concession. Statistics prove that proper layout, carefully selected items, efficient equipment and service, and better merchandising can boost concession sales to new highs. Don't pass up your opportunity for bigger business this year—contact Manley now and get ready for a banner season.

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- *Flashy Buckingham drink dispensers.*
- *Efficient, nationally-known Hotpoint counter units.*
- *Finest quality Manley popcorn, salt and seasoning.*
- *Bags, boxes, trays, wiping tissues and other drive-in accessory items.*

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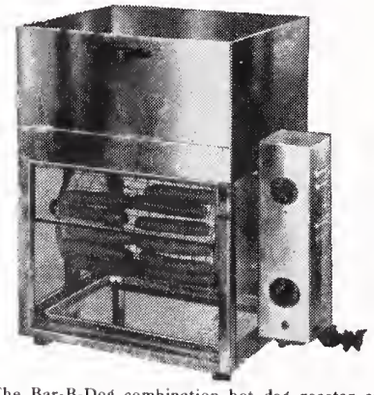
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The Bar-B-Dog combination hot dog roaster and bun warmer holds 48 buns and 48 hot dogs. Will barbecue 300 per hour. Can be used for "footlongs". 90% glass enclosed to add to savory appearance of the deliciously barbecued hot dogs as they rotate on the automatic spit. Perfect heat control. Stainless steel and glass construction meets all food requirements. Write for full details.

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be supported by publicity and mailing pieces and will feature colorful point-of-sale material that will be available to motion picture theatres, it was pointed out.

Attention was called by Mr. Rhoden to the "enthusiastic response received from the motion picture industry on the effectiveness of the Institute's 1953 popcorn campaign." During the summer of last year the Institute sponsored the "Popcorn Carnival," which was highlighted by a sales promotional kit containing 14 point-of-sale pieces. In the fall the Institute's "Popcorn Fiesta" campaign was backed by kits containing "Jack-in-the-Box" popcorn displays with a simulated "3-D" effect.

"Popcorn is the concessionaire's highest profit item," Mr. Rhoden declared, "and point-of-sale pieces have now proven to be effective in stimulating sales. This material has top ranking priority on the Institute's promotional calendar."

The Institute is comprised of processors, representing 90% of the popcorn produced in the United States, as well as packers of most nationally distributed brands of popcorn. Theatremen having ideas they would like to see the Institute sponsor with the objective of building popcorn sales were invited by Mr. Rhoden to send their suggestions to the Popcorn Institute, (332 South Michigan Avenue, Chicago).

Florida Managers Win Snack Campaign Prizes

The winners of cash awards in the eight-week campaign to increase refreshment stand sales held recently by the Florida State Theatres, Jacksonville, have been announced by Harry Botwick, the circuit's general manager of confection sales. (See BETTER THEATERS for December, 1953.) Prizes went to managers for their "consistently high-level per capita sales of candy, popcorn and other concession items during the drive."

The winners included Lorraine Jackson and Lynn Goodyear of the Rialto, Orlando; O. G. Finley, Florida, Tampa; Walter Colby, Matanzas, St. Augustine; French Harvey, Howell, Palatka; Herbert Roller, Ritz, Sanford; Ezra Kimbrell, Springs, Sulphur Springs; Tom Waterfield, Seminole, Tampa; and the following Jacksonville managers: George Krevo, Palace; Lillian Parker, Brentwood; Robert Skaggs, Capitol; James Frazier, Edgewood; and John Thomas, Imperial.

In addition Mr. Colby and Mr. Finley won supplementary prizes for the "excellence of their merchandising programs throughout the drive," Mr. Botwick announced.

The campaign also included a weekly bonus plan during the eight weeks whereby each manager received a percentage of candy and popcorn profits whenever his sales exceeded those for the corresponding week of the previous year. Under this plan nearly every manager of the circuit collected a bonus for one or more weeks, and many came out on top every week, Mr. Botwick said.

Candy Trade Sees 1954 As "Dime Bar Year"

1954 WILL be a "dime bar year" for the candy business. That's the prediction of the publication *Candy Industry* following its annual year-end survey of members of the trade as to conditions and prospects of business.

Further moves on the part of manufacturers to convert from nickel to dime bars is attributed in the report primarily to the continually rising cost of cocoa beans. The only alternative to conversion is a further lowering of quality rather than size, it was pointed out, and moves in that direction by a few manufacturers are looked upon as "only temporary."

Manufacturers who pioneered in the change to dime bar production in the past three years are in the group that "showed satisfactory profits in 1953," according to the survey. One manufacturer who previously had advocated maintenance of nickel production told the publication he had changed his mind and predicted that "if prices are raised, 1954 will be a good year." He foresaw this happening with a more "widespread transition to 10-cent goods."

1954 will also bring improved distribution and display of all candy merchandise, in the opinion of the surveyed tradesmen. They also predicted an influx of the so-called "low calorie" candies and pointed to the threat of a national excise tax on candy.

Recalled as high points of 1953 for the industry were the first increase in total candy sales since 1948; the upswing in merchandising and advertising activity at the consumer level; and the advance in candy imports, especially in the lower price categories.

New Milk Dispensers With Three Flavors

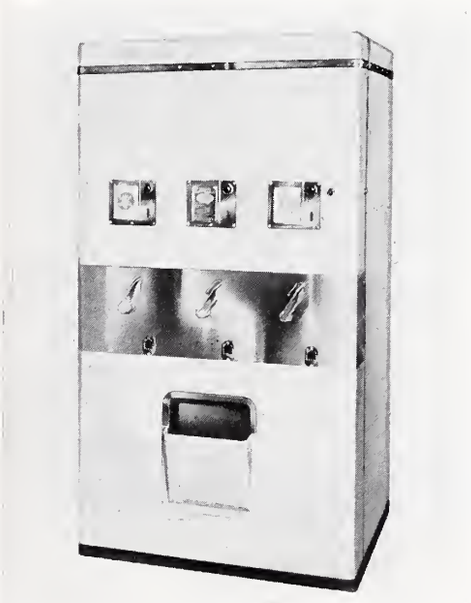
NEW MODELS of the "Dari Mart," an automatic coin dispenser of milk drinks equipped to serve three different flavors, have been marketed by Cedar Hill Farms, Inc., Cincinnati, Ohio.

To operate the machine the customer inserts a coin and presses a lever, which drops his selection out instantly. The units will dispense ½ pints, 1/3 quarts and pints in Pure Pak, Canco or Sealking containers. Capacity of the containers ranges from 120 to 156, depending on the model. Both flavors and the size of containers can be changed as desired.

Standing 64 inches high, the units are

34¾ inches wide and 28¾ inches deep. They are finished in a choice of colors and trimmed in stainless steel. There is space at the top of the machines for name displays.

The machine operates by "hydraulic" action, and this mechanism is completely enclosed to prevent tampering or damage



The "Dari-Mart" automatic milk dispenser.

to the cartons. The refrigeration is sealed, and defrosting is not required. An automatic "sold-out" switch returns the customer's coin if the rack is empty, and there is a separate coin control for each flavor, assuring continued operation even when one or two racks are sold out.

Popcorn Buyers Urged To Meet Contract Terms

FAILURE of some buyers of popcorn to fulfill their contracts with processing firms to purchase the raw product were denounced as harmful to the "popcorn economy" in a statement issued recently by J. J. Fitzgibbons, Jr., of Theatre Confections, Ltd., Toronto, Canada, and president of the International Popcorn Association.

The buyers were urged by Mr. Fitzgibbons to meet the terms of their contracts in order to "re-establish confidence in the raw popcorn market and to assist corn processors who are legally bound to make prompt payment to farmers for acreage grown under firm contract." Some of the buyers are reported to be taking advantage of "attractive offers of bargain prices on present-day spot purchases," he said.

The International Association is "greatly disturbed over these reports," Mr. Fitzgibbons declared. "Certainly," he added, "there can be no more demoralizing effect than this on our great, fast-growing industry; and while it represents only a small minority action, nonetheless it is harmful to our popcorn economy.

"A contract," he said, "obligates the popcorn processor to sell and deliver, and the buyer to receive and pay for, the contracted amount of popcorn. If either party breaches this agreement, without a legal basis, a court action may be instituted to prove, assess and collect damages.

"This is the legal aspect; however, of equal importance is the moral obligation. If a popcorn buyer is willing to insist on fulfillment of his contract with a processor when the market price rises above the contract price, as it did in the first half of 1953, then he should be equally willing to pay the contract price even though the market price drops below the contract price, as is the case in the present market."

In conclusion Mr. Fitzgibbons pointed out that the Association, representing all segments of the popcorn and concessions industries, urges all popcorn buyers to fulfill their contracts.

•

1953 POPCORN PRODUCTION

Popcorn production during 1953 was approximately 276,825,056 pounds, according to a survey completed recently by the Popcorn Processors Association, Chicago. In addition the report showed that inven-



tories of the 1952 crop were nearly exhausted and that the end of two years of below normal production found the 1953 crop moving into market channels nearly three months ahead of schedule. This places a 15-month withdrawal on the 1953 crop, it was pointed out.

P. A. Templeton Joins Majestic Enterprises

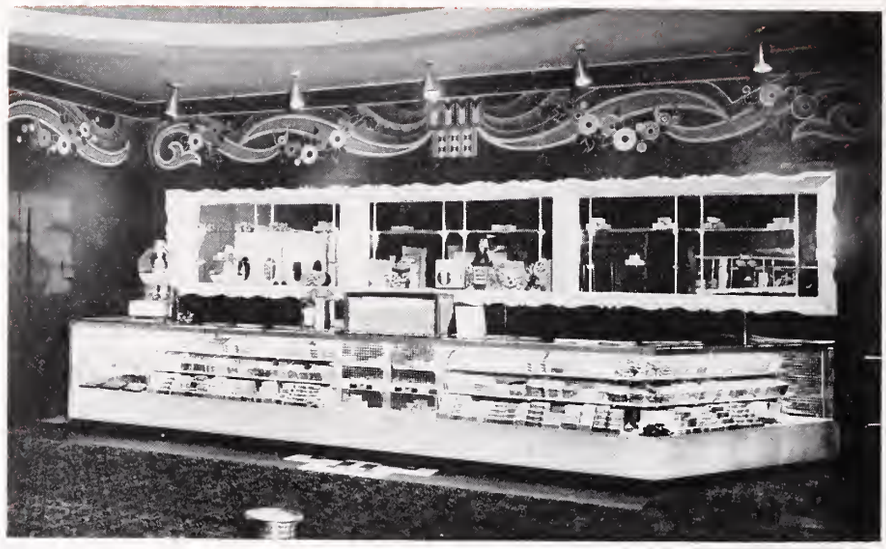
P. A. TEMPLETON has acquired an interest in Majestic Enterprises, Ltd., Los Angeles, manufacturers and distributors of animated beverage dispensing equipment, and joined the organization as director of sales, according to an announcement by Arsene Pernetti, general manager of Majestic.

Mr. Templeton has been active in the beverage industry for many years, most recently as manager of the fountain and dairy division of the Mission Dry Corporation, which position he left to associate himself with Majestic.

Majestic anticipates the biggest year in its history, Mr. Pernetti said, and has established new production facilities to handle the increased volume indicated by current orders. It recently placed in production a new model, the "Auto-Electronic No. 1500," which is designed to pour automatically any desired size of drink and record each serving by count.



New Look for Snack Bar



RECENT remodeling of the Cinderella theatre on Detroit's east side by United Detroit Theatres included revamping of the refreshment stand as shown above in a general design adopted as standard in all the circuit's theatres. Prominently located in the lobby, the stand features a glass-enclosed candy case running the full length of the counter with shelves slanted downward.

Built into the stand at one end and in the center are two sections used for display matter. These are backed by Flexglass, which is also used at the left end of the case. Drinks are sold from an animated counter machine (orange) at the right end and a two-unit dispenser (for Coca-Cola and Vernor's ginger ale) next to the popcorn warmer in the center of the snack bar. An ice cream case is behind the counter. The back wall of the stand consists of a mirror divided into three sections and bounded on all four sides by a wooden frame in a scalloped design which protrudes slightly. Shelves placed across the mirrors on two levels are used for promotional displays.

The base of the stand itself is finished in white leather upholstery. The stand is lighted from above by pivot reflector spotlights in addition to lights inside the candy case.

THE COW TOWN

(*Continued from page* 15)

tables and benches have been placed for the convenience of patrons who wish to enjoy their food and drink out-of-doors. A fence has been erected on the right side to protect such diners from being stumbled upon by a careless patron bearing food back to his car.

BUILDING INTERIOR

The interior of the refreshment building is also decorated in ranch style. Signs made of natural wood and bearing the foods and drinks offered with their prices are strung across the counters. The service arrangement is cafeteria-style with patrons entering on either of two sides and paying for their purchases at a cash register in the center. The same merchandise is offered at both counters with most of the equipment being duplicated at each. In both sections are a popcorn warmer, frankfurter grill, ice cream cabinet and drink dispensers. In the center area, placed so that they are easily accessible from both sides, are a popcorn popping machine, hamburger grill and an ice shaver for making Snow cones.

For further information on refreshment service at the Cow Town, see the story on page 39.

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DR. PEPPER UPS OUTPUT

Increased production of the new single-drink cup vendor of the Dr. Pepper Company, Dallas, has been announced by W. W. Clements, vice-president and general sales manager. The demand for the vendor has surpassed expectations, he said.

Keeping Drive-In Refreshment Service on the Move

Always on the lookout for new items and new ways to speed up service, the drive-in editor of Better Theatres here explains the latest changes in his snack stand operation.



By WILFRED P. SMITH

Owner and operator of the Garden Auto-Torium at Ledgewood, N. J.

To operate a drive-in year in and year out and not maintain a constant program of diversification is to invite stagnation. Not to examine one's plant and policy critically may mean the loss of hundreds of dollars over the period of a single season.

Many of us, and particularly those whose drive-ins are closed at this time, are pretty well along in our decisions pertaining to wide-screen, landscaping, staff reorganization, new advertising approaches, improved appearances of our buildings, etc. In any case, now is a good time in most situations to get the refreshment service all set for another year.

You know the items that are popular in your area, so it is not the intention of the writer to tell you what to serve. It is rather the purpose of this article to tell what we are doing for whatever ideas that may suggest for your operation.

If you were to compare the accompanying drawings with those which we presented in Better Theatres for April 1951, April 1952, and October 1952, you would observe how, at the Garden Auto-Torium in Ledgewood, N. J., we too have made changes to expedite the sale of items most popular with the majority of our patrons. We have never felt ourselves "married" to a certain kind of installation; to the contrary, each year we observe operations for ways and means to serve our patrons more rapidly with the major items, some of them staples, others that are new and perhaps to be installed merely on an experimental basis.

The pizza (tomato) pie is still with us after three years; it still maintains its popularity in our area. As a comparable food item, chili con carne is popular in the South and West. Such variations are to be found over the counter. Popcorn, soft drinks, frankfurters, ice cream, etc., are staples on a national scale.

In any event, it behooves the management of any drive-in to make changes in their refreshment department from time to time, if for no other reason than to make the lighting or the colors more attractive, to create a sense of freshness and to cause approving comment.

The pros and cons of cafeteria versus individual station and general counter schemes of service have been aired in this publication on many occasions. Ours is basically a station system modified according to experience to fit our specific needs.



WILFRED P. SMITH

During my extended trip last fall I visited about 80 different drive-ins in the South, Southwest and Midwest. Besides from the simple items we are all familiar with, I found chili con carne that popular in some places that upon returning to my own drive-in, I introduced this item. A special trailer was screened on this new specialty in an effort to develop interest; and the trailer was followed by an announcement over the P.A. Further, we offered a free bag of popcorn with each serving of chili con carne.

Nothing happened. We even went so far as to order additional warming units for attractive display of chili on the counter. Still no response. Now the same negative reaction could be got should one attempt to merchandise the tomato pie where the chili is in demand. However, this need not hold true in every situation, and one will never know the response to a specialty item unless it is tried right in one's own drive-in.

It seemed I was stuck with special warming equipment. Then I recalled the success of the Bar-B-Q hamburger at Rube Shor's drive-in at Cincinnati. We soon were selling grilled hamburgers like hot cakes. The item became so popular that we had to screen a special announcement that our facilities would not permit serving Bar-B-Q hamburgers during intermission! The reason was that to grill the hamburger took valuable time that interfered with frankfurter sale, and the potential frankfurter volume was greater.

But now we have the answer for handling both items at any time. During the weeks prior to closing our 1953 operation we more than tripled our sales on hamburgers, without hindering the constant sale of frankfurters. It was done in this manner:

We purchased an additional grill, 4 feet by 18 inches, and placed it in the stock room. Here each night we prepare a minimum of 50 hamburgers on the grill, sometimes more according to anticipated attendance at the next evening's shows. After grilling, we place the cooked meat in a deep (5″x18″x12″) stainless steel pan and cover it with barbecue sauce (purchased from the John Sexton Company of New York). Then the pan is placed on the refrigerator (not at freezing temperature) to allow the sauce to penetrate the meat.

Upon arrival the next evening, the refreshment counter attendants transfer the contents (sauce and all) of the pan to the individual warmers (previously intended for chili) behind the front counter. In fifteen minutes they are ready for serving simply by picking each one up with a tong and placing the sauce that adheres to the meat in a flat warm bun.

We have maintained the price of 25c

Modified Station System of the Garden Auto-Torium Drive-In, Ledgewood, N. J.

FIGURE 1: Service Area—

1—Drop counter for passageway out to front of counter to refill condiment table of sugar, spoons, catsup, mustard.
2—Large barrel for dispensing Coca-Cola and root beer (cold cups alongside barrel).
3—Doorway (3 feet) from stock and warm room to back of refreshment.
4—CO2 fire extinguisher.
5—Dripolator (48-cup capacity) on top of back bar counter.
6—Cream dispenser (2 qts.).
7—6-ounce and 12-ounce hot cups on shelf directly below dripolator.
8—Auxiliary stock supply of mustard, catsup, sugar and spoons (on bottom shelf below hot cup supplies).
9—Top back bar counter display of popcorn, potato chips, pretzels, candy and cigarettes.
10—Supply of carry out trays.
11—Auxiliary supply of popcorn, potato chips, pretzels and candy.
12—Large barrel for dispensing root beer and Coca-Cola.
13—Sliding panel and shelf in partition to serve pizza pies and supplies to counter.
14—Below partition shelf is supply of large and small cold cups for barrel dispensing root beer and Coca-Cola.
15—Ceiling exhaust fan.
16—Same as 5.
17—Same as 6.
18—Same as 7.
19—Auxiliary supply of soft drink syrups.
20—Same as 9.
21—Same as 10.
22—Same as 11.
23—Same as 13.
24—Beneath 23 is auxiliary supply of rolls.
25—Same as 20 and 9.
26—Same as 21 and 10.
27—Same as 22 and 11.
28—Same as 16 and 5.
29—Same as 17 and 6.
30—Same as 18 and 7.
31—Same as 19.
32—Same as 12 and 2.
33—Beneath barrel #32 ice cream freezer for storage of ice cream products and cups.
34—Same as 14.
35—Auxiliary supply of paper napkins.
36, 37, 38—Dispensers on top of counter in full display for merchandising orange drink.
39, 40, 41—Grills for frankfurters.
42, 43, 44—Roll warmers.
45, 46, 47—Warmers for barbeque hamburgers.
48, 49, 50—Warmers for hot sausage.
51, 52—Ice cream freezers for pops and cups.

Placed conveniently between the equipment of Items 39 through 52, are paper plates, 6- and 9-inch sizes, for carrying away franks, hamburgers and sausage sandwiches.

Menu and prices are placed conspicuously on back wall over Items 9, 20 and 25. Napkin dispensers are placed on top of counter.

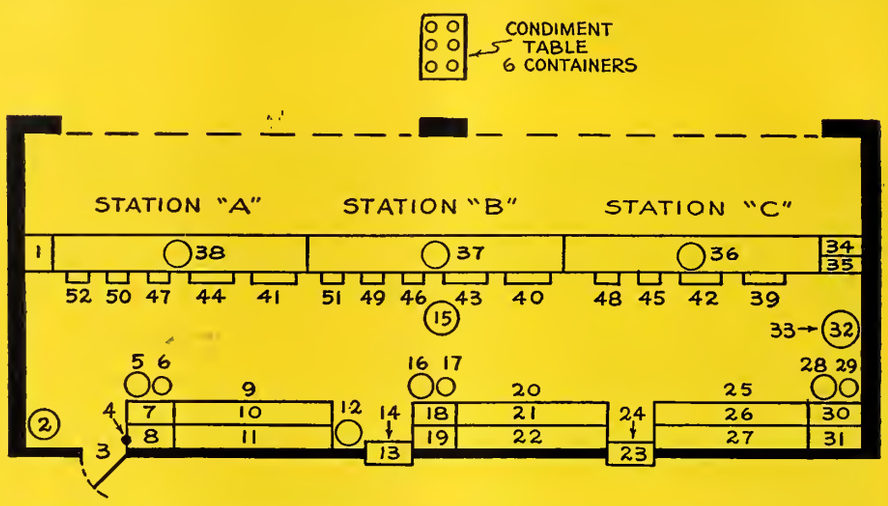


FIGURE 1: Service area and equipment (see adjoining identifications).

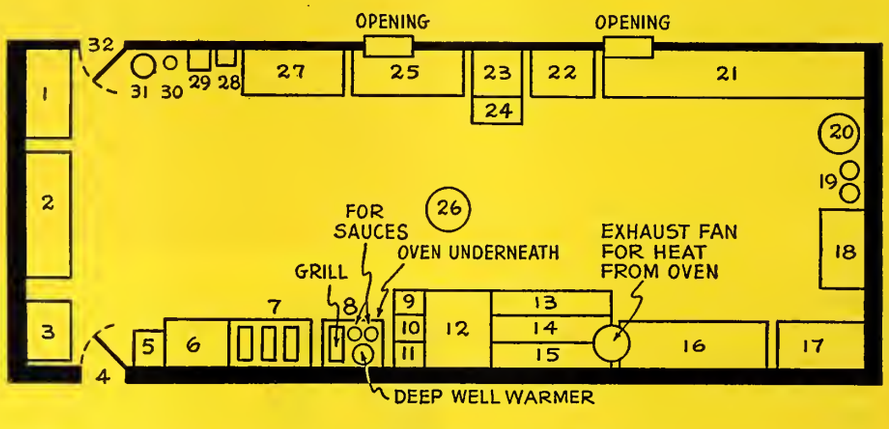


FIGURE 2: Stock and work room (see adjoining identifications).

FIGURE 2: Stock and Work Room—

1—Large ice box with reserve of chopped and solid ice for soft drinks (closely accessible for out front).
2—Large reserve deep freeze for ice cream.
3—Employees' uniform locker and linen supply.
4—Exit door (3 feet) from stockroom.
5—Metal utility closet for mop, broom and cleaning detergents.
6—Large refrigerator for frankfurters, hamburgers, sausage, candy and milk products.
7—Large auxiliary deep freezer for meats, rolls.
8—Large electric (call purpose) stove used for advance preparation pizza sauce, sausage sauce, barbeque sauce, and auxiliary grill for hamburgers.
9—Storage of coffee and hot chocolate.
10—Storage of coats, aprons and linen towels.
11—Storage of sugar, salt and small items.
12—Storage of soft drink syrups.
13—Storage of pizza pie crusts and sauce.
14—Storage of popcorn.
15—Storage of potato chips and pretzels.
16—Work table for preparing pizza pies in advance (beneath the top of this table are 12 wide trays that slide in and out). As each pie is prepared in advance, actually being put in the oven for baking, the product is held in readiness on these trays.
17—Large refrigerator for storage or prepared sauces, cheese for pizza pies, and crusts for immediate use.
18—Pizza pie oven (also used during slow periods for baking sausage in preparation for next night's business).
19—Gas tanks for carbonated water for barrel dispensing units.
20—Motor compressor for carbonated water.
21—Large utility table for cutting pizza pie into portions and made ready for serving to attendant through opening in partition (paper plates are in readiness on shelf below top of table).
22—Auxiliary refrigerator for hamburgers and sausage which are prepared in work room prior to their being transformed to warmers.
23—Coffee urn (6 gallons). Reserve supply kept in readiness to refill dripolators out front.
24—Utility utensils and coffee and chocolate.
25—Spare grill that is pressed into service when the demand is greater than can be handled efficiently by equipment placed beneath counter out front. (Note opening in partition for rapid service to counter.)
26—Ceiling exhaust fan.
27—Large utility work table for cleaning utensils at end of each night's activities. (Detergents are placed on shelf over table—underneath wall shelf on hooks for hanging small utensils.)
28—Switchboard for power and lights.
29—Deep sink with hot and cold running water.
30—Air-tight grease trap.
31—Hot water heater (electric).
32—Passage door from work, stockroom to back of refreshment counter.

each because the item is now on an "assembly line" and volume basis. Special trailers and microphone announcements have received positive reaction and the income from this new type of Bar-B-Q hamburgers helped to extend our season until the big snow of January 10th. At Ledgewood we now have six warmers to accommodate our patrons who want Bar-B-Q hamburgers, when we reopen in the spring.

The revised refreshment service installation with which we shall begin the 1954 season is "mapped" in adjoining columns, with the various service facilities numbered and explained in accompanying notes.

Candylines

. . . about lines of noteworthy candy bars and pack specialties for theatre sales.

Chunky's "Sweet 'n Low"

A NEW candy bar designed to appeal to calorie-conscious folk who have scratched candy from their diets because of worries about their weight has been placed on the market by the Devan Candy Division of the Chunky Chocolate Corporation, Brooklyn, N. Y. Consisting of chocolate, the new bar is appropriately called **"Sweet 'n Low."**

In explaining how the bar came to be developed, Jeff Jaffe, president of Chunky, points out that the candy industry has been one of the chief victims of the present emphasis on low-calorie, non-fattening foods. "Candy," he said, "is a nutritious, energy-giving food containing a lot of calories. In 'Sweet 'n Low' we have found

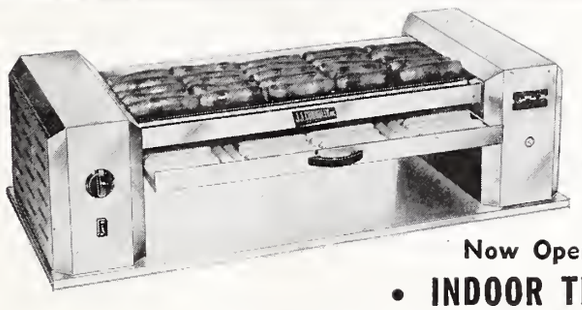


The new low-calorie chocolate bar, "Sweet 'n Low," as introduced by Jeff Jaffe, president of the Chunky Chocolate Corporation, Brooklyn, and "Miss Sweet 'n Low."

a way to reduce the calorie content by substituting non-caloric substances for the usual high-calorie sweetening agents. Each bar gives the consumer the taste satisfaction of having eaten a regular candy bar and at the same time it is actually less fattening."

The candy was developed after long experimentation, Mr. Jaffe said, with chemists of an independent food research organization mixing batch after batch of chocolate combined with varying degrees of substitute sweeteners. After several failures, he said, the right mixture was finally hit upon. The name "Sweet 'n Low" was selected for reasons of "good eating and low-calorie content."

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Columbus Drive-In Theatre, Columbus, Ind.
Rialto Theatre, Tulsa, Okla.
Mission Theatre, Dalbert, Texas
Starlight Drive-In Theatre, Parkersburg, W. Va.
Renfro Drive-In Theatre, Vancouver, Wash.
Alamo Theatre, Indianapolis, Ind.
Twi-Lite Drive-In Theatre, Ontario, Oregon
Roosevelt Theatre, St. Louis, Mo.
Orchards Drive-In Theatre, Lewiston, Idaho
Granada Theatre, Monte Vista, Colorado
Don Drive-In Theatre, Bossier City, La.
Park Theatre, Benton Park, Illinois
Rio Drive-In Theatre, Thermopolis, Wyoming
Twin Palms Drive-In Theatre, Corpus Christi, Tex.
Orpheum Theatre, St. Joseph, Mo.
Palace Theatre, Huntington, W. Va.
Hilltop Drive-In Theatre, Escanaba, Mich.
Dells Theatre, Wisconsin Dells, Wisconsin
Canal Drive-In Theatre, Tucumcari, N. M.
Hollywood Theatre, Leavenworth, Kansas
Odin Drive-In Theatre, Greensburg, Pa.
Pekin Theatre, Montgomery, Alabama
61 Drive-In Theatre, Delmar, Iowa
Civic Center Theatre, Great Falls, Montana
Wabash Drive-In Theatre, Wabash, Ind.
Mesa Drive-In Theatre, Yuma, Arizona
Columbia Theatre, Dayton, Ohio
Holdridge Drive-In Theatre, Holdridge, Nebraska
Studio Theatre, Sacramento, Calif.
Motor Vu Theatre, Bellingham, Wash.
Yandell Theatre, El Paso, Texas

"LIKES IT VERY MUCH!"

SKY-VUE DRIVE-IN THEATRE, East Edmonton, Alberta, Canada, writes in: "We have been using one of your Model A Roll-A-Grills, 110 AC, since we started operations . . . and like it very much, so much so, in fact, that we would like you to send us another machine of the same type."

NO SMOKE—NO ODORS—No installation needed—just Plug In! Saves time and labor—No attendant to watch or turn franks—no scraping of grill. And it's EASY TO CLEAN! Gleaming stainless steel ROLL-A-GRILL remains bright, shiny, attractive — grills clean, wholesome-looking franks!

STOPS TRAFFIC with its fascinating slow rotary motion — SELLS MORE FRANKFURTERS—Makes 'em FASTER —Makes 'em BETTER!

SELF-BASTING, seals in juices, barbecues frankfurters evenly on all sides, retains natural flavor—frankfurter expands in size—looks worth more, and you GET MORE for it! Barbecues up to 500 delicious franks per hour!

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1954 BETTER THEATRES' VENDING SURVEY

Questionnaires designed to develop information on refreshment merchandising of interest to operators of both indoor and drive-in theatres of all sizes and all locations have been mailed to exhibitors throughout the country. Analysis of the results will be published according to custom in the 1954 Guide Edition to appear in March.

Drive-In Stand and Food Arrangements

CONTINUED FROM PAGE 28

is owned and operated by the Winoka Corporation, Richard E. Wiles, Jr., and Brooks C. Noah. The manager of the theatre is H. H. (Hank) Wigman, who became associated with the project early and took part in the actual construction.

The refreshment section is part of the drive-in's main building, which also houses the projection booth and rest rooms. The cafeteria is on the west end of this building and is constructed of glass for the most part, one advantage of which is that patrons can watch the picture while eating. (See photographs.) The entire building is surrounded by a wide cement walk, and it is connected to the playground area in front of the screen by a 500-foot paved sidewalk. The building is completely air-conditioned.

There are two entrances into the cafeteria, one each on opposite sides of the building, north and south. Both are at the end adjoining the kitchen. There are also two exits, one on each side. These doors are equipped with a mat which controls their opening electrically, making it easy for a patron loaded down with a food tray to get outside. The doors are also controlled so they will not open if anyone (especially a small child) should be standing on the mat outside.

The two sections of the cafeteria have identical merchandise and the same equipment. As the patron enters the aisle, he secures a cardboard tray from a rack. These trays have openings for cups and are recessed with "ribs" to keep the food from slipping. Merchandise offered includes popcorn, frankfurters, barbecued beef sandwiches, hot chili in cones, ice cream varieties, malted milks (hot or cold), snow cones, soft drinks, and hot coffee.

Candy, chewing gum and cigars are also available at counters next to the cashiers. The two lines merge into a counter for condiments running the entire length of the west end of the building.

Food equipment at each line consists of a covered bin for popcorn; a heated tray for frankfurters; a barbecue-beef sandwich pan; a rack for the chili cones; an orangeade dispenser; a four-flavor drink dispenser; a refrigerated container for ice cream; and a coffee urn. Other equipment is placed behind the counter and includes an ice shaver for the snow cones; containers of flaky ice for customers desiring it in their drinks; malted milk equipment; and, as a special convenience to patrons with babies, a heater with which to warm milk bottles.

LOCATING HOT FOODS

Hot foods have been placed at the beginning of the line on each side so that they are nearest the kitchen, making it convenient for patrons to replenish the pans and racks as needed. While the hot food service racks are set close together on the counter, the other units are put farther apart to provide space for the filled drink cups. The latter are replaced from the drink dispenser by attendants as required.

Hot coffee is poured from an urn over a heater, and is replenished from a coffee-maker in the kitchen as necessary. Patrons help themselves to coffee at the Heart, with cups being in a recessed space in the counter. Cream and sugar are at the condiment shelf.

In the kitchen the equipment includes grills, a coffee maker, ice cube machines and a corn popper. There are also many bins and cupboards in which are stored racks and merchandise for replacement at the counter in the course of the evening. In addition the kitchen has large refrigerators for fresh foods and a deep-freeze box for storing meats.

Early in the first year's operation it became apparent that the storage facilities would not be adequate for all reserve supplies. So a cottage-like building was erected on the grounds for additional nonperishable stock.

When the cafeteria was constructed, the management considered the possibility of erecting two additional counters at a later date. In anticipation of this a wide area was left between the guide rails and the outer walls and the necessary extra pipes were laid. The new counters will substantially double the capacity of the refreshment stand and thus increase service. It is anticipated this will be done next year.



The cafeteria at the Heart drive-in, Kansas City, Mo., is at the west end of the main building (above) which also houses the projection booth. Entrance is made to the cafeteria through the doors at the far left and also from the other side of the building. One of the exit doors is shown on the right; its opening and closing is controlled by an electric mat so that patrons loaded down with a food tray can easily get out. The cafeteria section is almost wholly enclosed in glass and patrons can watch the film from inside while enjoying their food. (For details of the equipment layout see text.)

The Bluemound Drive-In

Also in the interest of faster and more efficient service, a number of changes were made recently at the refreshment stand at the Bluemound drive-in in Milwaukee, which was one of the first drive-ins in the country when it opened back in 1939. For many years the drive-in was managed by Robert Gross, who is now district manager for the Smith Management Company, owners of the Bluemound. Replacing him at the latter was Dick Grede, under whose direction extensive alterations were made at the theatre's second refreshment building, originally built about three years ago. Changes are also planned at a later date for the first refreshment building, which also houses the projection booth.

Under the new arrangement refreshment operation at the Bluemound cafeteria is now completely self-service. The new equipment installed has enabled the drive-in to take care of more patrons in a shorter period of time and has also eliminated confusion and overcrowding at the counter, according to Mrs. Gertrude Kickbusch, manager of refreshment service. She has also found it to be a great time-saver for the clerks.

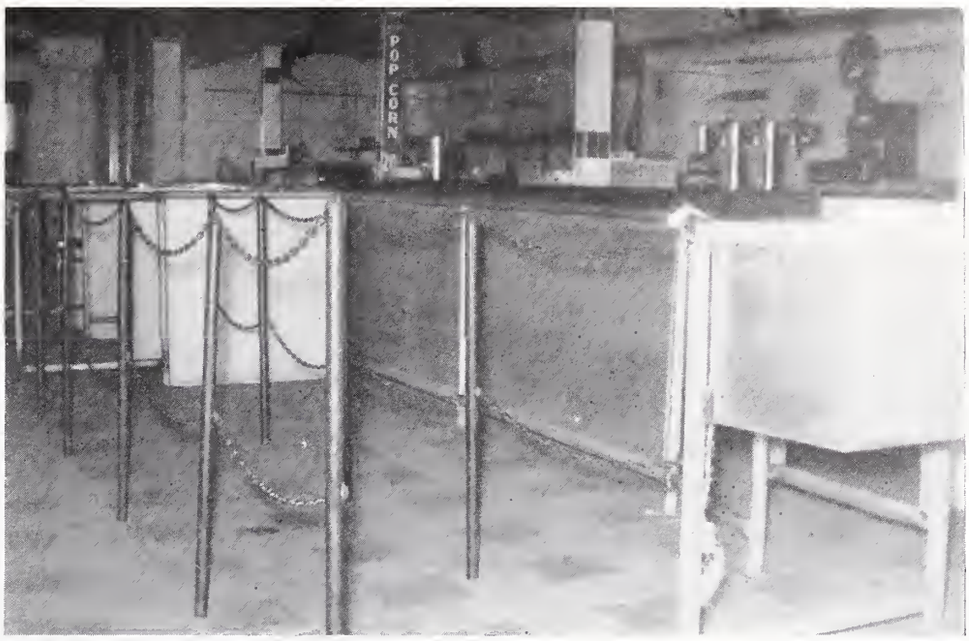
Patrons enter the refreshment building

from either of two sides with the food set-up duplicated at each. When the season is at its peak, iron posts are set into the floor and chains put up, making an extra aisle for each side. This arrangement permits longer lines in an orderly fashion inside the building so that customers don't have to wait outside.

Upon arriving at the service lane, patrons pick up cardboard trays, purchased by the theatre from the Dore Popcorn Company, Chicago. The first of the foods available is ice cream, which sets in a double-unit freezer with large storage space. Next in line is a "Perlick" soft drink dispenser (made by the Perlick Brass Company, Milwaukee). These units dispense two carbonated and one non-carbonated flavors. There is one attendant at each machine; she pours out about 20 drinks ahead of time and replaces them as necessary.

These new drink units have sped up beverage service considerably, according to Mrs. Kickbusch. She points out that with the prior machines it was necessary to prepare about 100 drinks just before intermission; while the operators can now keep up with the demand by making as few as 20 in advance.

Next in line at the counter are trays containing Crackerjack, candy and peanuts. From five to ten minutes before the intermission an attendant fills these six trays, three at each counter. In the middle of the counter are trays for frankfurters and hamburgers, which are prepared beforehand and kept warm by means of radiant heat rays of stainless steel. Two of these units, one 37 inches long and the other 24, are placed side by side about 12 inches above the trays. An extra attendant is on hand to replenish these meat trays as required from behind the counter.



During peak periods at the Bluemound drive-in, Milwaukee (above), extra aisles to allow more patrons inside the building are achieved by placing iron posts with chains into the floor at each of the two service sections. Shown at right is the rack for cardboard trays while the cashier's stand is visible at the left.

Last on the counter are two deep bins, one for buttered popcorn and the other for plain corn, both boxed. Additional supplies of popcorn are stored in a glass-enclosed shelf in back of the counter. Radiant heat rays are also over the bins to keep the popcorn warm.

In the center of the counter where the two sides meet is a "Buttermat" dispenser. Patrons then approach the cashier's stand, where two attendants collect for the merchandise, one on each side.

Equipment behind the counter includes two new "Toastmaster" stainless steel bun warmers with four drawers for storing hamburgers and frankfurters as they are prepared. To serve hot coffee a 48-cup drip urn was used last season, but a new 20-gallon unit is on order for next year.

The Bluemound's other refreshment stand is to be remodeled in similar fashion. Since its original construction, it has undergone a number of alterations designed to achieve improved service.

ESTIMATING FOOD NEEDS

Another advocate of cafeteria-style service for drive-ins is Beverly Miller, manager of the Cow Town drive-in at St. Joseph, Mo., which is described and pictured on page 14, including the refreshment layout.

In Mr. Miller's opinion the cafeteria makes possible faster service and ensures taking care of patrons "in the order in which they arrive and are entitled to be served." He also finds that it "eliminates the jostling and spilling which result from patrons jamming around a catch-as-catch-can counter."

On the subject of estimating how much food to prepare in advance each evening, Mr. Miller suggests that an estimate be made on what can be done over a given period with this figure to be decreased or increased as the crowds vary. He also has found that a longer intermission period helps in estimating needs, and this is achieved at the Cow Town by splitting the trailers and running them both before and after the intermission period. "That way," he points out, "we are able to stretch a 10-minute intermission to about 25 minutes without making it too obvious to the customer."



Close-up of the west end of the cafeteria at the Heart drive-in showing the patio (right) where patrons may eat if they wish. (See photo on opposite page.)

Doubling Refreshment Sales With a Remodeled Snack Bar

With the installation of an enlarged and streamlined refreshment stand at the Evergreen Theatre Corporation's Neptune in Seattle, gross sales were soon doubled, some weeks climbing to as much as 50% of the box-office take! Here's the "before-after" story.



IT'S NOT often that a theatre doubles the gross sales of its refreshment merchandise by remodeling its snack stand, and it's probably even more rare for it to show between 33% and 50% of the box-office receipts in refreshment sales. However, that is what happened at the Neptune theatre in Seattle, an operation of the Evergreen Theatre Corporation, when shrewd display and promotional practices were combined with the selling points of a new and attractive snack bar.

Before the new stand was built, the Neptune, a third-run, 968-house, had one of the lowest refreshment gross records of any of the circuit's theatres. The foyer of the Neptune is small, with a curving ramp leading up to the mezzanine and an inclining ramp leading down into the entrances on the main floor. The original bar was a tiny, six-foot, half-oval cramped into one corner of the foyer. When receipts at this bar continued to drop, Evergreen officials and Neptune manager Joe Furfaro went into a huddle and decided to do something about it. Their "success story" ended with a new stand that now averages a weekly gross making it one of the leaders in its theatre class on the Pacific coast.

A DESIGN OF TIERS

The theatre architect who designed the new bar was faced with the problem of constructing an eye-appealing stand on the inclining ramp along the wall of the ascending ramp. Disregarding conventional snack bars, the designer planned a series of streamlined tiers—each tier featuring a different kind of merchandise. Then he went a step further and extended the bar beyond the ramp almost to the main entrance doors. Patrons entering the theatre must walk along the entire length of this 25-foot bar to reach the main auditorium. As they walk down the incline, each new refreshment item is brought strikingly to their attention.

The front counter is built in a series of four tiers. The first tier nearest the main entrance is a glass-enclosed candy display case bordered with etched aluminum and concealed lighting. The case has glass shelves and is lined with gleaming chromium plate. The next tier down the ramp is a popcorn display, again bordered with aluminum and concealed lighting. The third tier holds the self-service ice cream freezer. Fronting this tier is a panel of etched aluminum. The fourth and last tier has a glass-enclosed beverage display case with drink dispensers on the counter.

The back bar along the wall of the ascending ramp is lined with red leatherette and pleated with brass buttons studded with rhinestones. Extending out from this background is a candy case of blond wood, four feet high and seven feet long. When the bar is closed, a disappearing, slatted door covers the candy case. The entire stand is lighted with eight spotlights from the ceiling.

Most of the equipment used at the bar is standard throughout the Evergreen circuit. The popcorn tier has an elevator-type, electric warming unit made by West Coast Sheet Metal Works of Los Angeles. The hot butter dispenser which sits on the counter is a "Butter-Churn," another West Coast Sheet Metal unit. The candy case tier at the end of the counter is refrigerated.

Of the items sold at the Neptune stand the most popular is buttered popcorn (25c), followed by plain popcorn (15c). Candy is next with soft drinks and ice cream following in that order. Three varieties of ice cream are sold—chocolate bon bons, orange sherbert bon bons, and sundae cups.

DISPLAYING THE CANDY

In selling candy the Evergreen circuit has found that the best way is to display it in huge quantities—in a glass-enclosed case rather than open on the counter. Mr. Furfaro reports his experience has shown that counter displays "clutter the bar and sometimes offer a temptation to children." The mass displays include 14 kinds of 6c candy, 34 types of 12c candy, 20 kinds of chewing gum and Life Savers and 9 assorted candies from 30c up. These dis-

plays are re-arranged every week — on Mondays when possible.

To promote soft drinks the Neptune features a sign placed on the counter. On top of the back candy case is a popcorn display piece.

Except for intermission film trailers, other types of promotion are not used extensively. Mr. Furfaro believes there are too many promotional gimmicks from candy manufacturers on the market now. "Most of this material is designed to plug one particular product rather than all the merchandise," he points out, "and the gimmicks are not practical in the limited display space alloted to most bars."

Seven different animated cartoon trailers are used at intermission periods on successive weeks at the Neptune. Trailers were used to help promote ice cream and orange sherbert bon bons when they were first introduced at the stand, and their subsequent popularity with patrons is attributed primarily to this technique.

One girl is on duty at all times behind the bar. Other employees help out when needed. The concession girl is responsible for the cleanliness and some of the maintenance of the equipment. She works with a check-off list which tells her when to defrost storage units, when to clean popcorn panels, vacuum condensors, oil fans, etc. This maintenance is a continual, revolving process. Mr. Furfaro orders the merchandise, and the girl keeps the counters stocked from the storage room.



The Neptune's tiny and crowded original snack stand (on facing page) has given way to the modern and enlarged unit at right. Formerly cramped into one corner of the foyer, the stand now extends almost to the main entrance doors. Patrons must walk the entire length of the new 25-foot bar to reach the main auditorium. The new stand is designed in a series of tiers, each featuring a different kind of merchandise. The first tier nearest the main entrance is a glass-enclosed candy case bordered with etched aluminum and concealed lighting. The case has glass shelves and is lined with gleaming chromium plate. The second tier is a popcorn display, also bordered with aluminum and concealed lighting. The third tier holds the self-service ice cream freezer. The last tier has a glass-enclosed beverage display with drink dispensers on the counter. The back bar is lined with red leatherette and pleated with brass button studded with rhinestones. Extending out is a candy case of blond wood.

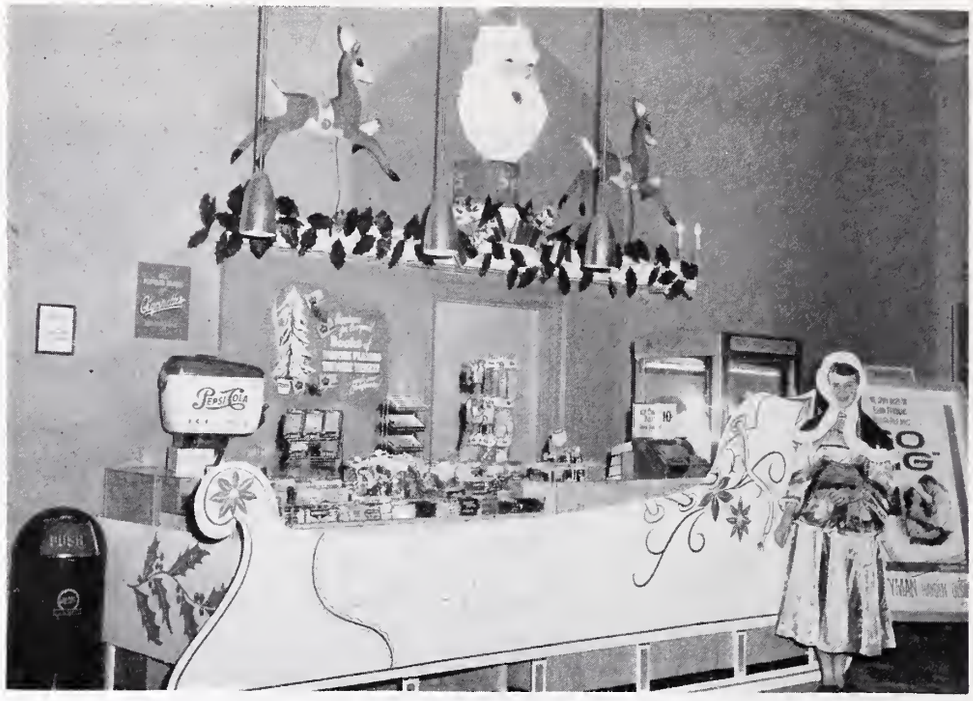
Film and Holiday Tie-In At the Snack Stand

Seasonal holidays and coming film attractions may not always coincide so naturally and conveniently as Hallowe'en and Paramount's "War of the Worlds" but when that happened at the United Artists theatre in San Jose, Calif., manager Bob Helm took advantage of the occasion to decorate his refreshment stand as shown at right. The 24-sheet for the picture on the back wall and figures of witches, black cats and pumpkins placed around the stand add up to a "scarey" effect. Staff member Marilyn Stowell stands behind the counter.



Christmas Spirit for the Snack Bar

Decorating the refreshment stand at holiday periods throughout the year has been cited time and again by experienced theater operators as an excellent means of boosting sales. Probably no other occasion lends itself so well to this special merchandising effort as Christmas. Pictured here are examples of how three managers gave their snack bars a festive air at Yuletide just past.



To provide an appropriate air of gaiety for the stand at the Capitol theatre in Brantford, Ontario, manager Bill Burke had it decorated as shown at right. Patrons were particularly attracted, he reports, by the flashing light effects arranged for the red noses on the reindeer and Santa's eyes above the stand. In addition a revolving turntable with the words "Season's Greetings" drew attention.



At Loew's Ohio in Columbus, refreshment manager Lucille Wheeler (shown behind the stand at left) worked out a display using tinsel, trees, an "icicle" border, and candy canes. In addition the back bar wall was recovered with "brick" and two large Santa Claus heads with concealed lighting operated on a flasher. It is a fixed policy at the Ohio to decorate the stand at such special occasions throughout the year, and theatre manager Walter Kessler works closely with Miss Wheeler in planning the various displays for this purpose.

Decorations at Loew's theatre, Rochester, N. Y., arranged by manager Lester Pollock, included motor-driven, gold-starred and tinseled snowballs and smaller tinseled stars hanging overhead (below, right). The background is decorated with large colored bulbs and plastic-foam snowmen, with metal wire stockings holding an assortment of giant Christmas candies. Red strings of beads highlight the background. In addition a large Christmas tree was placed in the lobby (below, left) and small ones on top of the popcorn-candy machine.





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A Brighter Picture for the Drive-In

IN PURSUIT OF a screen surface material to bring the benefits of the new technical movement to the drive-in field has promised some sort of solution soon to the projection problems peculiar to outdoor exhibition of such huge scale. Now one of these efforts, that directed by a prominent operator of drive-ins, has placed an all-purpose material for drive-ins on the market.

The product of the Open-Air Development Corporation of America in Boston, which is headed by Phil Smith, who has drive-in operations in the Midwest as well as New England, the screen was recently demonstrated at the Natick, Mass., drive-in, where its reflectance was directly compared with that of the theatre's regular screen with most favorable reaction.

The name at least tentatively chosen for the new Smith screen, "Twi-Nite," represents a phase of the development which is very significant apart from its association with the new techniques. But with specific respect to this latter application, it shares the news about drive-in screens with a screen being developed by the Motion Picture Research Council in Hollywood. The screen pictured on this page is one installed in California as a test of this latter development. Its essential characteristics are described on page 22. We are also advised that Poblocki & Sons of Milwaukee, are approaching completion of work on their "Permalum" all-purpose screen.

ADVANCES SHOW TIME

In a statement following the Natick demonstration, Richard A. Smith, vice-president of the Smith Management Company, stressed the significance of the name "Twi-Nite." Referring to the impact of 3D and wide-screen on indoor operation, Mr. Smith said while the new screen "provides great reflectivity and perfect polarization so that wide-screen and 3D pictures may be presented satisfactorily," the development was really motivated by "other shortcomings in drive-in theatre presentation."

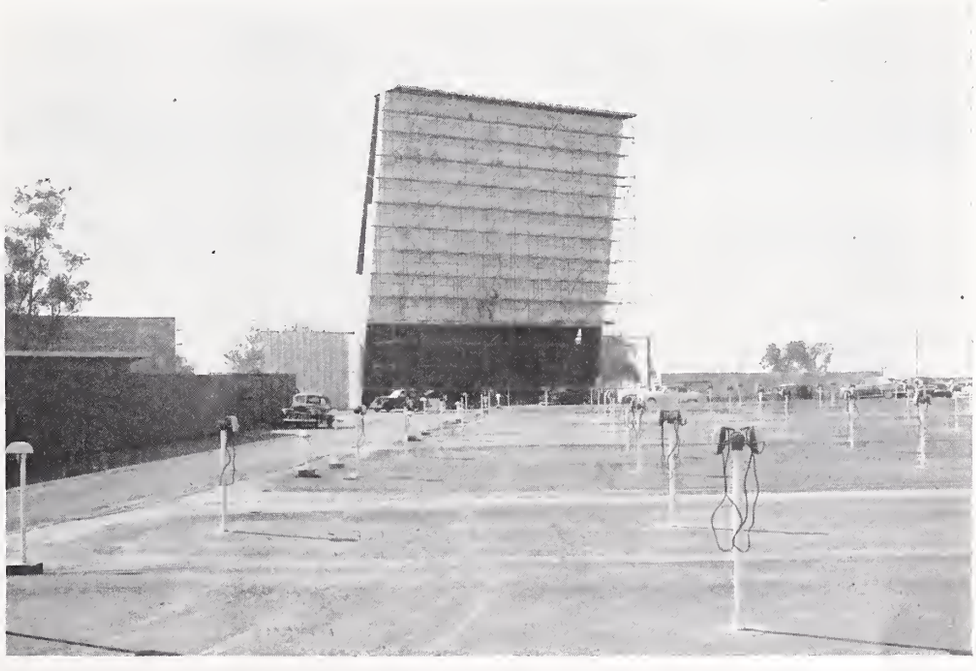
"Drive-ins," he continued, "have always presented a more washed out, faded picture than the best indoor theatres. As a result, colors have never been true, many scenes have been dark, and over the years a great number of people have felt that you couldn't really see all the action in many pictures in a drive-in theatre. For example, 20th Century-Fox's film 'Titanic' was one of the best drive-in grossers of the 1953 season, but the great disaster scene was filmed in near darkness and fog. As a result, much of the drive-in audience could hardly tell what was happening.

"Another long-term difficulty in drive-ins has been the necessity of waiting for complete darkness before the show could start. In some areas the show couldn't start until 10 o'clock during parts of June and July. Since it is the family trade that makes up the bulk of the drive-in audience, there is no telling as yet just how much gross results have been diminished by this factor."

Earlier performance schedules are thus a possibility of greater screen reflectance that is given a vital place in its application along with that of the new types of film product. This feature was stressed also by Edward Redstone, vice-president of Redstone Drive-In Theatres, after the Natick demonstration. He said:

"This 'Twi-Nite' drive-in screen could be the first major technical development for drive-ins since the introduction of the in-car speaker. It could revolutionize big-city drive-in operation."

Another operator of outdoor theatres,



Screen developed by the Motion Picture Research Council shown (below) during construction at the La Mirada drive-in near Norwalk, Calif. Installed here for tests, it is now in final stages of development (see page 22).

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Phil Berler of the E. M. Loew organization, similarly emphasized this aspect of the development. "The definition that we saw demonstrated on the Natick screen," he said, "was so clear that there is a vast difference between the old type screen and this new 'Twi-Nite' screen. With it we can start our shows up to two hours earlier and thus can give two full shows each evening."

In the Natick demonstration, both black-and-white and color reels of different subjects were projected on a panel of the new screen erected in front of the screen tower, leaving a section of the regular screen exposed for projection of the same material at the same time. The demonstration started at 4:35 p.m., or just before the start of twilight at this time of year.

•

All Sizes of Houses Going Stereophonic

WITH MORE than 1400 installations of American equipment for stereophonic sound reproduction already made or underway at the middle of last month, most of them by far domestic, exhibition in the United States appears to be carrying out at a good pace its part of the industry's retooling job for thorough modernization of the motion picture as a great medium of entertainment.

A total of 1400 was indicated by reports from Altec Service Corporation, National Theatre Supply, RCA and Motiograph, and would of course be considerably larger if figures on installations by the other sources of stereophonic equipment had been available. Furthermore, Altec recently reported that it is receiving orders at the rate of 60 a week, and is making installations at the weekly rates of 50.

Significant in all of these reports is the number of really small theatres which are getting stereophonic equipment. One notes seating capacities as small as 400 in towns of only 4000 or so, and a much larger number of houses with 500 to 600 seats, some in towns as small as two or three thousand. The Colonial in Canaan, Conn., for example, has 496 seats, the town a population of 1189 souls at last official count.

The more urgent need of three screen speaker systems for wide-screen pictures in the largest theatres, which might call for a screen 60 to 70 feet wide, has tended to dominate thinking about stereophonic sound in these early days of this new technique, with the natural preference to spend

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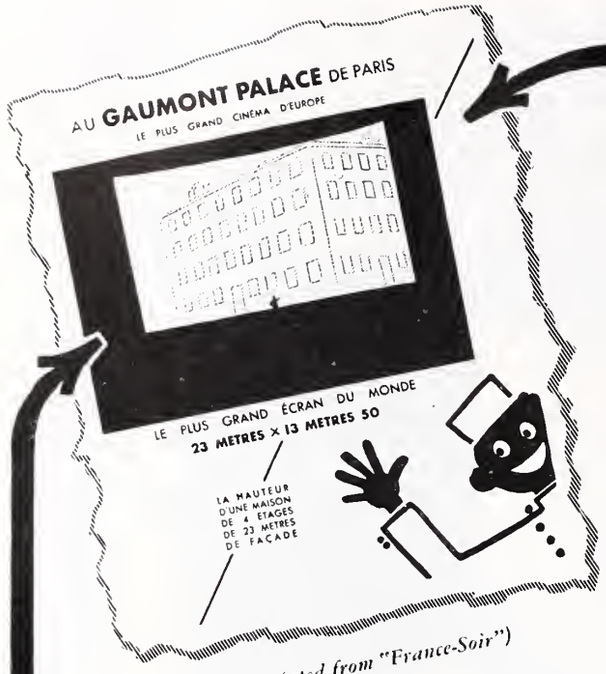
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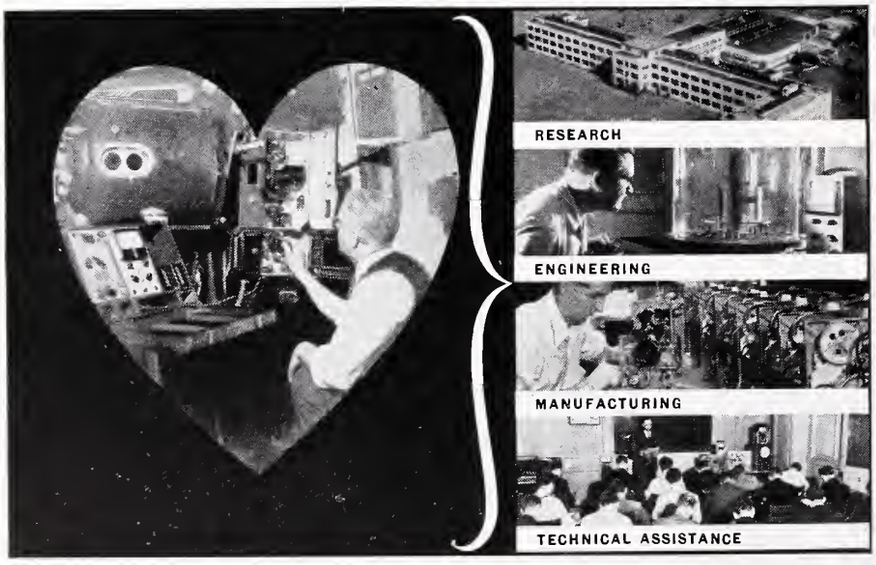
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no more money than necessary encouraging an opinion that two more channels are essentially superfluous in smaller theatres. The truth of the matter is not to be quite so neatly wrapped up.

Actually, the need for stereophonic sound in almost any theatre, excepting only the relatively few huge ones, depends fundamentally on how film production utilizes the expanded performance area. This is true of the more obvious phases of "directionalism"—that is, sound source localization in its pictorial source across the screen—as well as of localization at distances (depth perception) and the overall effect of multiple-point reproduction on realistic hearing. The business can blow up the image and let its "wide-screen" technique be just that, or it can make full use of it to attain heightened realism as well as sheer physical impact by including sound as one of its instruments.

VISUAL LOCALIZATION

With a picture widened sufficiently to have the desired "presence" and to provide detail of critical dramatic material without reducing environment to the vanishing point, the "stagecraft" of screen story telling would have to fit itself consistently to a need for positive visual identification of the dramatic source of the sound.

That could be done, of course; the motion picture, like any other art form, has to employ tricks of one kind or another, and Heaven knows that the public got used to screen stories being told in a "grammar" consisting principally in a series of "close-ups" very much like a gallery of dramatic school poses. To retain essentially that language, visual "correction" of the sound source is sufficiently assured to dispense with multiple-channel sound. But then why double the width of the picture?

The trouble with technical progress is that it costs money. That does not seem to bother most industries; indeed, some of them, like the automobile business, are retooling for improvements a good deal of the time. The motion picture industry hasn't retooled since around 1930. And it didn't want to then.

INTERIM GIMMICKERY

It isn't expected that the changeover to the production and presentation of a film of greater scope will be completed in a matter of months, but it should be definitely in prospect so that the business may have a definite objective to guide its planning. One year of wild confusion ought to be plenty.

At this moment we have certain productions with sound on four magnetic tracks, others with the single optical track. And

(*Continued on page* 50)

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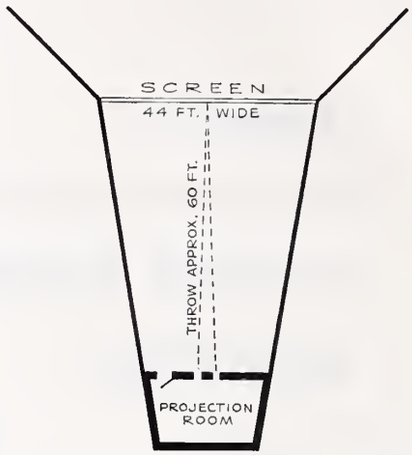
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Drive-In Designed for "Daylight" Projection

To enable drive-ins to open by 7 o'clock—particularly in areas where long twilight periods in the summer prevent it—a "daylight" theatre, employing rear projection and a specially treated screen has been designed by Gordon F. White, contractor of Ottawa, Canada. Here the system is described as recently applied in construction of the new Trafalgar drive-in theatre at Oakville, which is near Toronto.



The plan for the "daylight" screen system at the Trafalgar drive-in at Oakville is indicated in the drawing of the upper floor of the main building above. The projection booth is placed behind the screen, in front of which a large hood spreads to protect it from direct sunlight rays. The entire space between the booth and the screen is enclosed.

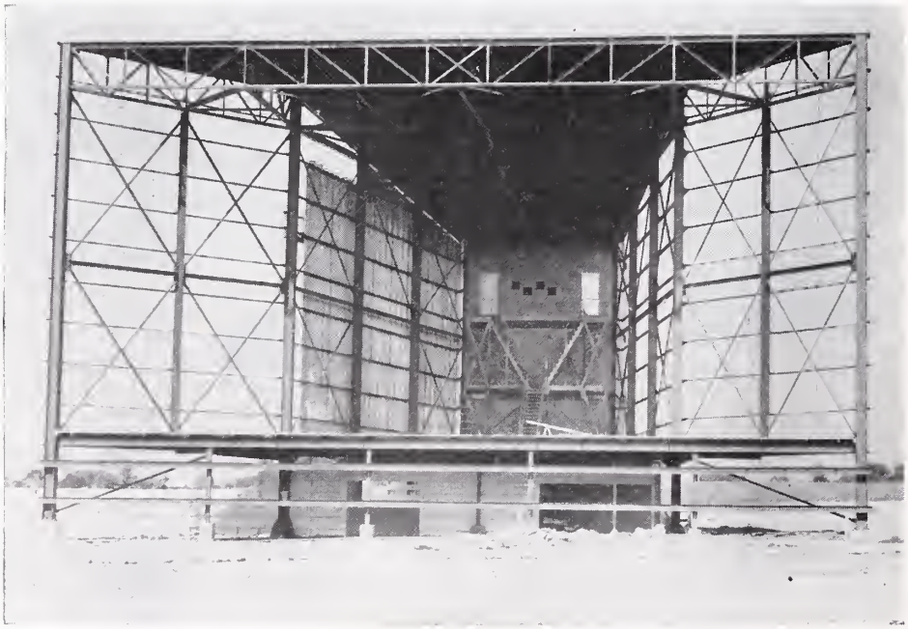
IN SOME parts of the country long twilight periods are the rule during summer, and as a result some drive-in theatres are able to offer only one show an evening—and that a late one. A solution to this problem has been offered in the form of a "daylight" screen system designed by Gordon F. White, contractor of Ottawa, Canada. Mr. White is now connected with the Perkins Electric Company, Ltd., Montreal, in the design and equipping of new drive-ins to accommodate the system.

The first theatre especially built for this purpose is the Trafalgar drive-in at Oakville, which is about 20 miles from Toronto. It was opened on Labor Day last year by owners Mr. and Mrs. J. T. Waitier, who have operated the Crown theatre in Harriston, Ont., and who are managing the new drive-in themselves.

In explaining how he came to develop the "daylight" screen, Mr. White points out that such a screen was used by the military to show motion pictures on trucks during the day so that the enemy would not see troop positions at night. Such screens were, however, technically imperfect, according to Mr. White; the "daylight" screen offered by him and Perkins Electric is a development from that screen.

Under the plans devised for drive-ins, a transparent screen is mounted at the open end of a building, and the projection room is constructed behind the screen, requiring rear projecion. The entire space between the booth and the screen is enclosed to house the projection beam. To shield the screen from direct sunlight rays, a large hood spreads out in front of it.

It is pointed out that the overall structure of the "daylight" drive-in is similar to that of conventional drive-ins, the main difference being that the projection booth is not visible to patrons and the tower has been lengthened to house the projection beam. Ramp design for the "daylight" scheme is the same as that for conventional drive-ins and, according to Mr. White, existing drive-ins could easily convert to the new system. The capacity of the Trafalgar is now 500 cars with room for expansion to as much as 800.



The main building of the Trafalgar drive-in is shown in process of construction above. In front is the steel framework of the extending hood, which protects the screen from extraneous light. On the ground level floor are a refreshment stand, manager's apartment and rest rooms.

SCREEN CONSTRUCTION

The screen used is molded of a plastic composition (ethylcellulose and cellulose acetate). After mounting on a rigid frame, it is stretched with equal tension in all directions and is allowed to "set" in this condition before additional processing.

The next step is application of a polarized plastic finishing coat. Prior to its application, a projector is set up behind the screen. A typical field of projector illumination is focused on the rear surface, which has been given a light "frosting." By means of a foot-candle meter, variances in the light field are noted, and the thickness of the polarizing coat is varied according to those readings to produce uniform illumination over the entire screen area.

The polarizing medium is a liquid with plastic bases of the same material as the transparent screen. Ingredients are added to this base to cause the material, when

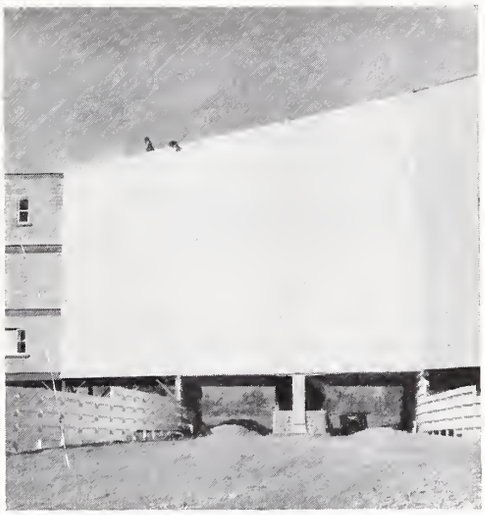
sprayed on the screen and exposed to air, to harden into microscopic polarizing crystals. (When viewed at a magnification of 700, these crystals appear like miniature telephone poles dropped at random into a heap.) As thicker coatings are applied, the crystals are more numerous. Thus transmission of light from the inner to the audience side of the screen is varied to produce a flat field of picture illumination.

Mr. White explains that the relative sharpness which he claims for pictures thus exhibited is due to action of the "polarizing" crystals. He says that each polarized crystal assumes a luminescent character, thus originating its own light source and acting somewhat like a camera lens; and that the size of the crystals acts to break up the projected images of the silver grains of the film image, resulting in a projected picture that is without photographic "grain."

The screen is washable with soap and water and is rated as flame resistant—it will burn, but very slowly. The projection and screen structure is engineered to stand winds up to 90 miles an hour.

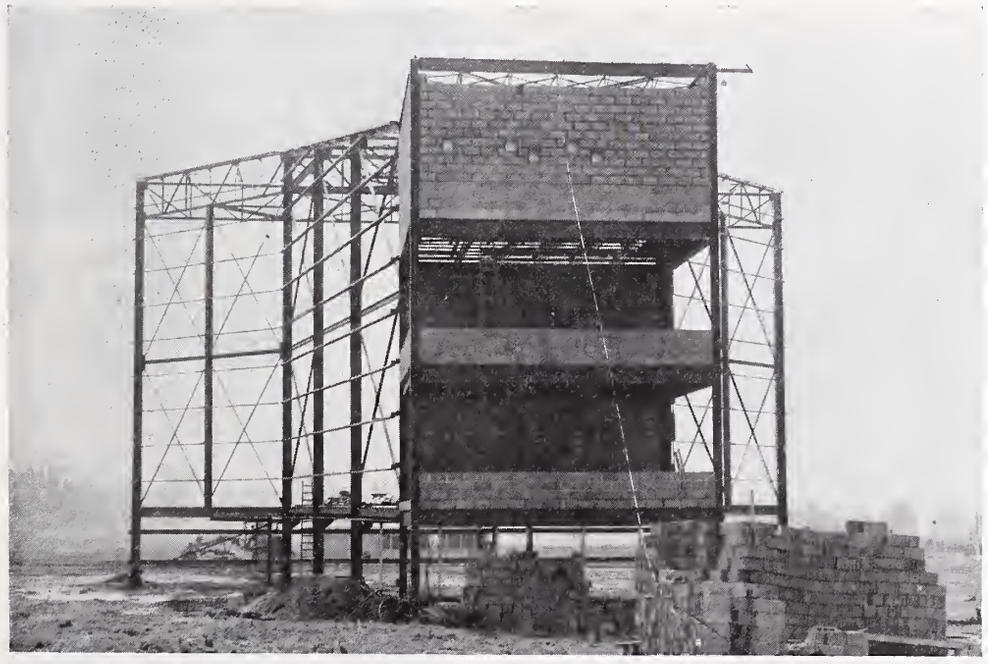
The size of the picture at the Trafalgar is 44 by 31 feet, and the length of throw from the projection booth in the rear is about 60 feet. Standard projectors are used with lenses of short focal length and a prism is incorporated into the optical to reverse the pictures to normal direction. While a mirror might have served the same purpose, Mr. White points out, it would have resulted in greater light loss than a prism causes, and also would have produced a "hot" spot. The picture is illuminated by arc lamps burned at approximately 100 amperes.

The entire projection equipment is completely enclosed in a three-story building. There is room enough in the booth for two sets of equipment, and it is planned to have another projector placed on an adjoining side for wide-screen presentation, ports for which have already been installed. (See photo.) Also housed in this building are a refreshment stand, an apartment and rest rooms.



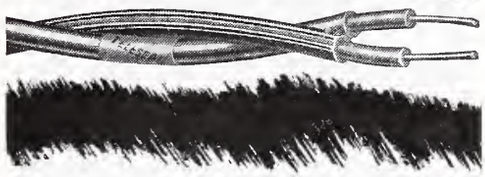
Side view of the Trafalgar drive-in's main building during construction. The projection booth is on the top floor at the left, while the screen is on the far right (not visible). The enclosed area between houses the projection beam.

In addition to the advantage to drive-in operators of having two shows an evening instead of one, Mr. White points out other benefits the system offers. For one thing, he says, underground cables do not have to be laid from the projection booth to the screen tower. For another, utilization of the drive-in twice a night means the capacity can be kept down with less speakers in a smaller area.



Rear view of the main building at the Trafalgar drive-in during construction, showing additional projection ports designed to be used for standard wide-screen projection. This half of the theatre will be built at a future date.

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(*Continued from Page* 46)

effort being made on the one hand to compose the four tracks for one channel of reproduction; and an attempt on the other hand to split the single optical track for three-channel reproduction! Some producers insist upon stereophonic sound; others are reported to be indifferent, and in some instances reluctant to go to the trouble. And as we have noted above, some of the smallest theatres have promptly obtained stereophonic equipment, while some of the larger theatres are the scenes of experiment in avoiding it.

Perhaps that situation can be classified as regrowing pains. Understandable it certainly is that gimmicks of one kind and another may be resorted to while waiting for delivery of the equipment, or working out financial problems created by it. If the situation does not develop an inclination to hedge on the movement that the industry so encouragingly started last year, it represents being only practical.

Being practical, we should not lose sight of the fact that the so-called "new techniques" are concerned with the *theatre*. Movie film can be "run off" on TV.

Motion pictures with stereophonic sound are quite an old story among electronics engineers working in the field of sound recording and reproduction. It has long been expected that the industry would adopt it one day. Some have said it was inevitable. Even if it were now to be sloughed off in decisions to do as little as possible about the art, it probably would return another day. As the man said, you can't stop progress.



Stereophonic sound installations of the Altec Service Corporation are recorded at the company's home office of E. O. Wilschke, operating manager. Entries are made daily to provide an exact record of field operations. Shown entering a theatre in a new location with a stereophonic sound installation is A. J. Rademacher, assistant operating manager, in the presence of L. D. Netter, Jr., general sales manager.

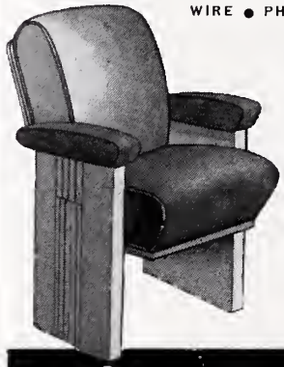
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4-Inch In-Car Speaker With Housing of Tenite

A 4-INCH in-car speaker for drive-ins with a case constructed of Tenite II, has been marketed by Theatre Specialties, Inc., Los Angeles. The speaker

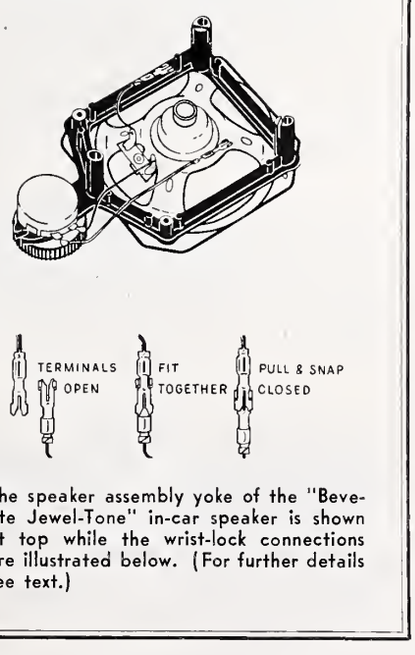


is trade-named the "Bevelite Jewel-Tone."

The speaker and volume control are mounted on a single yoke which can be removed or replaced, the manufacturer points out, in a matter of seconds without special tools or soldering equipment. This is achieved through the use of "quick-disconnect" wrist-lock connections, a new type of electrical contacts. (See drawings.)

The speaker housing is constructed entirely of Tenite II, a development of the Tennessee Eastman Corporation. The case is designed to provide complete weather protection to the speaker without diminishing its tone quality.

The junction box for the speaker is illuminated and has a die-cast aluminum base with a cover of Tenite II. Simple removal of the cover makes all interior connections easily accessible.



The speaker assembly yoke of the "Bevelite Jewel-Tone" in-car speaker is shown at top while the wrist-lock connections are illustrated below. (For further details see text.)

Wings For Enlarging Boyer Screen Towers

DEVELOPMENT of standard prefabricated wing sections to convert existing Boyer drive-in screen towers for projection of wide-screen films has been announced by the Ballantyne Company, Omaha. The wing sections are available in 8- and 12-foot widths.

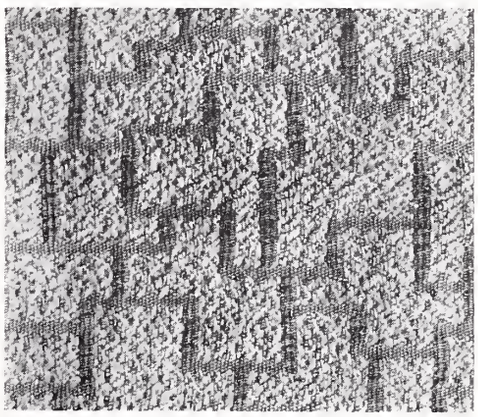
In announcing the new units, R. S. Ballantyne, company president, also reports that the firm is equipped to convert Boyer towers currently in use to giant curved screens through engineering changes that can be made on the site. Other types of screen towers can be converted at a somewhat higher cost, Mr. Ballantyne added.

Full information, prices and engineering data can be secured by contacting Ballantyne dealers or writing directly to the company at 1712 Jackson Street.

Two New Patterns for Spun Saran Upholstery

TWO NEW patterns in its Spun Saran upholstery fabrics, which are designed to look and feel like wool, have been introduced by Bolta Products Sales, Inc., Lawrence, Mass. One pattern, "Contour," features a large, curved, swirling design that simulates frieze; while the other, "Parkay," is a geometric design.

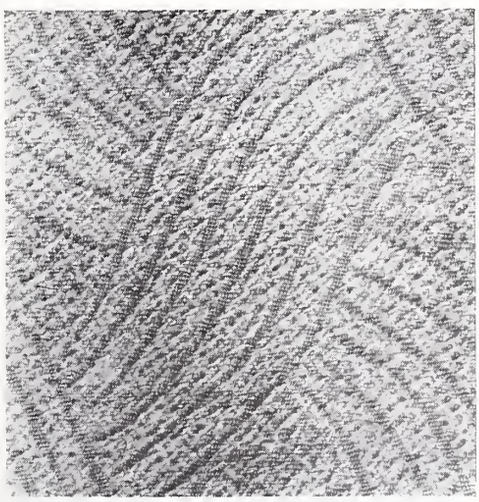
Woven entirely of Bolta's saran fibres, the Spun Saran material is designed to combine the durability of the toughest grade saran with the appearance and texture of wool. It can be cleaned with a damp, soapy sponge or with any detergent or upholstery cleaner. The company points out that it has special stain-resistant qualities, with



The "Parkay" pattern in Spun Saran.

such agents as iodine, mustard, ink and black liquid shoe polish removable by sponging the material with soap and water.

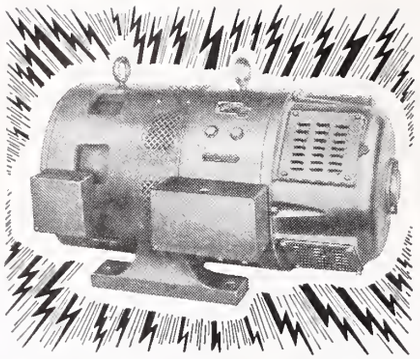
In addition the company states that the fabric is impervious to moisture and that the colors, being an integral part of the



The "Contour" pattern in spun Saran.

fibres, cannot run, wear off or rub off "even when the material is damp or wet."

The two new patterns are now being produced in colors of Persimmon, Sage



POWER with a PLUS!

"ROBIN-ESCO Super-power"

MOTOR GENERATORS

A quality product built especially for motion picture projection service.

The model shown above is intended for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

'ROBIN-ARC' 3-Phase Selenium RECTIFIER

Engineered for Wide Screen and 3-D Projection Systems

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for 3-D and wide-screen projection.

Immediate Delivery

Write, wire or phone for details

Sold through independent supply dealers

J. E. ROBIN, INC.
Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

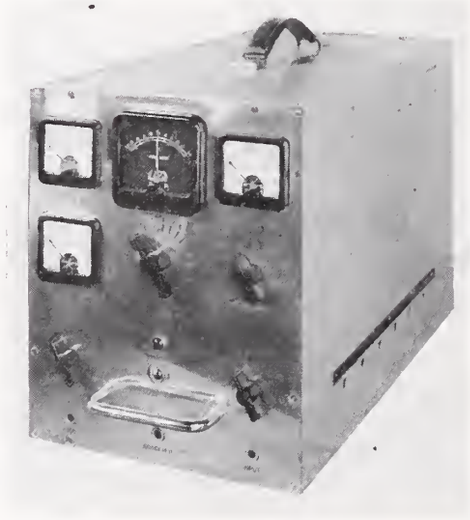
Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

Green, Spring Green, Toast, Sandalwood and Canary Yellow. Spun Saran is also available in patterns "Trend" and "Hobnail," contemporary designs.

New Flutter Meter For Film Studio Use

A FLUTTER meter designed to measure small frequency variations of a given carrier frequency for use in motion picture studio work has been placed on the market by G. B-Kalee, Ltd., London, England. It is being distributed in the United States by the S. O. S. Cinema supply Corporation, New York.

If the meter is provided with a signal of the correct frequency and of suitable amplitude from a film soundhead, the company points out, then variations from constant speed of the recording and/or reproducing machine can be measured. The instrument operates at a nominal carrier frequency of 3,000 cycles per second, but

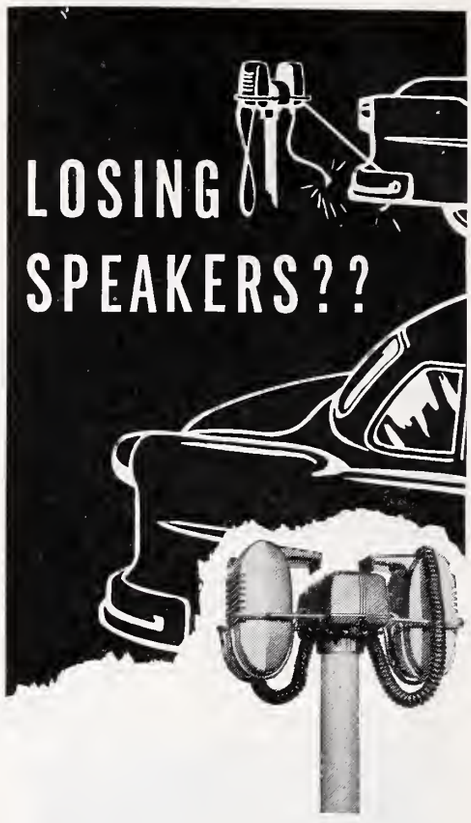


will tolerate up to 5% variation in mean carrier frequency, thus enabling measurements to be made on machines that are running off speed, or using films or discs whose recorded 3,000 cycle tone is wrong.

The meter consists of a narrow band amplifier, a limiter, a discriminator and detector, and a metering system, the whole unit being self-contained with its own power supplies. The input amplifier is tuned to 3,000 c.p.s. and has a band width of 1,000 c.p.s. It is provided with an input control for adjusting signal level.

An amplitude limiter, which eliminates effects caused by signal level variations, is followed by a power amplifier which drives a discriminator operating at a mean frequency of 3 kilocycles. The discriminator may be tuned from 2,850 c.p.s. to 3,150 c.p.s. to accommodate variations in mean carrier frequency, as mentioned above. The error in the input frequency expressed as a percentage of speed is indicated on a suit-

(*Continued on page* 55)



*Koiled Kords** WILL HELP SAVE THEM!

Retractile cords eliminate those accidental speaker losses in drive-ins caused by cars hooking into looping, drooping straight cords. KOILED KORDS are compact, retractile speaker cords that extend to six times their coiled length, then retract against the speaker standard to their neat spring-like shape that no car can hook.

KOILED KORDS add to the well-equipped feeling that all good drive-ins strive for. They are so neat, so compact. KOILED KORDS are long lasting and the tough neoprene jacket withstands sunshine or storm, high or low temperatures without failing.

Whenever you buy new speakers be sure to specify KOILED KORDS, but start now by replacing your straight cords as required with KOILED KORDS. See your theater equipment dealer.

Koiled Kords
INCORPORATED
BOX K, Hamden, Connecticut
*Trade Mark of Koiled Kords, Inc.

THE THEATRE SUPPLY MART

Index to Products Advertised & Described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. — Changeable letter signs: Front lighted panels for drive-ins (1A), back lighted panels 1B), and changeable letters (1C). All dealers.	59
2	American Playground Co. — Drive-in playground equipment. Direct.	18
3	American Seating Co. — Drive-in stadium seating. NTS and direct.	63
4	Ampex Corp. — Stereophonic sound system. Direct.	23
5	Armour & Co., Fresh & Smoked Sausage Dept. — Frankfurters. Direct.	29
6	Arvin Industries, Inc. — Drive-in in-car heaters. Direct.	25
7	Ashcraft Mfg. Co., C. S. — Projection arc lamps. Unaffiliated dealers.	56
8	Ballantyne Co., The — Drive-in in-car speakers. Dealers 1, 3, 8, 10, 18, 19, 20, 34, 36, 43, 57, 64, 72, 74, 87, 89, 94, 100, 103, 108, 111, 119, 125, 129, 130, 132.	24
9	Bausch & Lomb Optical Corp. — Projection lenses. Direct and branches and dealers in all major cities.	26
10	Carbons, Inc. — Projection carbons. Franchise dealers.	22
11	Coca-Cola Co., Inc. — Soft drinks (11A), beverage dispensers (11B). Branches in principal cities.	Second Cover
12	Concession Supply Co. — Refreshment and playground equipment distributors.	32
13	Connolly, Inc., J. J. — Frankfurter grill. Direct.	37
14	Dad's Root Beer Co. — Soft drinks (14A), beverage dispensers (14B). Direct.	30
15	F & Y Building Service, The — Architectural design and building service.	44
16	First-American Products, Inc. — Wide-screen frames (16A), stereophonic speakers, (16B), drive-in screen towers (16C), drive-in screen paint (16D), drive-in illuminated directional signs (16E), drive-in underground wire (16F), drive-in speaker cords (16G), drag brooms for drive-ins (16H), ladders (16I), porthole and lamphouse blowers (16J), projection cooling systems (16K), changeable attraction letters (16L), refreshment counters and equipment (16M), screen paint (16N). All dealers.	3
17	General Register Corp. — Ticket issuing machines (17A), ticket taker (17B). Unaffiliated dealers.	65
18	Griggs Equipment Co. — Auditorium chairs. Direct.	59
19	Heywood-Wakefield Co. — Auditorium chairs. Dealers 8, 10, 23, 31, 54, 97, 101, 125 and branches.	47
20	Ideal Seating Co. — Auditorium chairs, Unaffiliated dealers.	66
21	International Projector Corp. — Complete projection and sound system.	Fourth Cover
22	Koiled-Kords, Inc. — Self-coiling cords for in-car speakers. All dealers and Graybar Electric Corp.	52
23	Kollmorgen Optical Corp. — Projection lenses. NTS and all dealers.	57
24	LaVezzi Machine Works — Projector parts. All dealers.	6
25	Manley, Inc. — Popcorn machines (25A), popcorn seasoning (25B), popcorn (25C), popcorn bags and boxes (25D), beverage dispensers (25E), frankfurter and bun warmers (25F), hamburger grills (25G). Offices in principal cities.	31
26	Miniature Train Co. — Drive-in playground equipment. Direct.	8
27	Miracle Whirl Sales Co. — Drive-in playground equipment. Direct.	6
28	Motiograph, Inc. — Complete sound and projection system (28A), motor-generators (28B), in-car speakers (28C), theatre television (28D). Dealers 8, 10, 12, 26, 29, 31, 33, 35, 39, 49, 51, 55, 57, 67, 72, 82, 87, 96, 100, 105, 106, 110, 113, 119, 125, 126, 128.	11
29	National Carbon Co., Inc. — Projection carbons. All dealers.	4
30	National Super Service Co., Inc. — Vacuum cleaners. All dealers.	63
31	National Theatre Supply — Distributors.	20, 55
32	Nestle Co. — Candy. Direct.	33
33	Open Air Development Corp. of America — Drive-in projection screen. Direct.	12
34	Poblocki & Sons — Drive-in projection screens. NTS.	66
35	Projection Optics Co. — Projection lenses. Distributor: Raytone Screen Corp.	44
36	Radio Corp. of America — Stereophonic sound system. Dealers marked*.	7
37	Raytone Screen Corp. — Drive-in screen paint (37A), projection screens (37B). Direct.	24, 46
38	RCA Service Co. — Projection and sound equipment maintenance service.	46
39	Robin, Inc., J. E. — Wide-screens (39A), motor-generators (39B), projection lenses (39C), rectifiers (39D). Direct.	52
40	S. O. S. Cinema Supply Corp. — Distributors.	50
41	Simonin's Sons, Inc., C. F. — Popcorn seasoning. Unaffiliated dealers.	32, 34
42	Stewart-Trans-Lux Corp. — Projection screens. Direct.	5
43	Strong Electric Corp., The — Rectifiers. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 12, 13, 16, 17, 18, 19, 20, 21, 23, 24, 25, 27, 31, 34, 35, 36, 38, 39, 40, 41, 42, 43, 45, 46, 48, 49, 52, 53, 54, 55, 56, 57, 58, 60, 61, 62, 64, 65, 67, 69, 72, 73, 74, 75, 76, 77, 78, 80, 81, 87, 88, 89, 90, 93, 94, 95, 97, 99, 100, 101, 102, 103, 104, 106, 108, 109, 110, 111, 112, 113, 114, 121, 126, 127, 128, 129.	45
44	Theatre Seat Service, Inc. — Theatre chair rehabilitation service. Direct.	50
45	Theatre Specialties, Inc. — In-car speakers. Unaffiliated dealers.	19
46	Waldom Electronics, Inc. — In-car speaker reconing. Direct.	50
47	Wagner Sign Service, Inc. — Attraction frames (47A), glass windows (47B), enamel panels for drive-in signs (47C), plastic letters (47D). Dealers 1, 8, 10, 12, 13, 14, 15, 16, 20, 21, 22, 23, 24, 25, 27, 28, 29, 31, 33, 34, 35, 39, 40, 41, 42, 43, 49, 51, 52, 54, 55, 57, 58, 60, 62, 64, 65, 66, 67 69, 70, 71, 72, 74, 76, 77, 81, 83, 85, 86, 87, 88, 94, 96, 97, 101, 102, 103, 104, 109, 110, 113, 114, 115, 116, 117, 119, 121, 125, 126, 127 and NTS Detroit.	66
48	Westrex Corp. — Foreign distributors.	9
49	Whitney-Blake Co., The — Non-conduit speaker system cable for drive-in theatres. Distributors: Graybar Electric Corp.	49
50	Williams Screen Co. — Projection screens. Direct.	59

EDITORIALLY . . .

CHINESE EGG ROLLS, page 30

Pre-cooked, frozen food novelty for drive-in refreshment stands marketed by Temple's Frosted Foods, Inc. Postcard reference number E51.

MILK DISPENSERS, page 32

New models of automatic coin dispensers for three different milk beverages, announced by Cedar Hill Farms, Inc. Postcard reference number E52.

4-INCH IN-CAR SPEAKERS, page 51

In-car speakers for drive-ins with case of Tenite II from Theatre Specialties, Inc. Postcard reference number 45.

SCREEN TOWER WINGS, page 51

Wing sections to convert Boyer drive-in screen towers for wide-screen announced by the Ballantyne Company. Postcard reference number 8A.

WEATHER-RESISTANT SPEAKERS, page 55

New line of in-car speaker equipment with special weatherproof features from Motiograph, Inc. Postcard reference number 28C.

PAINTS FOR DRIVE-INS, page 56

New paints and color schemes for their use at drive-in theatres marketed by Spatz Paint Industries. Postcard reference number E53.



For furthr information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the February 1954 issue—

....

....

....

....

NAME_____

THEATRE or CIRCUIT_____

STREET ADDRESS_____

CITY_____ STATE_____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1908 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Goldon Gate Ave.
131—United Theatre Supply, 112 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
14—Brient & Sons, 925 New Jersey Ave., N. W.
15—Ben Lust, 1001 New Jersey Ave., N. W.
130—R & S Theatre Supply, 920 New Jersey Ave., N. W.

FLORIDA
16—Joe Hernstein, 273 W. Flagler St., Miami.
17—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
18—United Theatre Supply, 110 Franklin St., Tampa.
19—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
20—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLNOIS
Chicago:
24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—G. C. Anders Co., 317 S. Sangamon St.
26—Gardner Theatre Service, 1235 S. Wabash Ave.
27—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
28—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
29—Ger-Bar, Inc., 442 N. Illinois St.
30—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
82—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
33—Falls City Theatre Equipment, 427 S. Third St.
34—Haddon Theatre Supply, 200 S. 3rd St.

LOUISIANA
New Orleans:
35—Hodges Theatre Supply, 1309 Cleveland Ave.
36—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
37—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
38—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
39—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
40—Capitol Theatre Supply, 28 Piedmont St.*
41—Joe Clfre, 44 Winchester St.
42—Independent Theatre Supply, 28 Winchester St.
43—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 87 Winchester St.
44—Standard Theatre Supply, 78 Broadway.
45—Theatre Service & Supply, 80 Piedmont St.

MICHIGAN
Detroit:
46—Amusement Supply, 208 W. Montcalm St.
47—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
48—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
49—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Froseh Theatre Supply, 1111 Currie Ave.*
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
55—Shreve Theatre Supply, 217 W. 18th St.
56—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
57—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 8212 Olive St.
58—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
59—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
60—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
65—Auburn Theatre Equipment, 5 Court St.

Buffalo:
66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:
69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
132—Norpat Sales, Inc., 113 W. 42nd St.
73—S.O.S. Cinema Supply, 602 W. 52nd St.
74—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
76—Bryant Theatre Supply, 227 S. Church St
77—Charlotte Theatre Supply, 116 S. Poplar.
78—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
79—Southeastern Theatre Equipment, 209 S. Poplar St.*
80—Standard Theatre Supply, 219 S. Church St.
81—Theatre Equipment Co., 220 S. Poplar St.
82—Kil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
83—Standard Theatre Supply, 215 E. Washington St.
84—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
85—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
86—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
87—Ohio Theatre Equipment, 2108 Payne Ave.
88—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
89—American Theatre Equipment, 165 N. High St.
90—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
91—Dayton Theatre Supply, 111 Volkenand St.
92—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
93—American Theatre Supply, 439 Dorr St.
94—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
95—Century Theatre Supply Co., 20 N. Lee St.
96—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
97—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
98—Modern Theatre Supply, 1935 N. W. Kearney St.*
99—Portland Motion Picture Supply, 916 N. W. 19th St.
100—B. F. Shearer, 1947 N. W. Kearney St.
101—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
102—Blumberg Bros. 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
103—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
104—Alexander Theatre Supply, 84 Van Bramm St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:
106—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
107—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
108—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE
Memphis:
109—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
110—Tri-State Theatre Supply, 318 S. Second St.

TEXAS
Dallas
111—Hardin Theatre Supply, 714 South Hampton Rd.
112—Herber Bros., 408 S. Harwood St.
113—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 800 S. Harwood St.
114—Southwestern Theatre Equipment, 2010 Jackson St.*
115—Sterling Sales & Service, 2019 Jackson St.

Houston:
116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
117—Alamo Theatre Supply, 1303 Alamotee St.

UTAH
Salt Lake City:
118—Intermountain Theatre Supply, 264 E. First South St.
119—Service Theatre Supply, 258 E. First South St.
120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN
Milwaukee:
127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 841 N. Seventh St.

FIRST CLASS
(Sec. 34.9, P.L. & R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

(*Continued from page* 52)

able scale. The input signal level at the discriminator, which is set up on a meter by means of a control in the limiter circuit, is maintained constant by the limiter, thus ensuring correct operation and constant sensitivity of the discriminator.

Weather-Resistant Line Of In-Car Speakers

A NEW LINE of in-car speaker equipment designed with special weather-resistant features has been marketed by Motiograph, Inc., Chicago. The face of the speaker units is covered by a taut linen cover (called a "raincoat") impregnated with a water-proof and dust-proof chemical designed to prevent moisture, grit and dust from reaching the speaker cone.

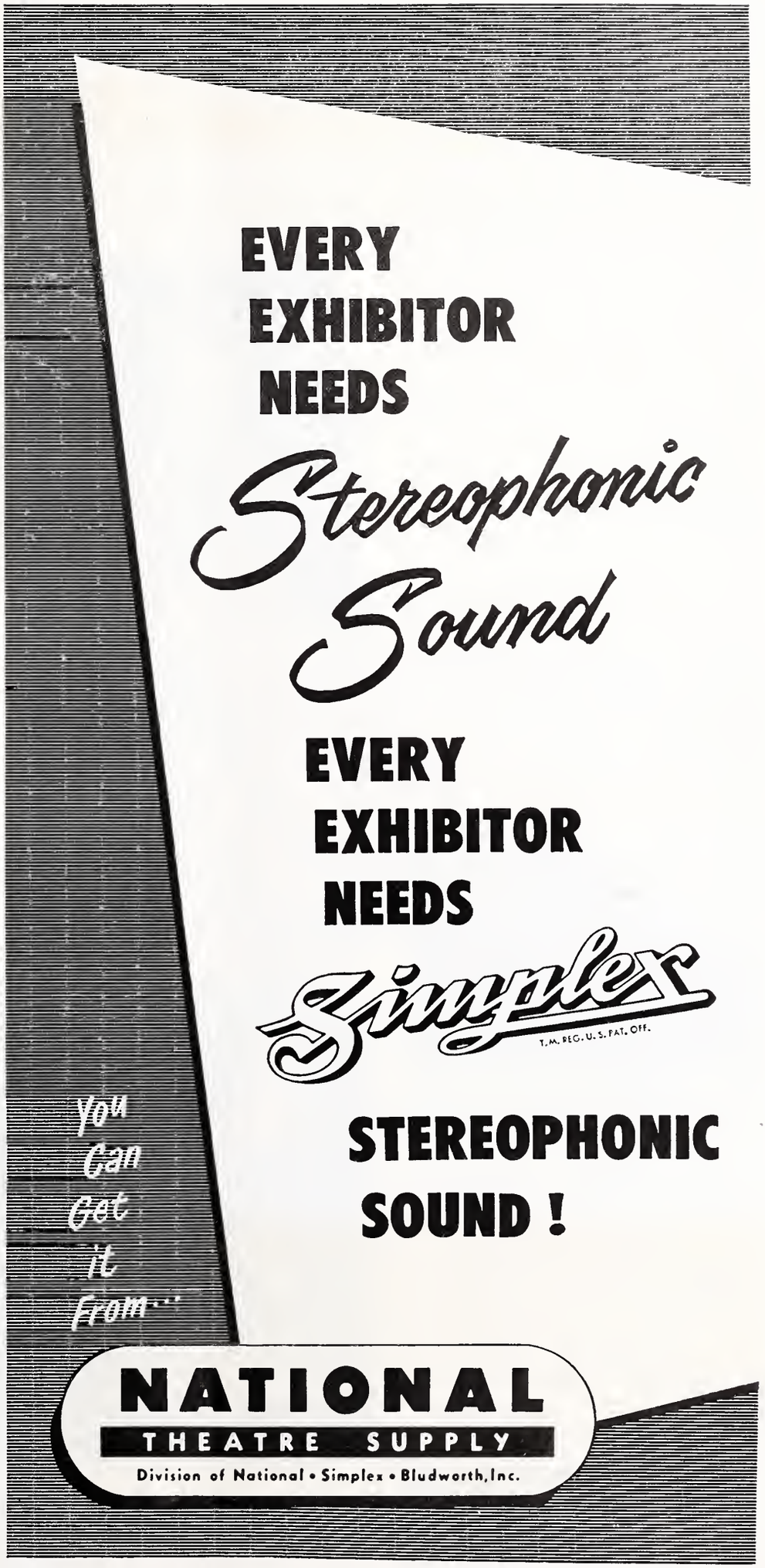
Trade-named the "Rainmaster Series," the equipment has all metal parts of the speaker units and volume control specially plated to resist corrosion. The speaker unit is 4 inches in diameter. The housing is made of two pieces of light but strong die-cast aluminum. It has a two-tone finish.

The speaker has only five parts, with simplicity of construction permitting easy maintenance. There are no cork pads or springs to deteriorate. The speaker unit is



firmly screwed to the speaker case to prevent rattle. Either a plain or coiled cord is available.

The Motiograph junction box has a strong aluminum base casting that may be quickly and easily attached with one screw to pipe supports of from 2 to 2⅝ inches without the necessity of purchasing pipe flanges or threading the pipe support. Terminal block light sockets, transformers and wiring are protected from the weather by light but strong aluminum covers. These components are mounted on studs higher



than the floor of the base casting to protect them from condensed moisture.

The junction box has four speaker supports molded into the cover. The company points out that virtually all makes and models of in-car speakers will fit the Motiograph junction box without modification or adaptation equipment. The junction box is available with or without post lights. Boxes with one light with an adjustable beam can be supplied with 32-volt, 3-candle power lamp or 115-volt, 6-watt lamps can be supplied.

The junction boxes are offered with multi-tapped transformers permitting exact matching of the speakers and amplifier circuit, or they are available without transformers when the in-car speaker equipment is to be used with the Motiograph multiple amplifier sound system.

Paints and Color Plans For Drive-in Theatres

NEW PAINTS and color schemes for their use, designed for painting an entire drive-in theatre or for decorating individual units, have been marketed by the Spatz Paint Industries, St. Louis. The company explains that the color plan, which specifies the amount and type of paint for each unit of the drive-in, is based on the assumption that the structure and the size of average drive-in theatres are similar.

Each paint offered by the company is manufactured for a specific area, including the refreshment stand, rest rooms, screen, fence, posts, loud speakers, road marking and marquee. There is a special reflective paint for the screen tower and marquee, the company points out. A base-coating is brushed onto the screen tower or marquee and while the coating is still "tacky," reflective glass beads are applied with a bead gun.



The new paint and color-scheme plans for drive-in theatres were introduced for the first time by the Spatz Paint Industries, Inc., at the Motion Picture Theatre Owners' Convention of Eastern Missouri and Southern Illinois held at St. Louis in December. Shown at the National Theatre Supply booth is Paul Kreuger, theatre owner now adapting the Spatz plan in construction of a new twin drive-in at St. Louis.

The paint cans are all appropriately labeled; for example, "Concession Stand Flat for Walls," "Rest Room Flat for Walls," etc.

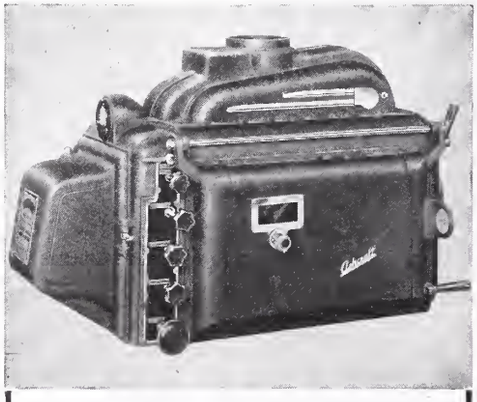
Cards showing the color selections and the copies of the plans may be obtained at branches of National Theatre Supply or by writing the company (5237 Manchester, St. Louis).

New In-car Speakers And Stationary Units

IN-CAR speakers in two sizes, 3½- and 4-inch, have been marketed by First American Products, Inc., Kansas City, Mo. The smaller unit is tradenamed the "Chief," while the larger is called the "Super Chief."

Louvers for the speakers are specially treated and designed to protect the cones against sun and rain, the company points out. Volume control is wholly enclosed within the speaker housing, and the control shaft is elongated and knurled for easy turning. The volume control is also thoroughly insulated, it is pointed out, making the speaker "above ground," and maintaining a constant impedance at the amplifier.

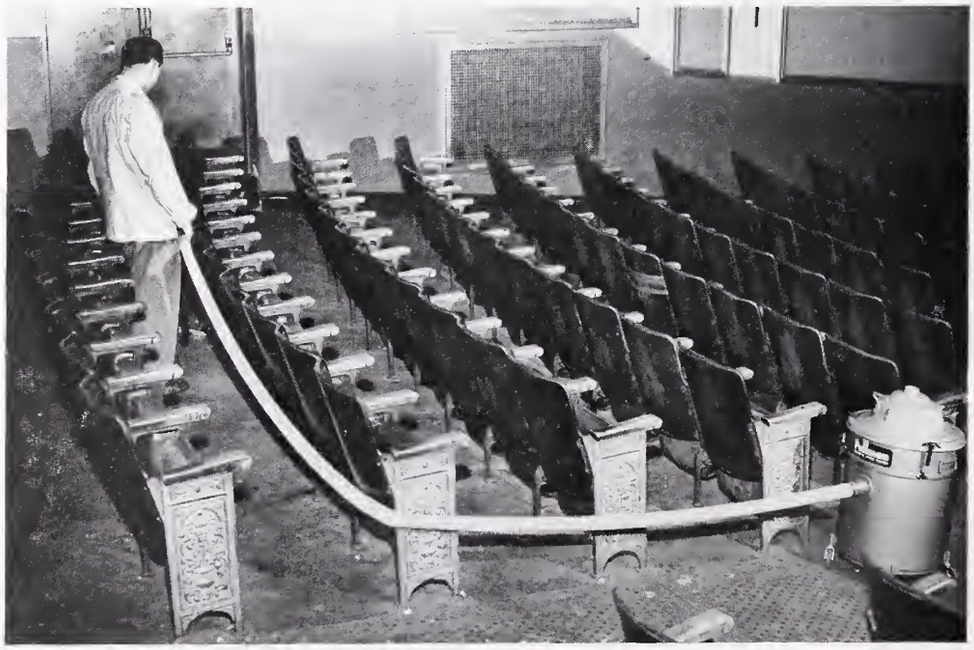
The magnet and pole tip are permanently held in place by the tension of a spring metal cup positively positioned in place. In the "Super Chief" these parts are in addition cast in an inert mineral, which in effect makes them "set in concrete," according to the company. Within the speaker housing every joint is cemented together with a Bakelite cement and heat cured to make a permanent water-proof



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IMPROVEMENTS IN PULLMAN THEATRE CLEANER

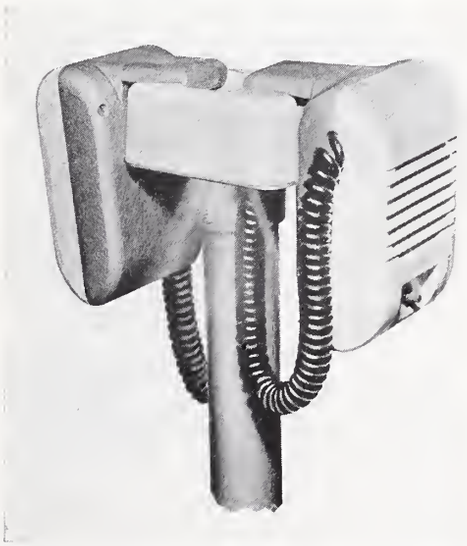


An increase in horsepower to ¾ and maximum waterlift to 75 inches are features of the 1954 model "Pullman Vacuum Cleaner," manufactured by the Pullman Vacuum Cleaner Corporation, Boston, and shown in use above to pick up popcorn and other debris in the theatre. The unit also has a new non-tilting handle on the head and a new exhaust-power blower coupling in the center of the dome. The "accordion" hose stretches up rows and under seats without fighting the operator, the company points out.

connection between voice coil, diaphragm, leads, suspension and metal frame. All metal parts are securely projection-welded together.

The junction boxes have a cast-aluminum body, which contains a wholly-enclosed line transformer with larger terminal strips to simplify "hook-up." They are available with or without downlights and are designed to mount on 1½- or 2-inch pipes or 2-inch tubing, making no post adapters necessary.

The speakers have a two-tone finish



The "Super Chief" (above) is a 4-inch in-car speaker made by First American Products, Inc., Kansas City, Mo. A 3½-inch model, called the "Chief," is of similar design.

designed to harmonize with other popular makes and Universal brackets permit them to be hung from any make junction box presently on the market, according to the company.

TWO STATIONARY SPEAKERS

In addition the company manufactures a stationary post-mounted speaker for overflow crowd areas, truck ramps, or playgrounds. This unit is contained within a two-tone finish metal housing, the interior of which is acoustically treated. It has a 6 by 9 inch speaker unit, an Alnico V magnet and built-in transformer. Wholly-enclosed volume control located at the front of the housing is adjustable only with a screwdriver to prevent tampering. It mounts on any 1½- or 2-inch pipe or 2-inch tubing.

For the refreshment building the company has a stationary wall-mounted speaker, which can also be used in rest rooms, box-offices, projection rooms, etc. Basically the same unit as the post-mounted, car-side speaker described above, it is housed in an acoustically treated metal cast with three-directional louver openings. Standard finish is a mottled black enamel, but other colors may be specified at no additional cost.

Westrex Multi-Track Magnetic Recorder

AVAILABILITY of a new "penthouse" stereophonic modification unit for the 1035 single-track magnetic recording system has been announced by the Westrex Corporation, New York. The company points out that the new unit adds the facility for the recording and monitoring of three or four magnetic tracks to the basic single magnetic track "RA-1467A" Westrex recorder now used by a large number of motion picture studios in Hollywood.

The new conversion unit is mounted between the recorder and the reel assembly and contains a film-driven filter and the magnetic heads. The film is driven by a 32-tooth sprocket and the magnetic recording is regulated by the Davis drive filter. The film also passes over two impedance drums between which are located the two magnetic head assemblies. The unit does not interfere with the operation of the regular single-track magnetic system, the company explains.

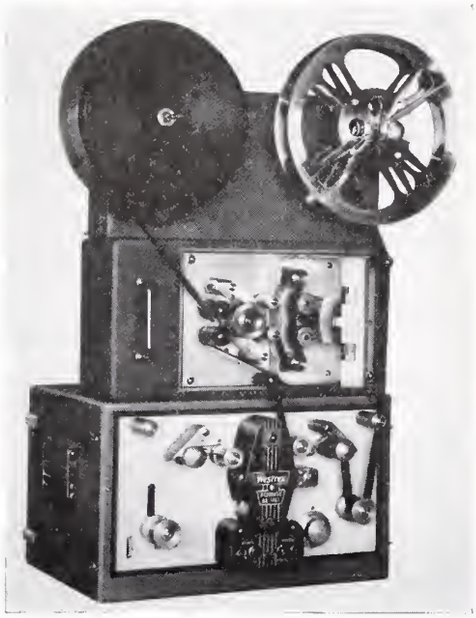
The film pulling mechanism of the conversion unit is floated on four rubber mountings to reduce vibration in operation and also to permit transportation of the unit without the necessity of removing the two flywheels on the impedance drum shafts.

For convenience in threading the 32-



tooth sprocket is provided with detents, associated with both pad arms, so that when either pad arm is open, the sprocket is restrained from moving. With the film locked to one side of the sprocket, it is adjusted at the other side so that the two holes in the filter roller targets are in alignment.

The recorder is normally set for the take-up reel to run clockwise. If it is desired to have counter clockwise rotation, the take-up belt may be crossed. The multiple track magnetic heads have their circuits terminated in receptacles on the rear of the adapter case. The pad arms may be adjusted for film clearance by two screws which secure the base of the pad arm assembly.



The Westrex multi-track magnetic recorder.

The impedance drums and the filter rollers have sealed ball bearings containing light oil, seldom requiring attention, while the sprocket uses large oil-less bearings rarely needing maintenance, according to the company. The idler rollers are made of nylon, which contain graphite.

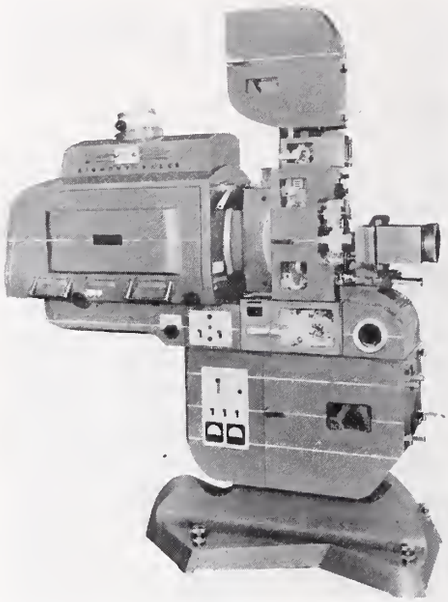
The unit can be supplied for multiple track stereo recording with three tracks in the ASA position, four-track CinemaScope master, or four-track CinemaScope release positions.

G. B-Kalee Equipment For CinemaScope Films

EQUIPMENT for converting to CinemaScope, including anamorphic lenses and stereophonic sound reproducing units, has been marketed by G.B-Kalee Ltd., London, England. G.B-Kalee is a company within J. Arthur Rank's British Optical and Precision Engineers Group, which also includes Taylor, Taylor and Hobson, Ltd. (lens manufacturers); A. Kershaw and Sons (manufacturers of Kalee production equipment); and British Acoustic Films Ltd. (manufacturers of "Duosonic" sound equipment). The group exports theatre equipment to more than 40 countries.

The anamorphic lens, designated Type P, was designed by Taylor, Taylor and Hobson. A standard anamorphic lens, with projection focals lengths up to 5¾ inches, is marketed at about $1,540 a pair. Larger anamorphic lenses in focal length of 6 inches upwards are available at about $1,792 a pair.

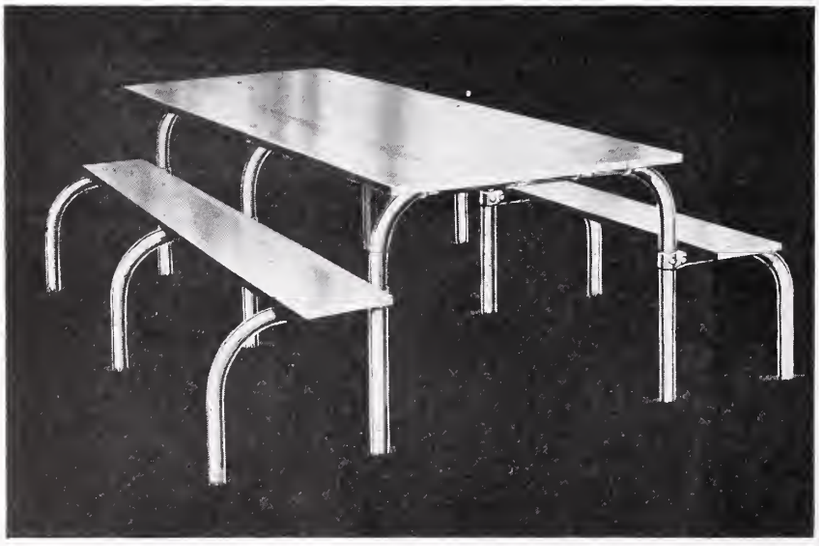
Special mounting brackets have been designed by the BOPE in collaboration with various projection manufacturers, allowing the anamorphic lens to be swung out of position to permit a rapid change-over to conventional projection without need for refocusing. The bracket also is designed to ensure that the anamorphic lens is securely mounted on the projector and thus is free from risk of damage. The whole of BOPE optical production facilities is being devoted to maximum output of the lenses.



The Gaumont-Kalee "21" projector showing the magnetic soundhead and anamorphic lens placed in position for CinemaScope film.

Stereophonic sound equipment includes a "button-on" magnetic soundhead (designated as Type 912); a four-way coupled fader (Type 905); a power amplifier assembly cabinet; and auditorium speakers (Type 577). The cost of complete stereophonic sound equipment ranges from about

PLAYGROUND AND PICNIC EQUIPMENT FOR DRIVE-IN THEATRES

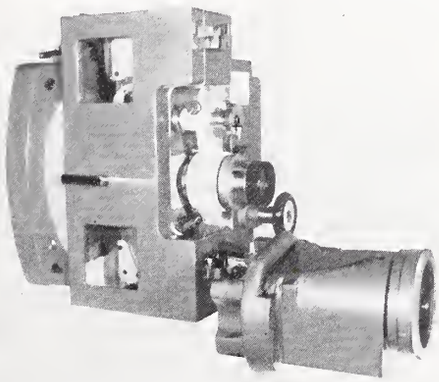




Equipment for drive-in theatres catering to the family trade, including picnic tables and benches for playgrounds, are shown above as manufactured by the American Playground Device Company, Nahma, Mich. The picnic tables (left) are available either in portable models or those made for setting in concrete. They are 8 feet long and will accommodate 12 persons. The benches (right) have proved popular with parents wishing to relax nearby while their children are at play. The benches have frames of 1⅜ inch galvanized steel pipe.

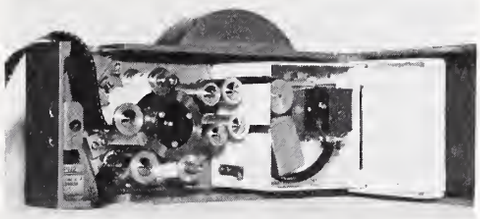
$7,000 to $8,400. For the time being, "Miracle Mirror" screens are imported from the United States, but arrangements are underway to manufacture them in Britain by March.

Among the theatres in the United King-



Mounting bracket for the Gaumont anamorphic lens, showing how it permits swinging the lens out of position for a rapid changeover from CinemaScope to conventional projection.

dom recently equipped for CinemaScope by G.B.-Kalee are the 300-seat Plaza in Swansea, Wales; the Caley, Edinburgh; Brighton Cinema, Newcastle; Plaza, Consett; Black's Regal, Sunderland; 14 theatres of the Brinley Evans circuit; and three



The Gaumont "Type 912" magnetic soundhead.

theatres of the Essoldo circuit. Overseas CinemaScope installations have been made by the company at the Capitol in Milan; the Censa in Montevideo; and the Odeon, Singapore. (See page 68.)

RCA Sound Systems In 100 More Theatres

INSTALLATIONS of new RCA Stereoscope sound systems are scheduled in 100 more theatres, maintaining a high installation rate established by the RCA Service Company, according to an announcement by A. J. Platt, manager of RCA theatre equipment sales.

Among the latest theatres reported ordering new RCA equipment are the following:

The Berwyn theatre, Berwyn, Ill.; Will Rogers, Century, Harding, Tivoli, Southdown, Marbro, Gateway, Granada and Regal theatres, all in Chicago; State, Benton Harbor, Mich.; Drake, Oil City, Pa.; Merban and Rockland, Philadelphia; Norris, Norristown, Pa.; Hollywood and Casino, Atlantic City,

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N. J.; Grand, Bristol, Pa.; Towne, Baltimore, Md.; Anacostia, Washington, D. C.; Granby, Norfolk, Va.; State, Presque Isle, Me.; Moonlight, Montpelier, Vt.

Also the Vogue, Okward, Calif.; Mesa, Mesa, Ariz.; Paramount, St. Cloud, Minn.; State, Eau Claire, Wis.; Rivoli, LaCrosse, Wis.; State, Cuyahoga Falls, Ohio; Madison, Mansfield, Ohio; Waco, Waco, Tex.; Paramount, Amarillo, Tex.; Plaza, El Paso, Tex.; Paramount, Abilene, Tex.; State, Galveston, Tex.; Capitol, Brigham City, Utah; Paramount, Provo, Utah; Orpheum, Twin Falls, Idaho; Ada, Boise, Idaho; Midwest, Oklahoma City, Okla.

Also the Warner, Milwaukee; Branford, Newark, N. J.; Hollywood, East Orange, N. J.; Rio, Appleton, Wis.; Sheboygan, Sheboygan, Wis.; Capitol, Lancaster, Pa.; Gewitt, Bayonne, N. J.; Baker, Dover, N. J.; Fabian, Paterson, N. J.; Warner, Ridgewood, N. J.; Stanley, Jersey City, N. J.; Montauk, Passaic, N. J.; Fabian, Hoboken, N. J.; Capitol, Madison, Wis.; Majestic, East St. Louis, Ill.; Lincoln, Chicago Heights, Ill.

Also the Crocker, Elgin, Ill.; Paramount, Aurora, Ill.; Patio, Freeport, Ill.; Plumb Streator, Ill.; LaGrange, LaGrange, Ill.; Genessee, Waukeegan, Ill.; Lincoln, Decatur, Ill.; Grand, Alton, Ill.; Paramount, Marion, Ind.; Paramount, Hammond, Ind.; Varsity, Evanston, Ill.; and the Paramount, Kankakee, Ill.

New Air-Pressurized Fire Extinguishers

A NEW line of portable fire extinguishers, using dry chemicals and pressurized by air, has been placed on the market by the American-LaFrance-Foamite Corporation, Elmira, N. Y.

Trade-named the "Alfco Dry Chemical Fire Extinguishers," the line consists of Models PDC-5, 10, 20 and 30, the numbers indicating the capacities by weight of the dry chemical. The units are operated simply by pulling a pin and squeezing the lever.

Among the new features of the units is the discharge nozzle which is designed to fan the dry chemical outward and downward in a wide pattern and with great density. When partially operated, the units can be left standing without loss of air pressure should a fire reflash before the extinguishers are recharged.

Also new is the dry chemical valve which requires no special tools and contains few parts. It is equipped with a safety relief valve. The complete valve and siphon tube assembly removes as a single unit for recharging.

•

TOILET-BOWL CLEANER

Chemical tablets for use in cleaning toilet bowls, designed to act as a deodorant, a water softener, and a slime remover, have been marketed by the Peck's Products Company, St. Louis. Known as "Peck's X-50 Automatic Toilet Bowl Cleaner," the product is applied by dropping one tablet each week into the tank—rather than the bowl—of the toilet. The tablet dissolves slowly, working each time the toilet is flushed and keeping both tank and bowl clean, according to the manufacturer.

THE NEW SCREENS

Adding data not available for inclusion in the presentation on screens relative to the new techniques in the January issue.

RCA "Dyna-Lite" Screen

By CHARLES R. UNDERHILL, *Theatre Equipment Section, RCA Engineering Products Department*

RCA'S answer to the screen problems posed for exhibitors by the special requirements of 3D and wide-screen pictures is the new RCA "Dyna-Lite Silver Screen." In this product RCA combines advances in both construction and surfacing to achieve a new measure of brightness uniformity and intensity.

Made of 100% Firestone Velon engineered to RCA specifications, the "Dyna-Lite" screen is aluminum-pigmented for high, uniform reflection characteristics. Radio-frequency heating techniques are used to seal and flatten the seams of the 50-inch wide material before the surface is aluminized, giving the screen a seamless appearance.

The extra light reflection needed when projecting 3D and the peripheral vision-type pictures, to compensate for the light loss in polaroid filters, in the first case, and to make up for the extended distribution of projected light, in the other, is provided by the completely aluminized surface without loss of normal diffusion characteristics. The seam areas are smooth, flat, and in the same plane as the rest of the screen surface, thanks to the electronic sealing methods employed, and are therefore imperceptible to the audience.

With the added facts that the special-formula vinyl plastic is flameproof, tear-proof and highly moisture-resistant, we believe it is the optimum choice for showing color, black-and-white, 2D, 3D and wide-screen motion pictures.

The "Dyna-Lite" is fabricated to order in all sizes up to 30 feet by 60 feet, with or without perforations.

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The "Luxuria" Screen

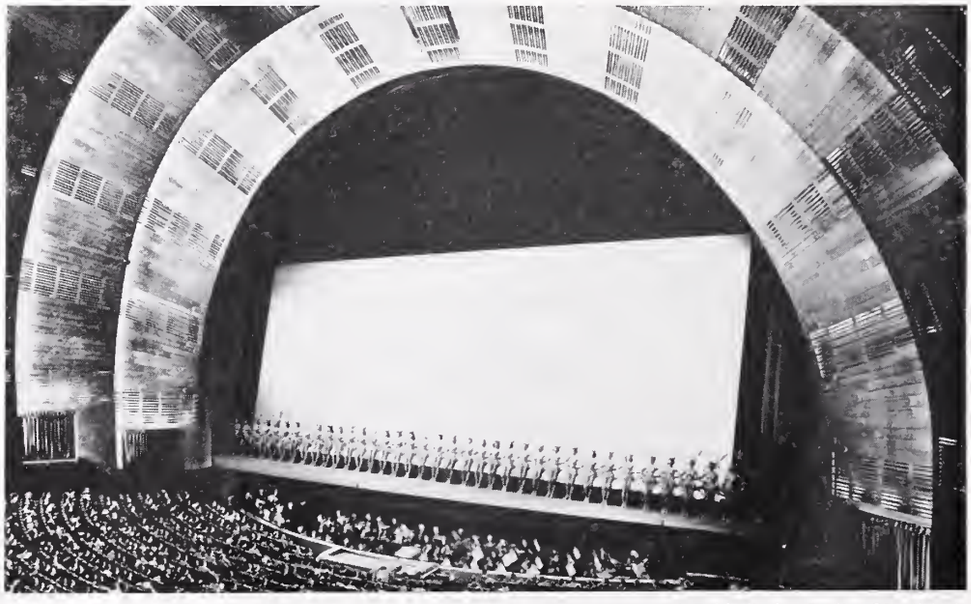
Trans-Lux Corporation, New York

THE "LUXURIA" is a screen made with a plastic base and designed especially for 3D and wide-screen projection by the Trans-Lux Corporation, New York. The manufacturer states that the screen is being produced in sizes up to 90 feet in length and 50 feet in height and that it is in effect "seamless." It is available in a choice of three types for selection according to viewing angles.

The screen is uniformly perforated; and since there are no filaments in the perforations to catch and hold dust or dirt, it is easy to clean, being washable.

To produce the screen, facilities at the Stewart-Trans-Lux plant in Torrence, Calif., have been considerably enlarged. Eastern sales rights are being handled through Joe Hornstein in New York City.

MUSIC HALL INSTALLS NEW "ASTROLITE" SCREEN



For its first CinemaScope production, M-G-M's "Knights of the Round Table," the Radio City Music Hall in New York installed a new "Astrolite" screen measuring 70 feet wide by 32 feet high. The screen was selected after many tests by the theatre's engineers, including light meter samplings and eye-inspection from all parts of the huge theatre. Made by the Radiant Manufacturing Corporation, Chicago, the "Astrolite" uses a pure silver base with billions of tiny lenses embossed into the surface. The company reports that more than 1,000 of its screens have been installed in theatres throughout the United States and Canada as well as Central America, France, Italy, Switzerland, Belgium and Mexico.

method in Management

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institutional advertising
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housekeeping & maintenance
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beginning

A DICTIONARY OF MAINTENANCE



Twelfth Article in the Series:

MOTION PICTURE THEATRE MANAGEMENT

By CURTIS MEES

WE COME now to a phase of theatre management which is repeatedly dealt with in the columns of BETTER THEATRES. It nevertheless commands important attention in this series, for there is not always an *apparent* relationship between maintenance and engineering, and the weekly profit sheet.

Theatre managers must constantly bear in mind their responsibility for the physical plant of motion picture exhibition, starting with the building itself and going down the list of all the contents. The valuations on this will start at a low figure of about $25,000 and go on up to $250,000 and more. This means that the manager's responsibility extends far beyond the weekly ticket sales and the activities which press upon him daily for his close attention.

Maintenance problems have a way of creeping up on one, beginning with the gradual wear and tear on materials which have a comparatively short life (such as fabrics) and extending to problems involving the building itself, which should continue in effective service for many years. For all these items, regardless of their life expectancy, we can derive much longer and better service if they are given proper maintenance during the period of their use. In other words, the practice of *preventive maintenance* will reduce both problems and ultimate expense, and extend the life of the equipment. (Incidentally, it may further serve to lengthen the life of "the boss.")

Replacement of valuable theatre equipment represents a problem of increasing importance in theatre operation. Anything which can be done to lengthen the life of this equipment, thereby staving off the time for replacement, will add to the profits of the theatre just as substantially as would an increase in revenue.

In an earlier installment, we mentioned the need for thorough inspection of the premises as well as of the equipment. A form accompanies this article which may be of some assistance, as a guide in the preparation of a report for your particular theatre, so that all features of maintenance as well as of janitorial work can be properly checked.

Details of maintenance, engineering and janitorial work make pretty dull reading, but like some other less popular facets of life, since they are ever-present essentials, we must face the necessity to keep up with them. In order to make the matter as simple as possible, we have broken down the principle items for consideration and have listed them alphabetically for easy reference.

No attempt is made here to go into *all* of the technical aspects of some of the major functions, but rather to give concise and positive advice in those day-to-day problems which plague most of us in theatre management. The more complicated maintenance problems deserve the attention of engineers and technicians.

A

ACOUSTIC TILE — Fiber materials for sound absorption are very porous and oil paint may seal them to such an extent that they will lose much if not all of their power to absorb sound. Water paint (calcimine) can be used to decorate such boards or tiles.

Wall surfaces so treated should be dusted from time to time to keep the pores open.

Material having small holes may sometimes be painted with oil base paints; however, consult the dealer or manufacturer first.

•

AQUARIUMS—Becoming increasingly popular in theatres. There are various sizes of tanks available, the larger models using small circulating pumps which filter the water and aerate it to provide oxygen for the fish.

Tropical fish require very little attention. Thermostatically controlled immersion heaters can be had to maintain the proper temperature

for tropical fish in winter. Consult a dealer or the magazine *Aquariums* at a public library, for sources of this equipment and supplies to keep the fish healthy.

•

ASBESTOS CURTAINS—Between a full-scale stage and auditorium there is usually an asbestos drop curtain. This will in many cases drop automatically in the case of fire, in which case the mechanism must be periodically tested to insure proper functioning. There is practically no deterioration in the curtain material itself, but inspection should be made of the cables as well as the fusible links.

•

AISLE LIGHTS—These generally are covered by a metal cover which screws on to the seat standard. The principal attention is replacement of burned out lamp bulbs, replacing wiring as the insulation works loose through vibration of the floor. In some instances there is danger of water getting into the conduits at floor level if floors are heavily mopped, or in the event of fire. Inspection by the proper local authorities, or by an electrical contractor may be undertaken if in doubt.

•

AISLE CARPETING—This has a tendency to "slide" down with use. Wrinkles also appear as the carpet stretches; these should be taken up so that the carpet is drawn taut at all times. The fabric should be watched for any looseness which could cause a patron to catch a foot and fall.

•

AIR CONDITIONING—Have the manufacturers' manuals for operation and maintenance of your particular equipment on hand and consult them or a competent local engineer for complicated problems. General maintenance can be broken down as follows:

MOTORS: Be sure of positive electrical contact of wiring. Oil and grease regularly as noted on face plate. Replace brushes when worn. Motors are mounted on cork, fiber or rubber base; tighten frequently at base to avoid vibration. Call competent electrician when unusual noises or "grinding" of bearings is noted. See that line current is properly fused for protection.

FANS: These usually are of "squirrel cage" type. In any case, bearings on all should be properly oiled or greased as directed on face plate. Blades must be kept in balance for maximum life with minimum noise. Balancing blades is a tedious job for an expert, as they must be bent to an identical pattern. Sometimes small chunks of lead must be attached to a blade to equalize the weight. Check for excessive vibrations. Replace worn pulley belts —with proper sizes.

COMPRESSORS: Watch for leaks of refrigerant. Maintain proper amount of refrigerant of same for best results. See that mounting is always tight to eliminate vibration. Replace worn pulley belts and maintain proper tension. Check panel indicators for improper functioning. Have any unusual noises promptly reported.

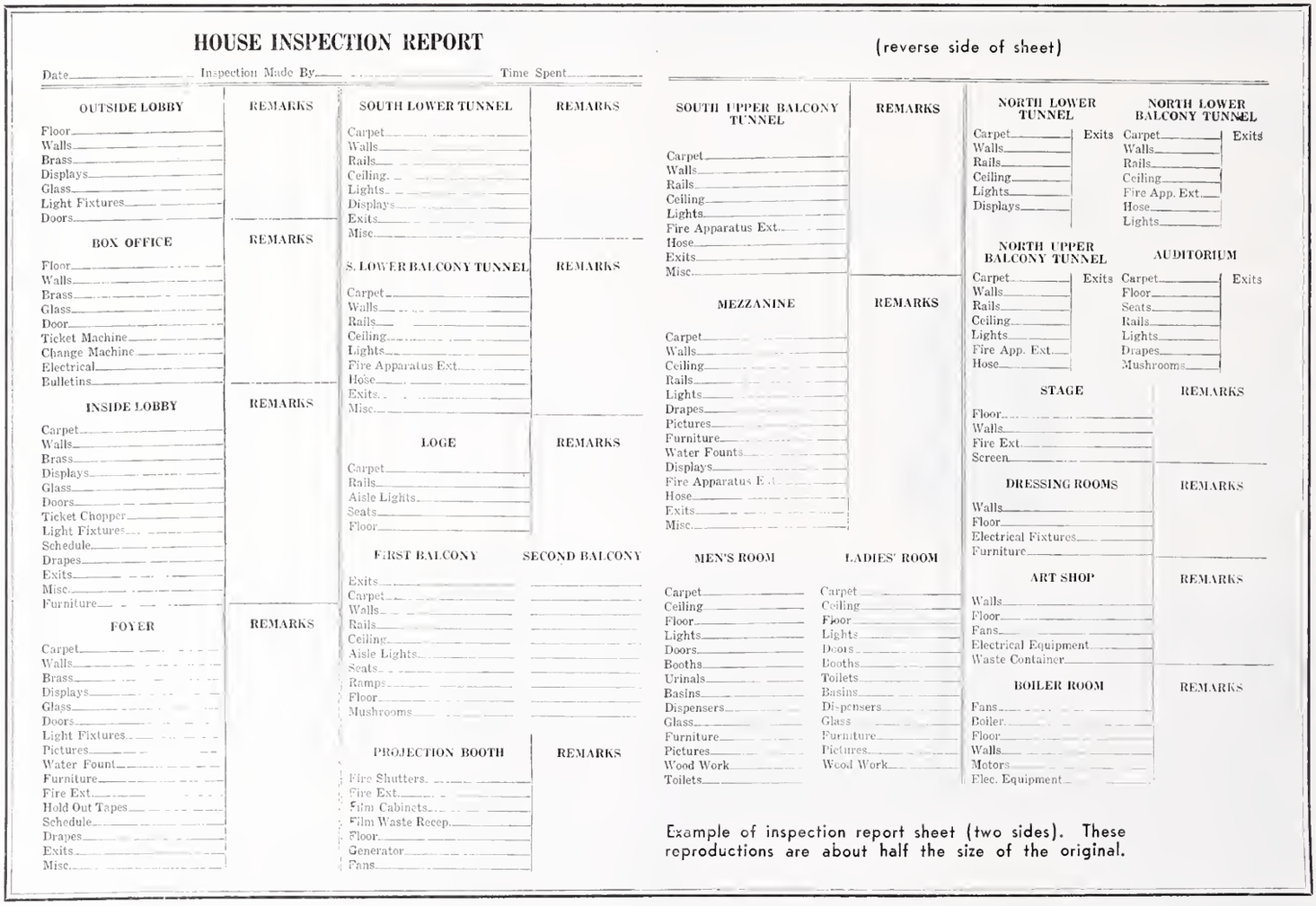
CONTROLS: Check to see if they cut equipment on and off at various pre-determined stages of operation by thermostatic control and otherwise. Maintain positive and tight electrical contacts. Replace any broken handles, covers, plates, etc., as needed.

CONDENSERS: Remove rust and paint with red lead or anti-rust paint, under aluminum paint, for long life. Guard against corrosion; if present, remove it and any mineral deposits from water as required. See that all nozzles are kept unclogged and properly functioning. Drain and clean system thoroughly when putting up for winter protection against freezing. Check pumps.

COILS: Check for operation on each set of coils. Treat with red lead or anti-rust paint to prevent corrosion. Inspect for leaks. Check valves and oil or pack as required. Brush free of any lint or trash.

FILTERS: If of disposable type, replace when needed. Operation with clogged filters seriously cuts down efficiency of the system. If of permanent (cleanable) type, see that they are periodically inspected, taken down and properly cleaned.

AIR WASHERS: Keep water free of debris and dirt. Remove rust and coat metal first with red lead, then with aluminum paint. Keep nozzles unclogged and properly sprayed. Oil and grease pump motor as directed on face plate. Check pump according to manufacturer's operating bulletin. Replace worn parts as needed. Drain and clean system thoroughly before putting up for winter. Check valves and float for leaks and proper functioning.



HOUSE INSPECTION REPORT

(reverse side of sheet)

Date ____ Inspection Made By ____ Time Spent ____

OUTSIDE LOBBY — REMARKS
Floor, Walls, Brass, Displays, Glass, Light Fixtures, Doors

BOX OFFICE — REMARKS
Floor, Walls, Brass, Glass, Door, Ticket Machine, Change Machine, Electrical, Bulletins

INSIDE LOBBY — REMARKS
Carpet, Walls, Brass, Displays, Glass, Doors, Ticket Chopper, Light Fixtures, Schedule, Drapes, Exits, Misc., Furniture

FOYER — REMARKS
Carpet, Walls, Brass, Displays, Glass, Doors, Light Fixtures, Pictures, Water Fount, Furniture, Fire Ext., Hold Out Tapes, Schedule, Drapes, Exits, Misc.

SOUTH LOWER TUNNEL — REMARKS
Carpet, Walls, Rails, Ceiling, Lights, Displays, Exits, Misc.

S. LOWER BALCONY TUNNEL — REMARKS
Carpet, Walls, Rails, Ceiling, Lights, Fire Apparatus Ext., Hose, Exits, Misc.

LOGE — REMARKS
Carpet, Rails, Aisle Lights, Seats, Floor

FIRST BALCONY — SECOND BALCONY
Exits, Carpet, Walls, Rails, Ceiling, Aisle Lights, Seats, Ramps, Floor, Mushrooms

PROJECTION BOOTH — REMARKS
Fire Shutters, Fire Ext., Film Cabinets, Film Waste Recep., Floor, Generator, Fans

SOUTH UPPER BALCONY TUNNEL — REMARKS
Carpet, Walls, Rails, Ceiling, Lights, Fire Apparatus Ext., Hose, Exits, Misc.

MEZZANINE — REMARKS
Carpet, Walls, Ceiling, Rails, Lights, Drapes, Pictures, Furniture, Water Founts, Displays, Fire Apparatus Ext., Hose, Exits, Misc.

MEN'S ROOM — LADIES' ROOM
Carpet, Ceiling, Floor, Lights, Doors, Booths, Urinals, Basins, Dispensers, Glass, Furniture, Pictures, Wood Work, Toilets

NORTH LOWER TUNNEL — Exits
Carpet, Walls, Rails, Ceiling, Lights, Displays

NORTH LOWER BALCONY TUNNEL — Exits
Carpet, Walls, Rails, Ceiling, Fire App. Ext., Hose, Lights

NORTH UPPER BALCONY TUNNEL — Exits
Carpet, Walls, Rails, Ceiling, Lights, Fire App. Ext., Hose

AUDITORIUM — Exits
Carpet, Floor, Seats, Rails, Lights, Drapes, Mushrooms

STAGE — REMARKS
Floor, Walls, Fire Ext., Screen

DRESSING ROOMS — REMARKS
Walls, Floor, Electrical Fixtures, Furniture

ART SHOP — REMARKS
Walls, Floor, Fans, Electrical Equipment, Waste Container

BOILER ROOM — REMARKS
Fans, Boiler, Floor, Walls, Motors, Elec. Equipment

Example of inspection report sheet (two sides). These reproductions are about half the size of the original.

B

BASINS, WASH—Clean with strong detergent, using water in which a small amount of disinfectant has been added. Once monthly flush drain with caustic cleaner (such as "Drano") to cut grease and remove small trash. Replace faucet washers when they leak, to conserve water and prevent stains in basin. Keep drain stop devices functioning properly. (Spring closing faucets are desirable in theatres for automatic shutoff water flow to basins.)

BELLS—Tighten electrical connections and check ringer. Bells may be toned down by putting tape on part of bell surface.

•

BILLBOARDS — Paint frames regularly. Scrape loose paper off periodically. See that billposter puts paper on properly with border paper, leaving no loose trash and waste paper around signs. Check electrically lighted billboards for adequate illumination and removal of dead bulbs or tubes.

•

BIRDS—Feed and tend according to directions in any good manual available on bird care. Keep cages clean, polished and furnished with neat containers of food and water. Protect against excessive cold or heat.

•

BLACK LIGHT—Check for positive electrical contacts. Use proper wattage and size of bulb for maximum benefit.

•

BLOCK AND TACKLE—Inspect rope for deterioration and maximum useful load. Keep blocks shellacked or painted and in good repair. Oil or grease rollers.

•

BOILERS—Clean tubes and replace as needed when leaks become evident. Clean flue to chimney.

If coal fired, replace broken grates; keep shaker bar functioning properly; do not let ashes reach lower surface of grates when shaken down.

Check valves and pack when needed; check pressure gauges. Flush out boiler with approved chemical solution each year, and refill with fresh water, when putting up for summer. Replace any damaged covering insulation and keep it freshly painted.

•

BOOTHS, TOILET — Periodic inspection should cover tightening of door hinges, oiling and greasing of same and of lock device, replacement of broken parts. Coat hangers should be kept in repair, as well as toilet tissue holders.

In ladies' rooms, a small disposal can on floor should be provided for discarded sanitary napkins so they will not be put in commode to clog drain.

•

BOOTH, PROJECTION—Projectionists generally maintain this area, but nevertheless it should be regularly inspected for cleanliness, for such maintenance as is not ordinarily given by projectionists. Doors should be oiled, locks checked, toilets inspected, safety devices tried, walls and floors repainted, windows cleaned, port windows cleaned inside and out, etc.

•

BOX-OFFICE—Periodic inspection of box-office should be part of preventive maintenance program, with checking of all mechanical equipment and electrical wiring, switches, etc.

•

BRASS—To retain its high polish, brass should be cleaned daily with a good polish on soft cloth, then wiped and polished with soft dry cloth.

Small surfaces (hand rails, for example) can be lacquered to minimize polishing; the brass may then be merely wiped with a damp cloth. Cleaning lacquered brass with a commercial brass cleaner will remove the lacquer, necessitating its renewal.

Cleaners should exercise care in polishing brass applied to wood to keep polish from getting on the wood, as it will cut into it and leave a bad appearance in contrast to the polished brass.

•

BUCKETS—Cleaners should be directed to handle buckets carefully, and to clean and stack

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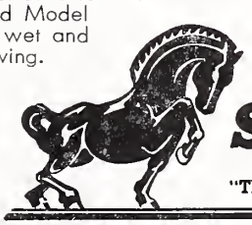
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them after use so they will not be bent and cracked. Mop buckets, with wringers, should be inspected and repaired periodically.

Cleaning buckets should *never* be emptied in lavatories, but in special mop sinks.

•

BURNERS—*Gas:* Inspect controls and test for proper functioning and cut off of safety devices. Clean annually, more often if necessary. Inspect manual valves. Test for leaks with soapy water brushed on. Correct all leaks as they develop. Use pipe "dope" on all new connections.

Oil: Clean frequently. Keep burner nozzles free of soot or sludge. Check automatic controls. Check valves. Check storage tank—keep free of water (syphon off if found) and dirt. Check pump for functioning with proper pressure. See that all local ordinances are met.

Stoker: Replace broken parts immediately. Keep gears and rollers oiled and greased. Maintain adequate supply of small parts frequently needed.

•

BURN MARKS—When in *wood,* sand down lightly and refinish. In *fabric,* the burned spot may be enlarged slightly to remove all burned and scorched tissue, then patched from the back side with matching material. In *carpeting,* the surface should be carefully cleaned and brushed down.

•

BUZZERS—The electrical vibrator may need adjustment from time to time, or the wiring connections may need tightening. If buzzer still does not function properly, the coils probably are burned out, with replacement of entire unit most practical remedy.

C

CARPET (*see also AISLE Carpeting*)—Carpeting represents one of the heaviest investments in theatre furnishings and conscientious maintenance of it pays a big dividend. Vacuum cleaners should be used to clean it daily. For surface soil which do not respond to vacuum cleaning, spot-cleaning with carbon-tetrachloride (or a commercial cleaner such as "Glamorene") should be resorted to.

Water should not be used. It will seep through to the backing. Moreover, carpeting is laid over carpet lining, and water may seep through and saturate this padding. Since it cannot get enough air to dry readily, the carpeting may mildew and rot.

If a small area of carpeting becomes accidentally wet with water, it might be well to remove it from the floor and dry it and the padding.

Chewing Gum Removal: Soak gum and small area of surrounding carpet with carbon tetrachloride. If it doesn't lift off readily, use *dull* putty knife to scrape gum loose after it is softened.

Candy and Soft Drink Stain: Wring out cloths wet with very hot water and press over area soiled. This should be repeated until carpet is clean. The sooner this can be done after carpet is soiled, the easier and more effective will be the cleaning operation.

Tightening Carpet: Carpet must be loosened on all sides *but one,* and tightened in the opposite direction from the fixed end. Carpet repair men have special equipment to pull carpet tight and hold it as they sew it and tack it to floor. For small jobs, a theatre staff can pull the carpet tight with rope and clips, or with pry bars, as it is tacked down tight.

Sewing: Carpet is sewed with long curved needles which can be pulled under the carpet while it lies stretched on the floor. Carpet thread should be waxed rather heavily with beeswax before being sewed. Theatre maintenance personnel can make minor sewing repairs, but major jobs warrant hiring skilled carpet installers.

CEILINGS—These can be a source of serious danger and expense if not carefully maintained. Specific inspection periods should be set up and adhered to, plus intermediate inspections when suspicious circumstances dictate.

Leaks: Roof leaks are the major source of damage to ceilings. Constant watch must be made to discover and promptly remedy such conditions, after which ceiling must be tested for having been weakened as a result of wetting.

Plaster: In time lime has a tendency to dry out and crumble, thereby loosening from the laths or wire mesh. And when plaster is wet, it has a tendency to re-activate the chemicals therein and rapidly rust away the wire mesh. Furthermore, the tremendous weight of the entire body of plaster exerts a terriffic pull on the ceiling as a whole, and if any weakness exists, it may result in a large section (or the whole ceiling) falling in on the floor below. The weight averages about 2 pounds to the square foot. Dropped from a ceiling height from 30 to 60 feet high, it can cause serious injury, possibly death, to persons beneath.

Sometimes in modernizing older properties, a false ceiling is hung somewhat lower than the original one. The old plaster ceiling, with all its dangers, remains overhead. If the false ceiling is made of acoustical material, it must be inspected and loose sections secured in place.

Care must be taken by persons working in the "crawl space" above a false ceiling not to step through, or to knock the ceiling material loose.

When plaster works loose, it is best to knock off *immediately* as much of the loose plaster as possible (taking care no one gets hurt below). If necessary, a section of seats should be roped off until permanent repairs can be made.

Acoustical tile ceilings are more easily repaired, but all types in the auditorium are usually hard to reach. Scaffolding simplifies this, but it is still a job for professionals.

Ceiling Lights: The old-fashioned fixtures were hanging chandeliers, some of which could be lowered for relamping and cleaning. More modern types are cove lights and downlights, as well as recessed spot and flood lights. These latter are usually serviced from above the ceiling, otherwise ladders or scaffolding must be resorted to.

•

CHANDELIERS — Extreme care must be exercised that damage is not caused in cleaning and relamping. On crystal chandeliers, light dusting may be done; for more thorough cleaning, the pendants will have to be removed and washed, or wiped with alcohol. Inspection should insure that chandeliers will not fall accidentally.

•

CHIMNEYS—Theatres using oil- or coal-burning heating equipment should have their chimneys cleaned out periodically—usually once each year for coal—by a professional cleaner. Gas-fired equipment does not cause as much soot.

Many theatre chimneys are topped by metal stacks to get up to the proper height for draft, and these metal parts should be kept painted (with aluminum over red lead base). Sometimes leaks in the welding or at joints may appear, causing streaking as the soot and rust run down the facing; these should be promptly remedied both for appearance and durability.

•

CLEANING COMPOUNDS—These are (1) *soaps,* (2) *detergents,* and (3) *chemical fluids.*

Soaps are made from a combination of grease and a caustic agent; their use generally leaves a slight film of grease, as it is almost impossible to rinse off all the soap. When used on

Solving Problems of Personnel

ACQUIRING a first-rate staff of theatre personnel and then holding on to it in the face of the tremendous competition from other industries is no easy task today—but it can be done if the individual theatre manager will instill in each employee a sense of his vital importance in the whole operation. That's the firm conviction of Dan Krendel, district manager for the Famous Players Canadian Corporation of Toronto as expressed in a speech on "Manpower and Personnel Training" at the circuit's recent Eastern Division Conference.

In citing the growth over the years in the problem of hiring competent help, Mr. Krendel observed that "our business seems to have lost a great deal of the glamour which at one time used to attract young people to us in droves." He attributed this to the "social changes which have taken place, social legislation introduced in recent years and the keen competition from other fields."

To counteract this "loss of glamour" and to bring about a return to the "prewar standards of service in theatres," Mr. Krendel advised managers to instill in all employees a sense of being "important members of an important industry." Point out to each of them, he said, what their duties are and how vital they are to the successful management of the theatre. And then train them carefully.

As an excellent means of keeping employees on their toes, Mr. Krendel suggested regular weekly meetings to which all members of the staff are invited and urged to express themselves freely. To be stressed at such meetings, according to Mr. Krendel, is "service." Explain to the cashier how important it is that she greet each and every patron with a smile, as she "creates the first impression of the theatre." Tell your doorman that he is the official "greeter" and can leave a sweet or sour taste in a patron's mouth. Make the usher feel that he is "starting on a career in a business where ability and initiative and enthusiasm are rewarded by promotion."

painted surfaces, any recurrence of dampness starts the chemicals in the soap to work again, with resultant damage to the surface. Strong soap solutions or compounds will, of course, take off part of a painted surface as well as the surface dirt, which means that cleaners must be cautioned on its use.

Detergents are made up of various chemicals and minerals ground to different degrees of fineness. Generally, these have an abrasive character and will, in some cases, scratch the surface being treated unless care is exercised. (A familiar exception is "Bon Ami.")

Chemical Fluids: These include cleaning agents such as benzene, carbon tetrachloride, etc., and compounds made of them or materials. Care must be exercised in the use of these cleaning agents, for operator's safety and for fire prevention. In theatres these should only be used for "spotting"—send large pieces to a commercial cleaner.

•

CLEANING CLOTHS AND BRUSHES—These should be frequently washed out and dried for maximum life and service. Any cloths impregnated with oils should be stored in an airy place to prevent against spontaneous combustion. Such oil filled cloths should *never* be bundled up and stored in a cabinet or other confined area.

•

CLOCKS—*Time clocks* should be checked periodically and oiled as needed, and electrical contacts be maintained in good repair.

Night watchmen's clocks should be examined from time to time to insure mechanism is locked against tampering by unauthorized personnel. Factory instructions should be followed, returning clock to manufacturer for major repairs. The paper tape or dial inside clock should be examined daily for proper punching of clock at prescribed stations, and this written record should be filed for a reasonable length of time, usually about 30 days, before they are destroyed.

•

COAL, STORAGE OF—Bins for storage of coal should be fireproof, with adequate protection to *rest* of building from any fire originating in this storage area. Coal can ignite from spontaneous combustion, so should from time to time be wet down with water.

In event of a fire, turn the coal over, moving it into another bunker, until the fire can be reached and put out. Wet down the coal as it is put into the bunkers.

•

COAL STOKERS—Some models have a worm gear which can be extended directly into the coal bin for fuel; others may have a hopper which the engineer or fireman must keep filled. The primary service problem is presented by broken pins resulting from rocks or metal objects getting into the coal channel and stopping the worm gear. If the pin holds, the worm gear itself breaks! Factory instructions should be followed in servicing.

Clinkers should be removed from the firebox daily for maximum efficiency of operation of the stoker. The unit should be wired to a separate electrical circuit, with fuses prominently marked.

•

COIN CHANGERS — There are various makes and models on the market, some making change automatically by striking a key for the total, others releasing coins according to channel keys struck. The units are almost foolproof, but in event of difficulty a service manual explains specific repairs. Major repairs call for return of the unit to the factory, from which a substitute machine usually may be borrowed. Changers should be covered at night to keep out dust, and they should be kept cleaned.

COIN SORTERS AND COUNTERS—For theatres having an abnormally high volume of coins, machines are available which will sort out mixed lots of coins when dumped in the hopper, and a separate machine (or attachment) will count the coins of each denomination, dropping them into chutes for packaging in standard count coin tubes. Service is relatively simple, being cleaning and oiling the moving parts, and occasionally removing a bent or damaged coin which may clog the mechanism.

•

COMMODES (Water Closets)—Every theatre should have one or more rubber suction cups on the end of a short stick which can be used to put pressure on stopped up drains and clogged toilet bowls. There is also a flexible cable device ("snake") which can be inserted in clogged drain pipes to clear them.

For other commode troubles, usually a new float, new rubber shut-off stopper, or new valve seats will cure minor troubles and may easily be installed.

•

COMPRESSORS (*see also AIR-CONDITIONING*)—Those of an *Artists Air Brush* should be cleaned, oiled and greased according to manufacturers instructions. Replace worn or loose belts from motor to compressor.

Keep *Refrigerator compressors* fully charged. Check performance against thermometer and thermostat cut-off of interior of box. Replace worn or loose drive belts to motor. Clean coils and mechanism; oil and grease as directed by manufacturer.

•

COILS, COOLING—*See Air Conditioning.*

•

COUNTERWEIGHTS (in stage rigging)—Check to see that lines are not overweighted, that weights are securely mounted and fastened in the frame attached to the lines. Sandbags should be inspected to insure canvas has not rotted, or rope has not frayed to point endangering personnel from falling weights.

•

COOLING TOWERS — Inspected regularly during cooling system to see that all sprays are properly functioning. Clean and adjust when necessary. Wood siding must be kept in place and replaced if damaged or rotted. Base and bracing for tower should be inspected for firmness and tightness. Metal pan should be inspected for rust and leaks, caulking same and painting with red lead or equivalent for rust prevention. Debris and floating trash should be removed from pan and drain screen cleaned and secured in place. Valves should be checked and packed when loose.

•

CUTAWL—Clean and oil motor as prescribed in service manual. Brush off lint and dust frequently. Keep moving parts oiled. Replace needle holder if bent. Replace pulley band when frayed or slick and sliding. Keep electrical contacts firm.

•

CURTAINS AND CONTROLS (STAGE)—Keep fabric in repair and clean with vacuum cleaner periodically. Check batten and lines for security. Oil pulleys in rigging periodically. See that lines do not stay fouled up, and replace when frayed. Lubricate traveler tracks with graphite. Motor driven curtain closers should have motor checked and oiled at frequent intervals.

•

CURTAINS (*Door and Window*) — Clean frequently, using commercial dry cleaning or laundry service. Dust regularly, shaking off lint and house dust. Arrange for maintenance on regular basis to sew small tears and rips promptly.

(To be continued in March issue.)

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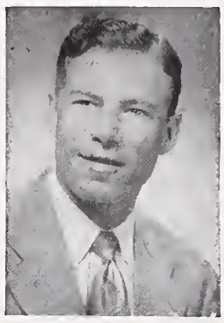
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Oh, 'tis a Life, Men, of Service and Servitude!

says Charlie Jones



. . . owner-manager of the Dawn theatre in Elma, Ia.

ELMA, IA.

BERTHA BOTFLY came into my theatre one night a while back accompanied by her hubby and four progeny and asked for "two and four." The cashier took a quick gander with her practiced eye and noticed that young Archibald had been shaving for three years, and that mistress Lorelie's silhouetted profile could be mistaken for Jane Russell's and said, "You mean four and two, don't you?" Bertha quickly acknowledged that that was what she really meant.

Then this cashier, who would make a wonderful revenue agent, noticed that little Liza didn't look so little in the right places either, and she asked how old that little girl over there was. Bertha said she was only 11; whereupon little Liza said, "I'm not either mama, I'm almost 13." Bertha looked at me with a square-in-the-eye look as friendly as a capitulating Nazi general and came up with the profound observation of the year, "How time flies!" However, the Botfly's went to the show that night for four and two.

•

Sylvester Stynko came up to the box-office one night, mumbled something about "one" or "a ticket" or "how much" in a thick-tongued Esperanto, layed down his four bits and caromed off the door casing into the foyer, where I met him with my trusty two-celled Kleig and ushered him down along the side where he could rest.

Sylvester had never been to the show before, though he was a citizen of sorts of long standing in this community. Syl caused no great amount of concern except for the innumerable trips I had to make to close his mouth to shut off his snoring.

I suppose I could have refused admission to Syl, but my policy is to let them enter, be received in due form, and then watch them carefully. If things don't go right they get the invitation to go back, get their money and come again sometime.

Syl wasn't invited to leave, since he stopped snoring. He came back the next morning bright and early. He'd lost his false teeth. Syl looked a little sheepish when he asked for them, but he's been a pretty fair customer ever since. Don't know if he likes pictures or is just trying to recapture the rapture of those two hours slumber in my luxuriously comfortable chairs. Not every customer appreciates 'em the way Syl does.

•

Of course there is a moral to these stories. They hook up with this crazy business of service and servitude. Sure, Bertha took me for an adult admission, but it won't be long before lil' Liza will be courtin' and then she and her man *will* pay adult prices. After all $2.78 is quite a sizable hunk of wampum for a family to pay out for two hours and see a picture which has a fair-to-middlin' chance of winning the Oscar of the Westminster Kennel Club. Splitting hairs about age groups or doing anything to discourage family attendance, is not a good policy.

We gotta remember that when a person, or a group, comes to the theatre all they get is entertainment, comfort and memories, good or bad. It's been a tried and true custom of show-business not to look too closely at the kid who stays aged 11 for 22 months, or the family who keeps going to the show when it's obvious they should make more frequent trips to the barber, shoemaker and clothing store.

We all get hooked, but don't worry about it; it don't amount to much over the year's time. Remember that it's people who need entertainment most and are therefore normally your best customers who can least afford it. It's both a little on the humanitarian side and on the good business side to treat 'em well.

•

The very fact that my janitor had swept the theatre and had Sylvester's false teeth, indicates that we are "on the ball" with service at the Dawn. But service is more than just the customary ushering, keeping a clean house and always having tissue on the roller. It is inquiry about comfort, about likes and dislikes. Is it too hot or too cold, too loud or too low, too bright or too dim? A nightly trip or two

up and down the aisles asking these questions to somebody sitting on the aisle finds out these things.

Service is still more than that. Ever since movies began it has been the custom among us hicks to run two shows a night. It's a custom that has built up a habit-forming pattern over about three generations. The reason for having two performances a night was not that one house couldn't hold them all. There never was such a utopian time as that. It was because farmers couldn't get to a 7:15 show and town people weren't willing to wait until 8:00. It's awfully easy for parents to say, "It's too near bedtime" when the kids want to go to an 8:00 o'clock show. If you don't get the kids, you don't too often get mom and dad.

Ever since mother was a non-paying four-year-old you could go to the movie anytime before 9:30 and catch a complete program. This is a service to those who have to do chores, do dishes, dress and drive 15 or 20 miles. Fully realizing there are two schools of thought on this subject and that the arguments for the single performance have many merits, it is something that just don't look right to the public. It looks like you're on the rocks.

Not that you aren't, but just what does it save? You aren't going to buy film any cheaper with one show, that's a cinch. So you save maybe 75c to $1 worth of heat, about the same amount of carbons and electricity, and that's about it. Brother, if you can't get two bucks in that second show, you've already had it. Of course you get home earlier, but is that a point?

•

You can educate your public to any policy you adopt. Many of them will adapt themselves to it. The meat on this bone is to avoid the thing that will imply to the public that you are becoming penny-wise and pound-foolish. This business is built on glitter, tinsel, bright lights, the glow of prosperity, on glamour, success, romance, beauty and cheery friendliness. If we don't live and act our part on this stage, we end up *sans* teeth, *sans* taste, *sans* everything.

So it's service and servitude in this theatre business. In providing the service that is vital to the successful operation of your house, you become a servant. You just *think* you are working for yourself, boy. The minute we start working for ourselves, pleasing only ourselves, booking *our* style pictures, and being interested more in the comfort of our office chair than in that of our auditorium chairs, we are going to be without a lot of things, starting with customers.

Charlie

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402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating
416—Vending carts

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor, cleaning
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Lenses, anamorphic
1019—Magazines
1020—Microphones
1021—Mirror guards
1022—Motor-generators
1023—Non-sync. turntables
1024—Photoelectric cells
1025—Projectors, standard
1026—Projectors, 16-mm.
1027—Projector parts
1028—Projection, rear
1029—Public address system
1030—Rectifiers
1031—Reel and alarms
1032—Reels
1033—Reflectors (arc)
1034—Renovators, film
1035—Rewinders
1036—Rheostats
1037—Safety devices, projector
1038—Screens
1039—Screen frames
1040—Speakers and horns
1041—Splicers
1042—Splicing cement
1043—Soundheads, optical
1044—Soundheads, magnetic
1045—Stereopticons
1046—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THIRD-DIMENSION
1401—Filters, port
1402—Interlocks, projector
1403—Monitors (synchron.)
1404—Selsyn motors
1405—Spectacles
1406—Aligning Film

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

2-54

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

Name..... Theatre.....

Address.....

New Theatre in Singapore: 1645-Seat Odeon

To its operations in Malaya, the Cathay Organization recently added this modern theatre with many functional features, including "built-in" car parking facilities. Since the opening last June, the theatre has been equipped for CinemaScope. (See story on page 70.)



THEATRE FRONT: In order to allocate the greater portion of the ground floor level to automobile parking, the Odeon's structure was raised on concrete pillars. Traffic enters the theatre's parking section through the drive at the left while the main lobby is on the right. Also on the ground level are the generator room and an electric substation. The marquee is 104 feet long and made of aluminum alloy channel frame. The wall facing at ground level is in pale brown Italian marble and from the first floor level in biscuit tiling with the windows and balcony in Chinese red Mosaic. The criss-cross aluminum framework on the right is designed for advertising displays and when not in use forms a decorative feature. The 100-foot high tower is anodised aluminum in dull gold, and the lettering "Odeon" is in triple tubes of white neon. The whole of the front of the building, including the tower, is edged with red neon.

PARKING AREAS: Traffic into the main parking area (below) is all one-way, including exit, which is made from the center drive or from two side drives straight ahead. Approximately 140 cars can be accommodated in this main area, and in addition the theatre has parking space for its patrons on the second story level of the theatre in the rear, which is approached by a ramp; a ground-level building adjoining the theatre; and an open lot, also nearby. At the right is shown the "drive-in" ticket window. (For its use see caption below.)





ENTRANCE AND LOBBY: After parking their cars patrons enter the theatre directly into the lobby (above). On the left is the "drive-in" box-office, a special service the theatre offers patrons wishing to purchase their tickets in advance. This window is kept open during morning hours only; patrons coming directly to the theatre purchase tickets at a box-office inside. The outside walls above are of light brown Italian marble, and the floor is mosaic tile.

MAIN LOBBY: In the main lobby of the theatre (right) the walls are of light brown Italian marble and the floors of mosaic tile. The circle box-office has teak paneling with burnished copper strips. Display cases are framed in copper. Another special feature of the Odeon is its lavish "Hollywood Room," (not shown) which is designed to be used for private parties or for cocktails or dancing. There are also separate lounges for the stall and circle seating areas which are equipped with a soda fountain and milk bar, a liquor bar, and a candy stand.

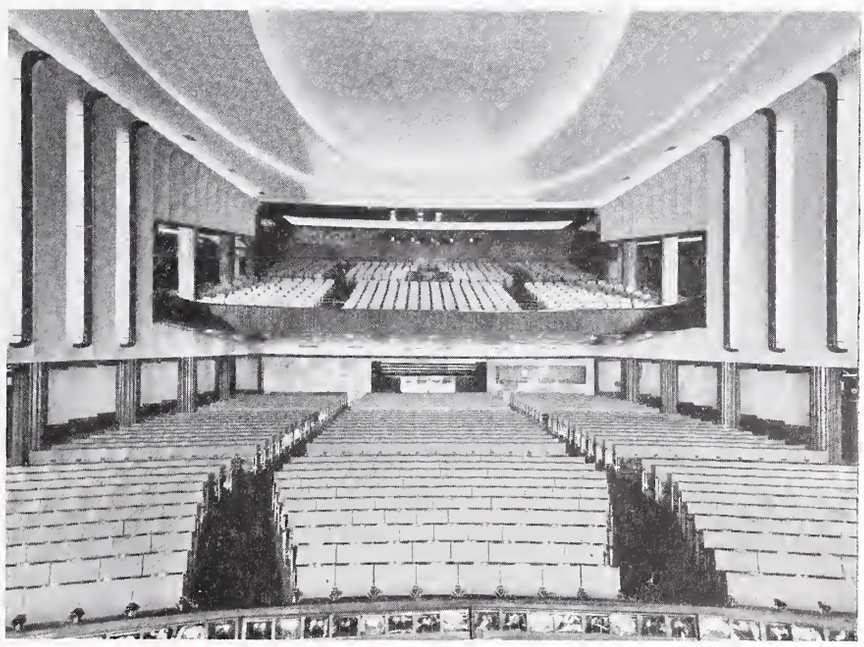




THE AUDITORIUM: Seating capacity of the Odeon, including stalls and circle is 1645. (See left and below.) Gaumont-Kalee chairs in dove grey moquette are used throughout. The acoustic treatment lies largely in the woodwork, a perforated plywood with plastic packing, and acoustic plaster on the side walls. All lighting is concealed; in the dome-like ceiling there is neon in three colors, red, blue and gold, operated from the projection booth. White fluorescent tubes are concealed behind the burnished copper features on the fluted side walls. The Odeon is air-conditioned throughout using York equipment. Panels on either side of the screen have grills concealing air conditioning ducts (top) and public address loudspeakers.

SPECIAL AUDITORIUM BOX: Constructed at the rear of the main floor is a glass-enclosed area seating 24, which was originally intended as a "cry room" and is equipped with its own loudspeakers and air conditioning ducts and treated acoustically. Since it did not prove popular as a "cry room," it is now used as a special box for private parties.

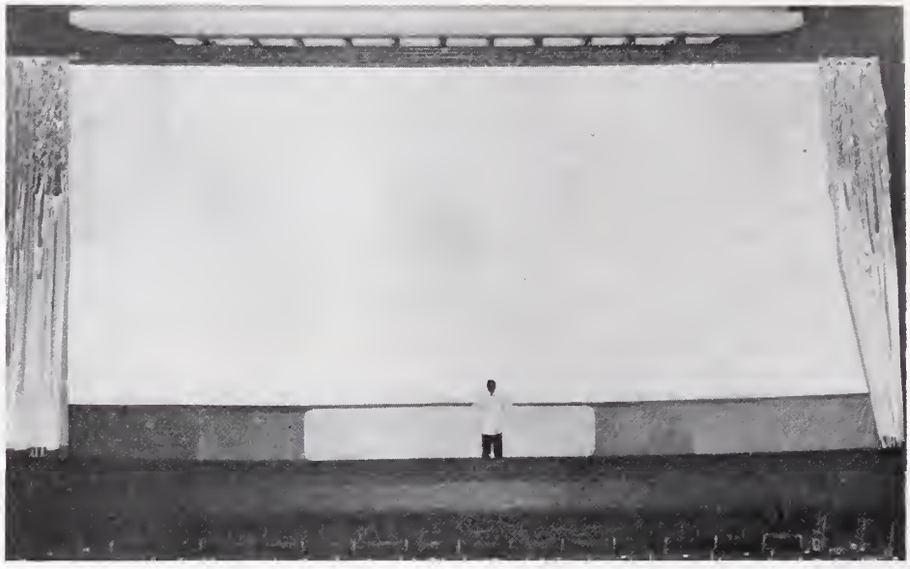




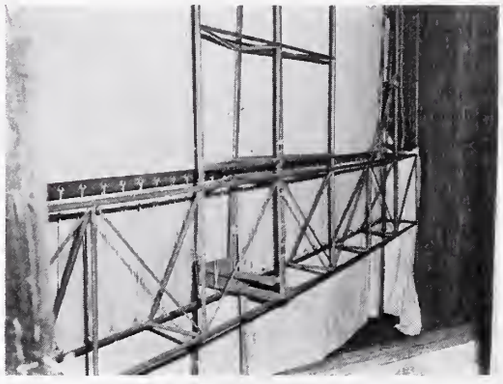
EQUIPPING THE ODEON FOR CINEMASCOPE

Picturing the installation of screen and projection equipment for CinemaScope at Singapore's new Odeon theatre, described on pages 68 and 69.

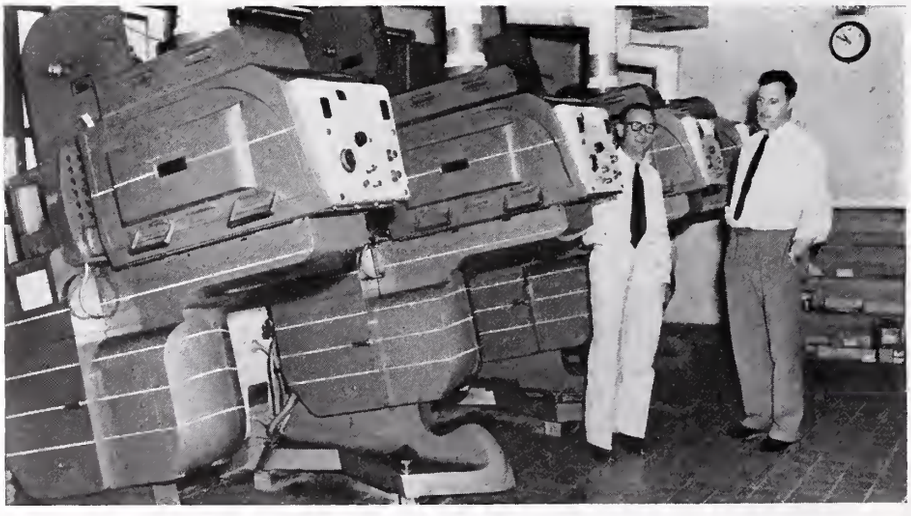
THE SCREEN AND SPEAKERS: The Odeon's screen for CinemaScope (right) is 53 by 22 feet and was designed by L. H. Townes, on loan from the London office of G. B. Kalee, Ltd., to superintend the entire installation. He is shown below (at left) directing placement of the three Gaumont speakers behind the screen. Structural alterations to the proscenium were unnecessary for the wide-screen installation.

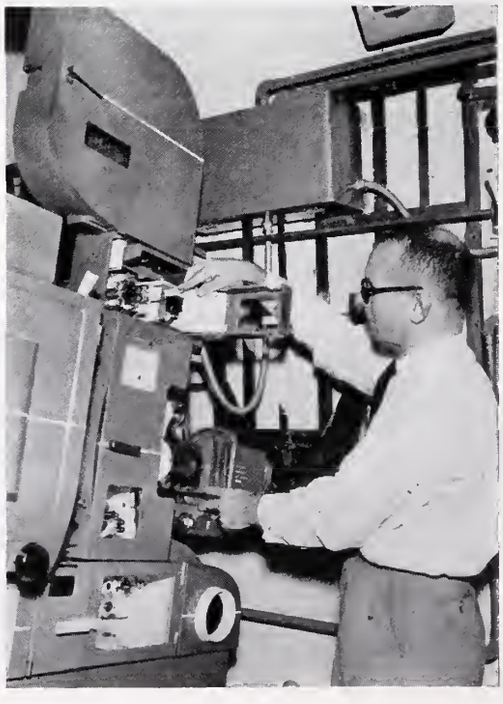






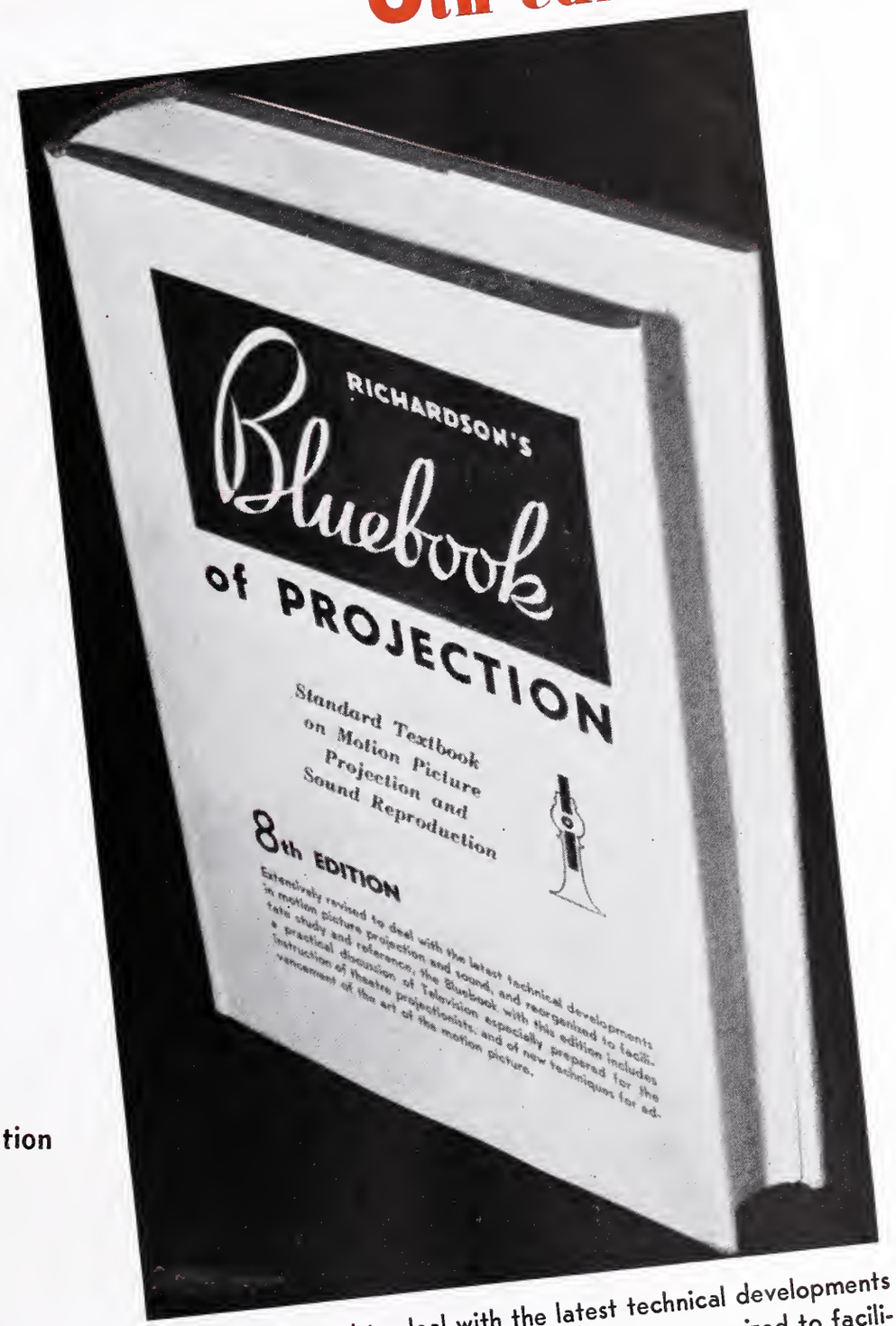
THE FRAME: The adjustable wide-screen frame (left) is so designed that the entire structure can be easily withdrawn through the proscenium arch and placed at the extreme rear of the stage. The wings can be folded and the center part of the frame (30 feet) is mounted on casters along with the center speaker tower. In this way stage facilities for "live" shows are not rendered inoperative.





PROJECTION EQUIPMENT: Four Gaumont-Kalee "21" projectors with "Lightmaster" arcs were installed in the booth, supplied by their agents, H. A. O'Connor and Company. Mr. Townes is shown above with R. A. F. Wagstaffe of Garuda Films, Djakarta, the company's Indonesian agents. At right Mr. Townes demonstrates placing of the Gaumont magnetic soundhead and anamorphic lens.

The Revised, New 8th edition



The standard textbook on motion picture projection and sound reproduction

Extensively revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference, the Bluebook with this edition includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture.

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... FIRST CHOICE FOR YOUR DRIVE IN!

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY

FEBRUARY 13, 1954

MOTION PICTURE HERALD

Footprints of the Lion



A HERALD FEATURE

Starting opposite page 14

PICTURE OF THE MONTH IN CINEMASCOPE

Join the fun. A lion we know, name of Leo, is celebrating his 30th Anniversary and it's very festive indeed. First giant slice off the birthday cake is M-G-M's production in CinemaScope, "Knights of the Round Table". And while the movie-lovers are still smacking their lips, up comes another heaping helping in the shape of M-G-M's and the screen's first CinemaScope musical, "Rose Marie". (Both in color, of course!)



"Rose Marie" is a veritable feast of music, color magnificence and the eye-marvelling grandeur of the Canadian Rockies—all in the great sweep of the new miracle medium.

Starring are Ann Blyth, hauntingly lovely, singing "Indian Love Call"; Howard Keel, rugged and handsome as the Mountie, giving glorious voice to the beautiful love ballads, and Fernando Lamas, dashing and devilish as the renegade hunter who thunderously wakes the valley with his own wild song of love.

"Rose Marie" has wild, passionate love; rollicking, red-blooded adventure and unforgettable glory of spectacle. It has dazzling scenes of blue mountain lakes and woodlands ablaze with gay beauty. And from all sides, the magic of stereophonic sound encompasses you with the wonderful romantic music that has thrilled millions!

It's a tender and beautiful story of a half-wild girl adopted by the Royal Mounted Police, who comes to civilization and practically explodes it when she steps into woman's clothes—and emotions.

The action is equally gripping. Wait until you see, in all its pagan power, the Totem Pole dance of fire . . . the shock of an Indian maid who kills her own chief out of passion for a white man . . . the band of Indian braves on the warpath . . . the thundering hoofs of the red-coated Mountie battalions.

There's broad and lovable laughter also, in the romantic misadventures of Marjorie Main, as Lady Jane Dunstock, and Bert Lahr as Constable Barney McCorkle, "The Mountie Who Never Got His Man".

M-G-M's new "Rose Marie", based on the original Friml-Stothart-Harbach-Hammerstein operetta, brings a host of gay and stirring new melodies. Our favorites were the "Song of the Mounties", "Free to be Free", "Love and Kisses Ain't For Me", and the touching "I Have The Love". Our highest kudos to director Mervyn LeRoy and producer Arthur Hornblow, Jr.

See the picture and join the chorus—"Rose Marie, I Love You".

★ ★ ★

M-G-M presents in CinemaScope, Photographed in Eastman Color "ROSE MARIE" starring ANN BLYTH, HOWARD KEEL, FERNANDO LAMAS, BERT LAHR, MARJORIE MAIN with Joan Taylor, Ray Collins. A Mervyn LeRoy Production. Screen Play by Ronald Millar and George Froeschel. Based on the Operetta "Rose Marie". Book and Lyrics by Otto A. Harbach and Oscar Hammerstein II. Music by Rudolf Friml and Herbert Stothart. Directed by Mervyn LeRoy.



GIANT AD CAMPAIGN!

A tremendous ad campaign starts with M-G-M's famed column *(left)* reaching more than 93 million people and full pages in all fan magazines *(13 million readership)*. Followed by Two-page Spreads in 4-Colors in LIFE and LOOK *(combined readership more than 26 million)*. Plus other big advertising plans.

THE NEXT BIG MILESTONE IN MOVIE ANNALS!

ose Marie"

(I love You!)

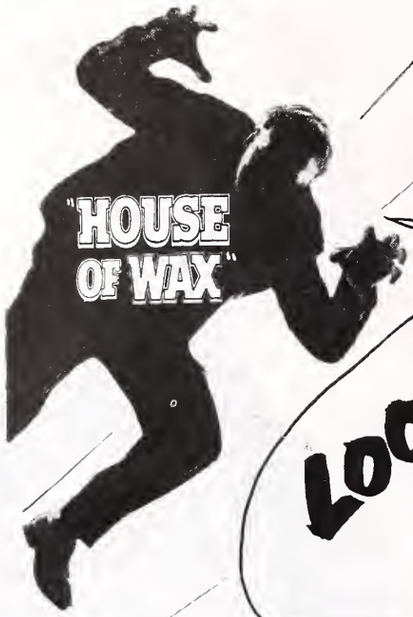


IN MARCH M-G-M BRINGS THE WORLD THE FIRST MUSICAL IN CINEMASCOPE! IN COLOR GLORY!

The producer of the industry's greatest musicals is naturally the company to bring the world the First Great Musical in CinemaScope.

"ROSE MARIE" has been acclaimed at every preview East and West as a major milestone in movie annals.

Overflowing with love songs, scenic splendor, brilliant color, this thrilling romance is truly worthy of a FIRST!



Look out it's gonna top us!!!



"PHANTOM OF THE RUE MORGUE"



IN 3 DIMENSION AND WARNERCOLOR
PRINT BY TECHNICOLOR

A MAMMOTH, MONSTROUS MAN-OR-CREATURE RISING OUT OF THE OOZING DEPTHS B

"PHANTOM OF THE RUE MORGUE" FROM EDGAR ALLAN POE'S "MURDERS IN THE RUE MORGUE" STARRING KARL MALDEN · CLAUDE DAUPHIN · PATRICIA MEDINA · STEVE FORREST · HARO



SCREEN PLAY BY LD MEOFORO and JAMES R. WEBB • PRODUCED BY HENRY BLANKE • DIRECTED BY ROY OEL RUTH

CAN BE EXHIBITED ON WIDE SCREENS

WARNERS

WILL START ANOTHER SHOWMANSHIP SENSATION SCREAMING ACROSS THE LAND FEB. 24

IN CINCY, CLEVELAND, INDIANAPOLIS MASS AREA-BOOKINGS!

Pressbook is on the way loaded with showmanship.

Different, exciting ads!

Special giant full-color shadow-box ready for immediate lobby display!

Flash circus herald!

Stunts galore!

CLASSIFIED ADVERTISING

LARGE QUANTITY OF RED INK FOR SALE—used extensively by exhibitor since 1948. Have been prosperously in the black since equipping for CinemaScope with Anamorphic Lens, Stereophonic Sound and proper screen.

—N. E. Theatreowner, U.S.A.



Have you seen the grosses, in theatres large and small, on 20th's "THE ROBE," "HOW TO MARRY A MILLIONAIRE," "BENEATH THE 12-MILE REEF," "KING OF THE KHYBER RIFLES" and "HELL AND HIGH WATER"!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 7

February 13, 1954

Exhibitor Promotion Drive

ABRAM F. MYERS, Allied chairman and general counsel, in his annual report issued last week, has sounded a cry for an energetic promotion campaign to be sponsored by exhibitors. Recognizing that an increased flow of product is needed by many of the nation's theatres and that increased attendance is required to support increased product, Mr. Myers calls for "an intensive nation wide campaign to promote theatre attendance . . . . for unless grosses can be increased and sustained, all plans for improving the motion picture business are idle chatter."

After seven years of declining theatre grosses Mr. Myers reported that 1953 was a turning point. Television competition had lost some of its force and public interest in the new screen techniques had turned patrons back to the theatres. Mr. Myers feels this is the psychological time to take full advantage of this shift in sentiment and theatre attendance. "What is now needed," Mr. Myers said, "is a great united push, not for any particular medium or picture, but for motion picture entertainment, distinct from and superior to all other forms of entertainment."

Mr. Myers recommended to the Allied board and to exhibitors generally institutional advertising to stress that the motion picture theatre is no longer a "one-medium business." He suggested: "Institutional advertising will exclude no type of picture and will include all types; it will stress the joys and comfort of theatre-going and to the extent it succeeds, it will benefit everybody in the business."

While it was asserted that there should be no "dull, routine institutional advertising" as used in the past, no specific indications of the type of campaign nor its handling and financing was indicated. However, the idea, as Mr. Myers said, is timely. The industry could profit by the indifferent success of previous institutional campaigns. A new campaign, to be intensely *local*, should be carefully considered. The subject is well worth the attention of COMPO, the advertising directors of the distributors, circuits and independent exhibitors everywhere.

■ ■ ■

Support Brotherhood Week

EXHIBITORS have another excellent opportunity of demonstrating the important role a theatre plays in good community relations by supporting energetically and effectively Brotherhood Week, February 21-28. President Eisenhower is honorary chairman of the sponsoring National Conference and it enjoys the active cooperation of men of all faiths. The purpose is "to promote justice, amity, understanding and cooperation . . . and to analyze, moderate and finally eliminate intergroup prejudices . . ." The industry's record in past Brotherhood weeks is commendable. This year an even better job may be done. The committee, led by Emanuel Frisch with Max E. Youngstein in charge of advertising and publicity, has done a fine preparatory job. Results are now up to the exhibitors of the nation.

M-G-M—An Anniversary

THE thirtieth anniversary of the M-G-M organization marks a significant event in the forward march of industry affairs. Because of the role of leadership which M-G-M has played on the stage of motion picture affairs during the past three decades, this anniversary becomes not merely a matter of private concern to the organization but also of public interest to the industry at large.

This is true because during the past thirty years M-G-M has conducted in the fields of production, distribution and exhibition an order and a scope of quality performance that has left an indelible mark on a broad front of industry affairs and operations. Moreover it has been the direct means of an incalculable impression upon vast millions of the theatre-going public the world over.

That impression has been one of notable significance, made possible by a relentless pursuit of better and still better standards of production. Within the trading area of the industry itself there also has been developed by M-G-M a policy procedure which has made a marked impression by giving substance to the spirit of its slogan, "The Friendly Company."

To all in the M-G-M organization who under the distinguished leadership of Nicholas M. Schenck during the past three decades have advanced the company to its present position of eminence, the anniversary event should indeed be an occasion for much valid gratification.

Crossing now the threshold of its fourth decade the company may well face the future with solid confidence born of a fair appraisal of its potential based on personnel, experience and resources.

—Martin Quigley

Letters to the Herald

Reel Sizes

TO THE EDITOR:

In a recent issue, you printed a letter from a manufacturer of theatre projection equipment, in which he stated that the industry should adopt 5,000-foot reels for all features and who offered, as proof that this should be done, the lone fact that the use of larger reels would eliminate many changeovers by the projectionist.

Well, to even things up, here is a letter from a little one-man outfit which also makes devices for theatre projection and in it you will find not just one lone reason why this change should not be made, but many reasons.

To start with, in 30 years in a projection room, I have yet to see a single 35mm reel which I would call perfect, all of them being bent. In one case, a local theatre bought a dozen aluminum reels, every one of which, although brand new, was bent, and those reels have been returned to the dealer so many times that the only firms who have been able to show a profit on them are the carriers.

The sides of these reels were made from aluminum castings and these castings, no doubt, were taken from the foundry when still warm, were belt sanded (not machined), slapped together and shipped, and that is positively no way in which to treat aluminum.

Those castings should have been allowed to "age," after which enough stock should have been machined off each side to "clean it up," after which operation each casting would do some warping. Then the castings should have been machined to size, not belt-sanded.

And now a few thousand words about the frail 5/16 inch shafts which are still used on theatre projection equipment. I just checked the diameter of a reel shaft in an 8mm camera and find that it, also, is 5/16 inch, but all it has to do is support a reel of film weighing about one ounce, not a monstrosity holding 5,000 feet, or even 2,000 feet of 35mm film.

And those keys on those spindly shafts—ain't they something—made of wire and extending into the hub only about one-half inch? Yet they are supposed to furnish the driving contacts to the take-up reels on this equipment!

Oh, yes! Those magazines! Made so narrow that reels, not made as they should be, scrape against them. What's the matter—is there a Federal law against magazines in theatre projectors being made more than three inches in width?

So, if the industry goes to 5,000-foot reels, here is the setup when a projectionist gets ready to make a change-over. He has thousands of bucks worth of precision equipment at hand, equipment with many parts ground to the "tenth," or even closer, equipment with film driven fly wheels, statically balanced and running in ball bearings, equipment made as good as man can make it. So, he sees the dots, snaps the motor and what happens?

So, this happens—those raw, belt-sanded castings, known as 5,000-foot reels, start to turn on spindly shafts, the take-up being driven by a hair-pin, both reels rubbing against magazines not wide enough and the whole thing sounds like someone is murdering a mule! By this time the bottom loop has been lost, due either to excessive tension or a bent reel, or both, and, with 50 minutes of film still fighting to get out of the top reel, bent, of course, the poor projectionist begins to wonder just what caused him to get into this business in the first place.

Personally, I think that it's time that someone started making machined reels, that the reel shafts be no less than one-half inch in diameter, that standard steel keys be used, extending, as they should, through the entire length of the hub, and that the magazines be made wider.

And, getting back to the other letter you printed and the writer's reason for wanting 5,000-foot reels, I would rather use 4,000-foot reels and make changeovers every four minutes. I would have less show stops.—*CARL E. GRAHAM, The "End Gripper" Company, Canton, Ohio.*

"SUPERIOR!"

TO THE EDITOR:

I have been a reader of your magazine since starting in this business 25 years ago and consider it superior in every way. I have confidence in your policy and dealing with matters pertaining to this great industry of ours. —H. W. BROWN, Catawba Theatre, Hickory, N. C.

MOTION PICTURE HERALD

February 13, 1954

HOWARD HUGHES offers to buy all RKO Pictures stock Page 12

20TH-FOX and Reade abandon plans for Stereophonic sound test Page 13

SKOURAS answers British exhibitor protest on CinemaScope sound Page 13

NATIONAL Church women's group supports Production Code Page 14

QUIGLEY and Ernst debate Code value on New York radio program Page 14

ARTHUR MAYER declares Code industry's best protection Page 14

"FOOTPRINTS of the Lion"—A Herald Feature Opposite Page 14

MARCUS elected new president of Allied at board meeting Page 15

DRIVE-IN group, at convention, voices opposition to wide screen Page 15

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

ITALY and Russia conclude agreement on film cooperation Page 18

BOX OFFICE Champions for the month of January Page 19

SUPREME Court rules Partmar cannot seek further trial of suit Page 19

BRAZIL opens its first Film Festival, held at Sao Paulo Page 22

INDUSTRY gets a clean bill on its handling of Red issue Page 22

BROTHERHOOD dinner sees awarding of first World Medals Page 23

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 26

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On the Horizon

AN arbitration meeting will be held in New York "within two months." Eric A. Johnston, Motion Picture Association of America president, said Tuesday he would shortly send invitations. Every exhibitor organization will receive them. That includes Allied. The invitations will be r.s.v.p.

► The resurgence of the movie industry brought comment this week about its relation to the strength of the competitive system, from an important midwest newspaper. The Chicago "Daily News" said, in part: "Free competition is the most potent wellspring to which American industry can turn for the replenishment of spirit it occasionally needs. No better example of its efficacy is afforded than the case of the resurgent movie business. The days of despair induced by television are now forgotten by an industry which got a glimpse of the handwriting on the wall and decided to do something about erasing it. Typical of studio reports is that of 20th Century-Fox, which had a 1953 gross income of $106,000,000, up $13,000,000 over 1952."

► "Hondo" seems to be making of 3-D the industry's real puzzle. Every time the medium appears to have been dismissed from serious consideration by some of the industry's heads, a record run turns up. Now it's "Hondo," which Warners reports matching the "House of Wax" records in its New York subsequent runs.

► Last month the Screen Directors Guild formally recognized the advancing estate of television by adding to its awards for achievement, in the direction of theatrical motion pictures, an award for achievement in the direction of television motion pictures. This month, on the 25th, the Screen Writers Guild is going to do likewise. Next month the Academy of Motion Picture Arts and Sciences, originator of the awards-for-achievement system in Hollywood, will make its 26th annual presentations, without extending formal recognition to the television film medium (so far as has been made known up to now, that is), but emphatically without scorning it either. For the Academy, from which the major producing companies withdrew financial support three or four years ago, will have financed its presentations ceremonies with the $115,000 NBC shall have remitted from the $275,000 paid by Oldsmobile for radio-television privileges and "whatever amount remains will be applied against the debt incurred to meet the cost of reconstructing the Academy theatre to accommodate pictures filmed in the various aspect ratios with stereophonic sound."

► The Herald's Rome correspondent reports an announcement from Italian Films Export to the effect that the American-dubbed version of "Anna," starring sultry Silvanna Mangano, grossed approximately $700,000 in the United States last year. This equals the gross which the picture received in its first year of release in Italy. The IFE goal of opening up the American market for Italian films would seem to be progressing very nicely especially with respect to Miss Mangano.

► That cover picture of Bob Hope on this week's issue of the "Saturday Evening Post" has almost epochal significance. The magazine calls attention to the fact that this is the first time a show business personality has been so featured. Furthermore, it is only the second time the magazine has carried an individual's portrait upon its cover. The first was President Eisenhower. The portrait of Mr. Hope, like that of the President, is by the famed, inimitable Norman Rockwell. It marks publication of the first installment of Mr. Hope's autobiography, "This Is on Me."

► Jimmy Stewart, who ought to know, advises stars that when their picture is completed their job is only partly completed. Mr. Stewart returned this week to Hollywood, after 8,000 miles on the road, selling Universal-International's "The Glenn Miller Story." Mr. Stewart said the performer's job on the road not only sells the picture; but it lifts his own morale. He sees first-hand the enthusiasm and curiosity about the industry.

► The General Motors of the film industry, so to speak, has like its counterpart decided to expand in spite of depression talk. Eastman Kodak Company this week announced it will spend $50,000,000 during 1954 expanding plants, equipment, and processes. This is 25 per cent more than it spent last year in improvement.

► For the curious who have been asking, how is Cinerama continuing to do?—there is an answer by Stanley Warner. It has grossed $8,500,000. It opened in its tenth city, St. Louis, Wednesday, at the Ambassador. It continues to draw heavily. In Chicago, it has grossed $1,000,000 alone, in seven months.

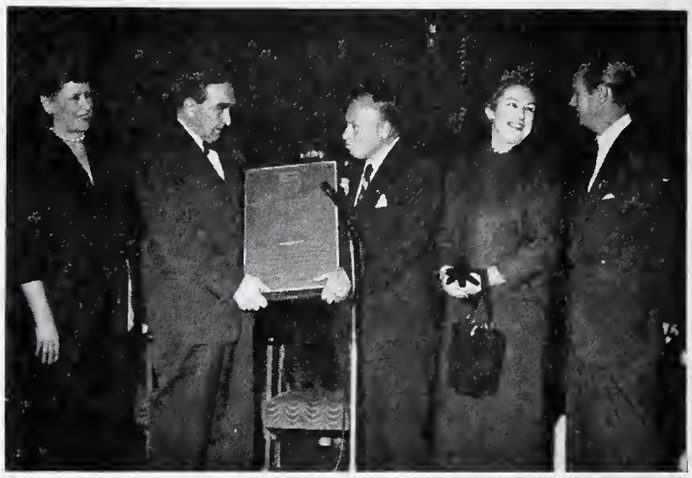
► Paris is about to lose several of its best motion picture theatres, according to word from the French capital. The 1,750-seat Mozart-Pathe is to be turned into a store. The Olympia, on the boulevards, is to become a music hall, and, according to an uncomfirmed report, the Alhambra will revert to variety shows. Paris theatres, says the Paris correspondent, still are having a tough time of it despite the improvement of business over the past year. It is interesting to note that both the Olympia and Alhambra were originally designed as music halls.

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This week in pictures

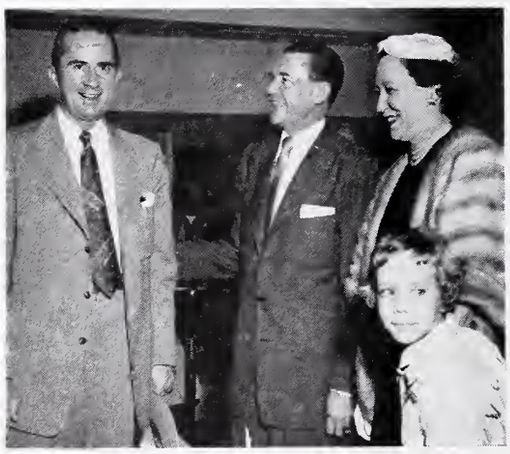


FROM THE UNITED NATIONS, at the New York opening of Warners' "His Majesty O'Keefe": W. A. C. Mathieson, United Kingdom Colonial Affairs Counsellor; Elaine Hoeflich, Fiji Islands; Sir Alan Burns, United Kingdom. The opening was at the Paramount Theatre.



by the Herald

NAMING "THE ROBE" the "picture of a decade." The **Christian Herald** awards a bronze plaque. In the New York ceremonies: Mrs. Jesse Bader, Protestant Motion Picture Council chairman; Dr. Daniel A. Poling, editor; Al Lichtman, 20th-Fox distribution director; Mrs. William MacLeod, Council of Church Women president; and Richard Widmark, actor.

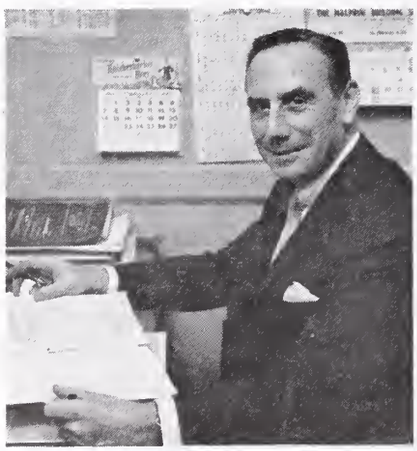


AT THE OPENING of Paramount's "Red Garters" in the State Theatre, Austin, Texas, Raymond Willie, center, Interstate circuit vice-president, welcomes Governor Allan Shivers, Mrs. Shivers, and their daughter.

BERNARD ZELENKO, a 23-year man with Loew's Theatres, has become division manager for the New York theatres supervised by recently retired Maurice Seidlitz. Mr. Zelenko the past ten years has managed the Valencia, in that city.



J. LOUIS GELLER, New York area exhibitor, has been elected president of the Kings County Grand Jurors' Association. He has been a grand juror more than 20 years.



by the Herald

A PARENTS' MAGAZINE special merit award is presented at the right to Walt Disney, right, by Phil Wilcox, the magazine's motion picture relations director. The citation is for "The Living Desert."









WASHINGTON turned out for the White House Correspondents Association premiere of Samuel Goldwyn's "The Best Years of Our Lives." Above, at the Keith's Theatre, some of the notables. Left, Sol Schwartz, RKO Theatres president; Teresa Wright, and Alfred G. Vanderbilt. Center, Sherman Adams, assistant to the President, and Mrs. Adams. Above, William Wyler, director; Myrna Loy; Representative Joseph W. Martin, Jr., Speaker of the House; Miss Wright; and Harold Russell.



AT THEIR RECENT MEETING, in Richmond, officers and guests of the Virginia Motion Picture Theatres Association. In array they are F. M. Westfall, and Oliver P. Chandler, Jr., vice-presidents; Morton G. Thalhimer, Jr., secretary; Albert Sindlinger, research analyst; Pat McGee, co-chairman of the COMPO National Tax Repeal Campaign Committee; Seymour Hoffman, vice-president; and Leonard Gordon, president.





by the Herald

IN CHARLOTTE, N. C., as MGM Jubilee Drive Captain John P. Byrne met with the field force. Seated, Mr. Byrne; Rudy Berger, southern sales manager, who accompanied Mr. Byrne; and R. L. Huffman, assistant branch manager. Standing, Sal D'Auria, B. J. Ross, and C. L. Autry, salesman.



EXPANSION is the message, as Ralph Cohn, center, vice-president and general manager of Screen Gems, and John Mitchell, left, vice-president and sales manager, met with the press in New York last week. With them is Jay Michael, General Artists Corporation. The firm, which produces films for television, among them the Ford Theatre, will have $5,000,000 worth of production during 1954, Mr. Cohn said.

NEW OFFICERS of Detroit Variety, left: Harold H. Brown, United Detroit Theatres, assistant barker; James Sharkey, Cooperative Theatres, chief barker; and H. E. Stuckey, Butterfield Theatres, assistant barker.

HOWARD HUGHES OFFERS TO BUY ALL RKO STOCK

Chairman of RKO Pictures to Pay $6 a Share for Total Company Assets

Howard Hughes' news-making penchant was in full evidence this week. Last weekend he offered to buy all assets of RKO Pictures Corp., of which he is board chairman, for $23,489,478. The offer brought a swift reaction on the New York Stock Exchange Monday, with the stock rising to $5.38 by noon after a morning of confusion resulting from the surprise move. The stock closed last Friday at $2.87.

It was estimated that 1,500 orders to buy the stock poured into brokerage houses before the Exchange opened for business Monday, creating such a surplus of bids over the amount of stock offered for sale that exchange authorities held up transactions while they rounded up sellers of enough stock to match the bids.

Plan Must Be Approved By Board and Stockholders

Mr. Hughes' offer is equivalent to paying every RKO Pictures Company stockholder except himself $6 per share for his stock, if the project is accepted by the board of directors and approved by the stockholders.

Mr. Hughes, who has been the largest stockholder of RKO Pictures since 1948 said he decided on the figure of $6 because he "would like to feel that I have given all stockholders of RKO Pictures Corp. an opportunity to receive for their stock an amount in excess of its market value at the time when I first became connected with the company, or at any time since."

James R. Grainger, RKO president, announced Wednesday the board of directors was to meet in New York Friday "to take such action as the directors determine with respect to the offer." He added that a further announcement will be made after the board acts.

Assets to Be Transferred To Hughes By April 2

According to the terms of the offer by Mr. Hughes, the plan must be accepted by the board of directors not later than 6 P. M. next Monday and be approved by a majority of stockholders other than himself at a meeting convened not later than March 30 and adjourning not later than 6 P. M. March 31. The assets would then have to be transferred to him from the corporation not later than 10 A. M., April 2.

In making the offer to give every stockholder a pro rata portion of the $23,489,478, Mr. Hughes pointed out that he had been sued by certain stockholders and accused of responsibility for losses of the corporation. He also pointed out that there have been expressions of dissatisfactions among the stockholders and his offer to purchase all the assets of the company furnishes "an opportunity" to stockholders to get more for their stock than the market value.

Mr. Hughes, who owns 1,262,120 shares of the 3,914,913 shares outstanding, said he would vote all of his stock in favor of a resolution to accomplish the following: "RKO Pictures, in reduction of its capital, will pay $6 in cash per share for all shares . . . tendered for redemption during the 60-day period following the adoption of this resolution, or during such longer period as may be considered desirable by the company's attorneys."

Two Minority Stockholder Suits Named Hughes

Two minority suits, one in Nevada and the other in New York, have accused Mr. Hughes of "mismanagement," charging that huge losses have been suffered by the company under his leadership. RKO Pictures reported a net loss of $10,178,003 in 1952 and a deficit of $3,739,113 for the nine months ended October 3, 1953.

There was considerable speculation in trade quarters this week on what may have motivated Mr. Hughes' offer besides the announced reasons. Some quarters attributed the offer to provisions in the tax laws under which a company that loses money in one year can use that loss to reduce its taxable income in any of the five succeeding years, thus allowing a money-losing concern, if merged with a money-making concern such as the Hughes Tool Company, to be used to offset the profits of the latter.

The unpredictable Mr. Hughes, in offering to purchase all of RKO Pictures' assets, takes a position almost directly the reverse of the one he occupied a little more than a year ago when he sold his controlling stock interest in the company to the Ralph Stolkin-A. L. Koolish syndicate.

Made $1,000,000 on Deal With Stolkin Syndicate

Mr. Hughes made $1,000,000 profit on that deal after the purchasing group met reverses and decided not to complete their payments to Mr. Hughes. He also recovered his stock in the company and added to it recently when he exchanged shares in RKO Theatres for picture company shares held by Albert List, when the latter acquired voting control of the theatre company.

Retitle Second Cinerama Film

The Stanley Warner Corporation announced this week that the second feature program being shot in the Cinerama process will be titled "Cinerama Holiday." The feature, currently being photographed in Europe and the United States, was originally called "Thrill of Your Life."

List Buys More RKO

WASHINGTON: Albert A. List, chairman of the board of RKO Theatres, has increased his holdings in the company with the purchase of another 11,796 shares, for a total of 929,338 shares, according to a report by the Securities and Exchange Commission. The report covers transactions by industy officers and directors between December 11 and January 10.

A. Montague exercised his options for 10,506 shares of Columbia Pictures common, for a total of 16,739 shares, and Joseph A. McConville similarly acquired 5,384 Columbia shares to boost his total to 6,620. Jack L. Warner bought 18,300 Warner shares, for a total of 247,299 shares in his own name and 12,750 shares in trust accounts.

Preston Davie sold 600 shares of Universal common, leaving himself with 709 shares. Maurice A. Silver bought his first 500 shares of Stanley Warner Theatres. Willard W. Keefe bought 500 shares of National Theatres, for a total holding of 2,000 shares. Robert L. Huffines, Jr., sold his entire 1,000 shares in American Broadcasting-Paramount Theatres.

New Contract Averts Strike Of Carriers in New York

A threatened strike of drivers for film carriers in New York was averted last week when provisions for a new contract were agreed upon at a meeting of representatives of both the teamsters union and the carrier managements with Jay Kramer of the State Board of Mediation. The new provisions call for a "substantial" wage increase, a two-year contract, health and hospital insurance up to $2,000, two more paid holidays per year and no layoffs for the duration of the contract unless there is a "significant" loss of business. The strike would have hit all N. Y. theatres.

Binford Bans U.A.'s "Wicked"

United Artists' "Wicked Woman" has been banned by the Memphis, Tenn., and Shelby Board of Censors, Lloyd T. Binford, chairman of the board, has announced. The film, which was originally set for Loew's State in Memphis, is currently at the Sunset drive-in in nearby West Memphis.

Vote Paramount Dividend

The board of directors of Paramount Pictures Corporation Tuesday voted a quarterly dividend of 50 cents per share on the common stock, payable March 29, 1954, to holders of record March 15.

FOX AND READE ABANDON STEREOPHONIC TESTS

Results Would Not Change Policy, Lichtman Says; 200 New Installations

After much publicity surrounding their preparation, the stereophonic and "mixer" sound tests have been called off by 20th Century-Fox and Walter Reade, Jr., president of the circuit bearing his name as well as president of Theatre Owners of America. The decision was announced in separate statements issued by Mr. Reade and by Al Lichtman, director of distribution for 20th-Fox.

The abandonment of the tests came in conjunction with another statement from Mr. Lichtman, which accused last week's National Allied Drive-in convention at Cincinnati of prejudging the two-channel stereophonic sound system for drive-ins proposed by 20th-Fox.

Called Forerunner for Increased Cooperation

Referring to the tests, Mr. Lichtman said their abandonment "must come as a forerunner for greater cooperation between exhibition and distribution in regard to the further establishment of the success of CinemaScope." He said he had met with Mr. Reade and Myron Blank, president of Central States Theatre Corporation, and both had agreed "that there is no question of the superiority of stereophonic sound to ordinary single-track sound."

He went on to say that "it never was the intention of the demonstrations to determine whether 20th Century-Fox would abandon its stated policy of not permitting showings of CinemaScope pictures without full stereophonic sound."

Mr. Reade, in his statement, said that "obviously" Spyros P. Skouras, president of 20th Century-Fox, has abandoned the agreement reached between them January 20. He said he was informed by Mr. Lichtman that "even though exhibitors might sit in at the tests, their judgment on the requirement of stereophonic sound would not be respected or considered in Fox's decision."

Inasmuch as the results of the tests will be disregarded, Mr. Reade stated, "we have both determined to abandon the whole idea."

Says Company Always Willing to Hold Tests

Mr. Lichtman, in his statement, declared that 20th-Fox is at all times willing to hold theatre tests in order to prove the "superiority" of stereophonic sound over a "mixer" device, which changes stereophonic sound into conventional sound. He went on to repeat that 20th-Fox, in order to aid exhibitors, will offer long term credit for sound installations.

Concerning the drive-in convention in Cincinnati, Mr. Lichtman pointed out that "none of the exhibitors . . . who were yelling against a two-channel stereophonic sound system had seen and heard it, for it was shown for the first time last Tuesday in Bloomfield, N. J., when the convention was already in session."

Lichtman Decries Exhibiton Treatment of Skouras

The 20th-Fox distribution director called the "hooting" directed against Mr. Skouras at the convention "reprehensible. Here is a man jeopardizing his health and his life working as he has been 18 and 20 hours a day for the betterment of theatres of the country."

Mr. Lichtman said he was "confident, on the basis of past experience, that all those who vilified Skouras will eventually applaud him . . . I, for one, feel they owe Mr. Skouras an apology."

Meanwhile, the exhibitor association ruckus over stereophonic sound did not seem to have disturbed stereophonic installation plans of individual exhibitors and circuits.

RCA Service Company officials announced in Camden, N. J., that 200 more orders for stereophonic installations had been received in the last couple of weeks. At the same time, in New York, Eugene Picker, head of operations for Loew's Theatres in New York, announced that surround speakers for stereophonic sound currently are being installed in more than 100 Loew's houses, making those installations fully equipped for CinemaScope pictures.

Mr. Picker said the step was being taken in preparation for the circuit's Easter engagement in New York of "Knights of the Round Table" in CinemaScope and is in line with the belief of Loew's executives that there is a great potential in stereophonic sound which is just now being realized. At the beginning, Mr. Picker explained, the circuit, which has invested over $2,500,000 in CinemaScope equipment to date, marked time on the introduction of surround speakers. The stage of watchful waiting, he indicated, is now over.

In a letter written to Mr. Skouras in London, Harry Brandt, another New York circuit operator, urged 20th-Fox not to retreat from its position that CinemaScope pictures must be presented with stereophonic sound to achieve maximum results from the ticket-buying public.

Says Distributors' Rights Same as Exhibitors'

Mr. Brandt declared that exhibitors have a right to run their theatres as they see fit, but "by the same token, I also recognize the reciprocal right of the film companies to have their pictures exhibited as they see fit and in a manner commensurate with their production methods."

A CinemaScope progress note also was in the news this week. Bausch & Lomb, manufacturers of the CinemaScope lenses, announced that a total of 4,000 of the anamorphic projection and camera lenses will have been turned out by the company by May 1, the first anniversary of the company's conversion to manufacture of the lenses.

BRITISH TOLD STEREOPHONIC IS VITAL TO CINEMASCOPE

LONDON: Spyros Skouras, president of 20th Century-Fox, addressing a special meeting of the Cinematograph Exhibitors Association here Wednesday, insisted that stereophonic sound was essential to the proper showing of CinemaScope pictures. He indicated, however, that his company was prepared to relax its insistence upon the Miracle Mirror screen and would agree to the British-made Stableford or Harkness screens in all except large first run theatres.

Mr. Skouras' insistence upon stereophonic sound came after the 300 exhibitors in attendance indicated that they would demand a public test of stereophonic vs. single-track sound, and after Mr. Skouras had disclosed that on Tuesday J. Arthur Rank had told him that only 75 Rank theatres would be equipped for four-track sound. Questioned later, Mr. Skouras admitted that Mr. Rank had claimed that he saw no additional entertainment value in stereophonic sound.

Summing up the proceedings, John W. Davies, president of the CEA, said that in spite of the 20th-Fox insistence upon stereophonic sound, the crux of the matter was "that British exhibitors demanded tests of four-track magnetic sound against single-track with the public the ultimate judges."

Several exhibitors, notably John Prendergast, chairman of the Leeds Branch, told Mr. Skouras that the bulk of British picturegoers find their entertainment in subsequent run theatres which currently are unable to afford stereophonic sound equipment. He also accused 20th-Fox of endeavoring to impose "a devastating monopolistic system."

CHURCH WOMEN SUPPORT CODE

Group, Representative of All Religions, Voices Faith in MPA Handling

The United Church Women, representing 10,000,000 women of all denominations throughout the country, has passed a resolution pledging support of the Motion Picture Code.

The resolution said in part: "We express our trust in the good judgment of the directors of the Motion Picture Association to keep the Production Code consonant with public morals and good taste."

Resent Efforts to Destroy

"We resent the efforts of some producers to destroy or weaken the program of self-regulation by evasion of their public responsibility."

The resolution "noted with satisfaction the successful translation of hundreds of books and plays and original scripts into motion pictures that are wholesome family entertainment" under the film industry's Production Code.

Representatives of the United Church Women hit at any attempts to by-pass or weaken the Code and pledged "our support of those pictures which, in the words of the Production Code, 'will not lower the moral standards of those who see them'."

Meanwhile in Washington Tuesday, Senator Edwin C. Johnson (D., Colo.) said he felt the American people would support the Production Code if they understood better the threat some producers now are raising against the Code.

In "Congressional Record"

Senator Johnson inserted in "The Congressional Record" the resolution adopted by the United Church Women in support of the Code. The women, he said, "resent the efforts of some producers to destroy or weaken the program of self-regulation for which the Motion Picture Association of America is striving. I believe the American people generally would support the MPAA enthusiastically if they understood better the campaign to lower the moral tone of motion pictures."

In another development Auxiliary Bishop Joseph F. Flannelly, administrator of St. Patrick's Cathedral in New York, declared the recent decision of the U. S. Supreme Court opens the way for the "descent of a filthy avalanche upon the nation."

In a letter to parishioners made public in "The Cathedral Bulletin," monthly publication of the church, the Roman Catholic prelate questioned whether the Supreme Court had not exploded "a moral atomic bomb that would wreck the moral standards of the country."

It was learned this week the MPAA will undertake to familiarize key segments of the nation's press with the content and purpose of the Production Code.

The task is being undertaken in consequence of a belief among members of the MPAA board of directors that the recent press agitation concerned with the Code revealed, more than anything else, a lack of knowledge and understanding of the document on the part of many writing about it.

Bill Provides Jury Trial

Last week in Albany a bill providing for jury trials of cases involving pictures which have been rejected by the New York State censorship board was introduced by Senator Fred G. Moritt, Brooklyn Democrat.

The measure, in the form of an amendment to the state licensing law, would allow the applicant for a picture license to appeal a denial to a Supreme Court judge and jury, rather than to the Board of Regents, if he so elected. It changes Section 124 of the Education Law, which permits an applicant to appeal to the Regents where the director of the Motion Picture Division has denied a license or refused to act on the film.

Mayer Sees Code as Best Protection

The best protection that can be mustered against the production of films harmful to the public interest and the good name of the industry is represented in the Production Code, Arthur Mayer, former executive director of the Council of Motion Picture Organizations told a session of the Associated Motion Picture Advertisers Showmanship School at the Columbia home office last week.

Mr. Mayer referred to the Code's "shortcomings" as something frequently publicized but rarely specified, and said he did not agree with Samuel Goldwyn that the Code needs rewriting. Rather, Mr. Mayer said, liberal and intelligent amendment and interpretation will suffice.

Eric Johnston is entirely correct in his contention that the Code resembles the U. S. Constitution through its capacity for constant readjustment to the needs of the times, Mr. Mayer said. This process, however, has in some cases been unfortunately neglected, he continued.

Mr. Mayer said he believed that not only theatre owners but all elements in the industry—independent producers, Hollywood guilds, foreign importers—should have a voice hitherto not theirs in the operation of the Code.

Publisher And Lawyer Debate Code

A radio debate, "For and Against the Motion Picture Code," was broadcast on New York City station WMCA's "Report to the People" Monday evening.

Martin Quigley spoke in behalf of the Code and Morris Ernst, general counsel of the American Civil Liberties Union and noted opponent of all forms of pre-publication regulation and censorship, appeared against the Code.

Mr. Quigley explained the reasons underlying the adoption of the Code and outlined its character and purposes. Mr. Ernst dwelt on his opinion that a general code is not necessary and that subject matter and treatment should be left to the individual producer. He expressed the opinion that any individual delinquencies on the part of a producer should be dealt with only by the courts of the nation.

Mrs. Dorothy Dunbar Bromley was moderator of the program.

Chattanooga Circuit Men Participate in TV Station

Moses Lebovitz, president of Independent Theatres, Inc., of Chattanooga, has announced that he and Jay Soloman, general manager of the circuit, will be stockholders in the newly organized WDEF Broadcasting Company which has received Federal Communications Commission approval for a television station in Chattanooga. Mr. Lebovitz will be vice-president and a director of WDEF-AM-TV. He originally headed Southern Television, Inc., which was one of three applicants for the Chattanooga TV license. The other two were WDEF, now an NBC affiliate, and Tri-State Telecasting Company. The three applicants later consolidated their interests. The station is now under construction and operations are expected to start in May, according to the Chattanooga exhibitor.

Singleton Heads Canadian Motion Picture Producers

W. J. Singleton on January 30 was elected by acclamation president of the Association of Motion Picture Producers and Laboratories of Canada, at the organization meeting in Toronto. Mr. Singleton is president of Associated Screen News, Ltd. Other officers elected at the meeting are Pierre Harwood, vice-president; Gordon Sparling, secretary-treasurer; E. W. Hamilton, Michel J. Sym, John Ross, A. H. Simmons, directors. Dean Peterson was retiring president. Discussed was film production and facilities probably necessary for the growth of television. The organization appointed a paid secretary, Don McClymont, and will have permanent headquarters, it was decided.

Footprints of the Lion





The MGM Lion

through the turbulent motion picture years of silence, sound and electronics has made his mark in the imperishable substance of success, identified with these 150 pictures recorded as the Box Office Champions by "Motion Picture Herald" and "Fame," and industry-wide leader in total of champions.

1924 The Big Parade ~ Janice Meredith ~ The Thin Man ~ The White Sister

1925 Chu Chin Chow ~ Greed ~ The Merry Widow

1926 Mare Nostrum ~ Scarlet Letter

1927 Ben Hur ~ Flesh and the Devil ~ Garden of Allah ~ Student Prince

1928 The Crowd ~ Our Dancing Daughters ~ Rose Marie ~ Trail of '98

1929 Broadway Melody ~ Northwest Passage ~ Roadshow

1930 Min and Bill ~ New Moon ~ Redemption ~ Rogue Song ~ Romance

1931 The Champ ~ Possessed ~ Private Lives ~ Sin of Madelon Claudet

1932 Emma ~ Grand Hotel ~ Hell Divers ~ Smilin' Through ~ Tarzan the Ape Man

1933 Dancing Lady ~ Dinner at Eight ~ Rasputin and the Empress ~ Tugboat Annie

1934 The Barretts of Wimpole Street ~ Chained ~ Men in White ~ The Merry Widow ~ Queen Christina ~ Riptide ~ The Thin Man

1935 China Seas ~ David Copperfield ~ Forsaking All Others ~ Mutiny on the Bounty ~ Naughty Marietta ~ A Night at the Opera

1936 Anna Karenina ~ Gorgeous Hussy ~ The Great Ziegfeld ~ Rose Marie ~ San Francisco ~ A Tale of Two Cities

1937 After the Thin Man ~ Born to Dance ~ Captains Courageous ~ The Good Earth ~ Maytime ~ Romeo and Juliet

1938 Boys Town ~ Girl of the Golden West ~ Love Finds Andy Hardy ~ Rosalie ~ Test Pilot

1939 Another Thin Man ~ Goodbye, Mrs. Chips ~ Ninotchka ~ Pygmalion ~ Wizard of Oz ~ The Women

1940 Bitter Sweet ~ Boom Town ~ Life Begins for Andy Hardy ~ Northwest Passage

1941 Comrade X ~ Honky Tonk ~ The Philadelphia Story ~ Ziegfeld Girl

1942 Babes on Broadway ~ Mrs. Miniver ~ Panama Hattie ~ Somewhere I'll Find You

1943 I Dood It ~ Keeper of the Flame ~ Lassie Come Home ~ Random Harvest

1944 Dragon Seed ~ A Guy Named Joe ~ Madame Curie ~ See Here Private Hargrove ~ Thirty Seconds Over Tokyo ~ Thousands Cheer

1945 Anchors Aweigh ~ Meet Me in St. Louis ~ Music for Millions ~ National Velvet ~ Thrill of a Romance

1946 Adventure ~ The Green Years ~ The Harvey Girls ~ They Were Expendable ~ Weekend at the Waldorf ~ Ziegfeld Follies of 1946

1947 Green Dolphin Street ~ The Hucksters ~ No Leave No Love ~ Till the Clouds Roll By ~ The Yearling

1948 Cass Timberlane ~ A Date With Judy ~ Easter Parade ~ Julia Misbehaves ~ State of the Union ~ The Three Musketeers

1949 The Barkleys of Broadway ~ Command Decision ~ Little Women ~ Neptune's Daughter ~ The Stratton Story ~ Take Me Out to the Ball Game

1950 Adam's Rib ~ Annie Get Your Gun ~ Battleground ~ Father of the Bride ~ King Solomon's Mines ~ Summer Stock ~ Three Little Words

1951 An American in Paris ~ Father's Little Dividend ~ Go for Broke! ~ The Great Caruso ~ Kim ~ Royal Wedding ~ Show Boat

1952 Ivanhoe ~ The Merry Widow ~ Million Dollar Mermaid ~ Pat and Mike ~ Quo Vadis ~ Singin' in the Rain

1953 Above and Beyond ~ The Bad and the Beautiful ~ The Band Wagon ~ Dangerous When Wet ~ Mogambo ~ The Naked Spur

This *Footprints of the Lion* section is a "Motion Picture Herald" feature. Text by Charles S. Aaronson. Art director, Fred-Paul Williams. Edited by Martin Quigley, Jr.

MGM's years of progress

a foreword by TERRY RAMSAYE

THE motion picture and its theatre pushes with bold optimism into the adventures of 1954 in this period of evolution and adjustment consequent upon the march of the Electronic Revolution. Exhibition standing at the end of the line of delivery of the stuff of entertainment feels most immediately the acute concerns about both what and how.

There are uncertainties but also happily some assurances.

While tomorrow's box office cannot sell tickets on the yesterdays it can calculate probabilities for the tomorrows. The prospects must be based on performance over significant periods of time and through full experiences of the industry, under executive direction of proved ability and initiative.

Important among the assurances is the institution known as M-G-M.

If one were to explore, it would be found that the controlling concept and approach have been those of the man whose name is preserved in the parent corporate name of Loew's, Incorporated, the late Marcus Loew. He came into the motion picture selling peeps in arcades and then in nickelodeons. Selling admissions was deep in his consciousness, and he and his company have never forgotten. It is the tradition that he persisted, when approached for a pass, in reaching for the cash. "Go buy it, that's how we make a living."

That quality of practicality rooted in exhibition has come down all the years. It was as an exhibitor with wide metropolitan interests that Marcus Loew sought to protect his own box offices by becoming a producer, first with his acquisition of Metro, then the Goldwyn company, and soon after acquiring the Louis B. Mayer enterprises. That was the initial milestone in 1924 of the corporate career that has come to the M-G-M Thirtieth Anniversary now signalized. Those three decades ago, under competitive pressures, new patterns were forming, policies assuming structure. Those were days of decision even as these days of 1954. Every aspect of the industry is under examination and trials anew are demanding, as always, leaderships, disciplines and controls derived from experience—successful experience.

From the beginnings, years before M-G-M, Marcus Loew was accompanied through labors and adventures by Nicholas M. Schenck, whose career also is grounded on exhibition knowledge and experience. The leadership, as president of Loew's, Inc., has been his since the passing of the founder. Between them they have covered the whole half-century of the industry, ever in vital, important and often dominant position. Yet curiously it may accurately be said of them that while they are among the most widely known names of the film world they have always been and remain today among the least known individuals of the top stratum of significant executive figures. The last, and perhaps the first, magazine article about Marcus Loew was done by this writer the week that Lindbergh flew the Atlantic. As for Nicholas M. Schenck, the longest piece of personal literature about him, which may be attributed to his acquiescence, appears in "Who's Who in America," occupying four lines.

It seems that Loew's, Inc., and M-G-M have nobody and nothing to sell that does not pertain to the box office, the preoccupation of the founder, his successor and the company at large.

Every few years Mr. Schenck gets overheard in a quotable remark which escapes to print. The most famous of them, uttered in a day of industry stress, was: "There is nothing wrong with this industry that good pictures cannot cure."

That remark rang a bell around the world. With the declarations of these pages for the Thirtieth Anniversary Jubilee, M-G-M is sounding the note again—loudly and clearly.

TERRY RAMSAYE is the acknowledged historian of the American motion picture. With a background in journalism and film production, he edited Motion Picture Herald for two decades. Now he is consulting editor of Quigley Publications.







Marcus Loew, left above, the man whose broad vision of big pictures and mass appeal led to the development of M-G-M, and, center, Marcus Loew's Herald Square theatre at 35th Street and Broadway, New York, where was implemented that basic idea, and at right, Nicholas M. Schenck in 1927, early partner, then successor, who brought the Marcus Loew plans to full fruition, maintained the high level of endeavor, and looks ahead with clear purpose.





In THE BIG PARADE sweeping drama, thrilling romance against a background of war came fully alive, and in BEN HUR came the sensational sweep of high action. M-G-M began to mean quality.

The Lion .... finds his voice

THE DAWN YEARS of the motion picture business had passed, the sun had broken clear above the horizon for a burgeoning industry, when, in a bright May of 1924, M-G-M came to be.

That birth, officially May 16, 1924, was the fruition in part of a necessity, in greater measure the manifestation of a keenly perceptive look into the future by two men, the late Marcus Loew and Nicholas M. Schenck. Here was no Topsy, which "just growed," but a planned course of procedure, a manner of doing which was to characterize this organization in all the thirty years herewith marked, and obviously pointing to new decades of tomorrows.

As the Twentieth Century moved toward its second decade, it became increasingly apparent to Marcus Loew, in exhibition with the growing Loew circuit via peep shows and nickelodeons, and his younger partner Nicholas Schenck, who had come by a drug store, amusement park route to the same juncture, that there was a vital, life-and-death need for product to serve the bouncing circuit and its hungering patronage. Independent producers then operating were not satisfying that happy appetite.

In 1919 Mr. Loew had acquired Metro Pictures Corporation, with studios in Hollywood, whose "The Four Horsemen of the Apocalypse" had stamped the company name indelibly on screen history. That was Metro!

Louis B. Mayer Productions, Inc., had been formed in Hollywood by the former New England exhibitor, joined in 1922 by Irving Thalberg, a young man who had carved a niche at Universal Studios.

The necessary large studio for large plans was found in the development of realtor Harry Culver, at Culver City. A Culver inducement had been 40 acres free, taken up by Samuel Goldwyn in 1918. Goldwyn Picture Corporation's studio property was available, the name only, by stipulation, to be retained after purchase. That was Goldwyn!

And that was M-G-M! incorporated as Metro-Goldwyn Corporation, May 16, 1924, with Marcus Loew as president and Nicholas M. Schenck as first vice-president. Officer names, the men who were to mean much in this company a-building, included: Louis B. Mayer, Major Edward Bowes, Arthur M. Loew, David Bernstein, J. Robert Rubin, Leopold Friedman.

Metro-Goldwyn's parent company, Loew's, Inc., in 1924 reported a gross of $42,937,269. In 1952 the comparable figure was $178,525,615. The studio property of 1924 in Culver City "on the dusty outskirts of Los Angeles" provided, by design, "room to grow in."

A couple of weeks ahead, late in April, 1924, 600 employees in those "dusty outskirts," met the new bosses on a broad lawn fronting a glass stage. On the platform were six M-G-M stars, Mae Murray, John Gilbert, Lon





The strength of star names was proved splendidly in DINNER AT EIGHT, above left, with Wallace Beery, Jean Harlow, Edmund Lowe and others, while versatility was manifest in THE WIZARD OF OZ, above right, first Technicolor film for M-G-M. Here was fantasy touched with artistry, a picture which delighted millions of the young and the young-in-heart.

Chaney, Lillian Gish, Ramon Novarro and Antonio Moreno. The first picture of the new company was the sensational "Ben Hur," which made history, M-G-M, and some handy millions, after two years in work in Italy and a New York premiere Christmas Eve, 1925.

From those beginnings there swept in ever-widening arcs of increasing importance, influence, significance and prestige the organization which was to become over the rolling years a symbol of strength and power, a team of men and means which was to attain a preeminent position in the affairs of a world industry of unparalleled import.

The names were legion, down the years, each a rolling drumbeat of quality in the march of achievement. "The Merry Widow," with John Gilbert and Mae Murray; Lon Chaney in "The Unholy Three"; "The Big Parade"; Joan Crawford, Greta Garbo, "Flesh and the Devil"; "Tell It to the Marines"; "Trader Horn"; "The Broadway Melody," all-talking, all-singing Academy Award winner.

In February, 1927, at his Glen Cove, Long Island, home Marcus Loew died, and was succeeded by the company's unassuming, vital leader, then as now, Nicholas M. Schenck. It was a critical juncture in the flowing tide of this great art-industry, as the miracle of sound created new problems. These mysteries were solved and the M-G-M trademark took on still greater meaning among the world's screen patrons.

In the fertile brain of Howard Dietz was born Leo the Lion, to become one of the most famous symbols of a product and a company known to the kingdom of advertising. From his precincts came the famed line-of-lines, "Garbo Talks," to herald the voice of the inimitable Garbo on the screen.

The Oscars of the Academy of Motion Picture Arts and Sciences began to decorate the M-G-M mantel in increasing numbers, and the names making movie news the world around included such as Marie Dressler, Mickey Rooney, Lionel Barrymore and Clark Gable, he who shot into star-bright brilliance overnight, was the inevitable Rhett Butler of "Gone With the Wind" and displayed an M-G-M-like longevity in the film firmament.

Crises there were: in 1936, aged 37, Irving Thalberg died—and in that same year a young writer joined the studio. Dore Schary won an Academy Award for the screenplay of "Boys Town." Today he heads the studio. Names again made news: Robert Taylor, Greer Garson, "Random Harvest," "Mrs. Miniver," James Stewart, "The Philadelphia Story," "Rose Marie," "San Francisco," "Grand Hotel," Jean Harlow, Spencer Tracy. Yesterday and the day before, all these, pictures and people, made up the warp and woof of a tightly woven skein of stability.

Arthur Loew, son of founder Marcus Loew, early envisioned M-G-M in dominant position across the globe, and quietly proceeded to work for the realization of that vision, seeking the maximum world audience for M-G-M pictures. He succeeded. As president of Loew's International Corporation, he opened the company's own offices abroad, created a chain of theatres in vital world capitals and established synchronization studios in the chief cities abroad. Today: 125 M-G-M offices and 40 theatres dotting the globe.

This M-G-M, over the early years under the initial guidance of the astute Marcus Loew, after that with the equally keen Nicholas M. Schenck, had ridden the storms of depression, the awesome coming of sound and the fearsome spectre of radio and TV, had moved forward from the yesterday to the today, and stands confident on the threshold of a challenging tomorrow.







Remember? At right, Marie Dressler, Wallace Beery, the beloved MIN AND BILL; W. C. Fields, an incomparable Mr. Macawber in DAVID COPPERFIELD; young James Stewart, Katharine Hepburn, Cary Grant in the delightful PHILADELPHIA STORY.

The friendly company . . .



WHEN CORPORATIONS enjoy such favorable attributes of personality as pertain to living persons, it is necessarily the measure of the men behind the corporate titles. Here then is the explanation of M-G-M's appellation, "The Friendly Company," so aptly symbolized above by a grinning, hand-shaking Leo.

For M-G-M that friendliness has taken two basic directions, toward its exhibitor customers—the theatre owners of the world—and in its relations with the public-patronage at large.

It is perhaps most singularly appropriate that the phrase, "The Friendly Company" should have been devised and suggested by a customer. It is recorded that in the year 1934 an exhibitor, expressing appreciation for helpful attentions to the then sales chief, the most able William F. Rodgers, said that M-G-M was truly "the friendly company." In subsequent correspondence the same exhibitor suggested the company employ the phrase as a slogan. Mr. Rodgers contacted S. F. Seadler, M-G-M's keenly persuasive advertising manager, and the phrase was adopted as an advertising slogan. There it has been, happily, these two decades—thus far.

It was obviously not by idle accident that the phrase in all its implications, came to be. The spirit of cooperative compromise, basically characteristic of the business acumen of the men who had devised and implemented that policy, had its fruits in that customer attitude so important to successful enterprise.

There was, at the same time, a broader aspect of relations which further accounted for the ready acceptance, in the trade and in the world at large, of that appellation. Where the cause was just, where the need was great, M-G-M, and the people of M-G-M, stood ever ready to lend a hand—to give, that others might gain. Be it said, too, that the industry of the screen, as a whole, shared and shares that spirit of help for worthy purpose.



HERE, through the skills of photographer, artist and printer are, mural-like, depicted some of the wealth of purposeful assistance which the people of M-G-M offer when needed, in war or peace. On this broad and sweeping canvas are scenes typical of the kind of activity which has gone far in the one phase of organizational effort to substantiate the characterization, "the friendly company." Here are stars giving time and effort to the entertainment of troops, M-G-M personalities engaged in aid to the ill via fund drives and the like. If "by their works ye shall know them," these are respected above the many, for their good works are legion.



Motion picture science comes to Point Barrow, Alaska, in 1933, shooting for ESKIMO. Note the camera swathed in blankets and padding.

The Lion and the Electron

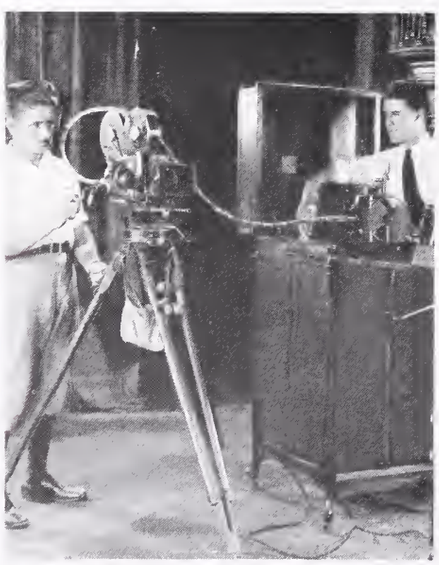
IT WAS IN THE late autumn of 1924 that technicians labored through one afternoon in a makeshift laboratory in Culver City, sloshing 200-foot lengths of film, on wooden racks, in developing tanks. They worked in inky blackness, wrapped in protective rubber. The picture was "He Who Gets Slapped," the stars Lon Chaney, Norma Shearer and John Gilbert, and when the six cans of film were rushed by Model T Ford to a train and New York, the hopes of M-G-M, of Leo the Lion, whose mark for the first time was thereon recorded, and an industry rode the rails too.

But two short years passed and there smashed into the art-industry of the screen with stunning impact the magic of sound and voice. And here M-G-M technicians rose to the challenge, took this new and daring concept unto themselves, mastered it and made it their servant.

Since first the genius of Thomas Alva Edison and George Eastman made it possible, the motion picture has known a



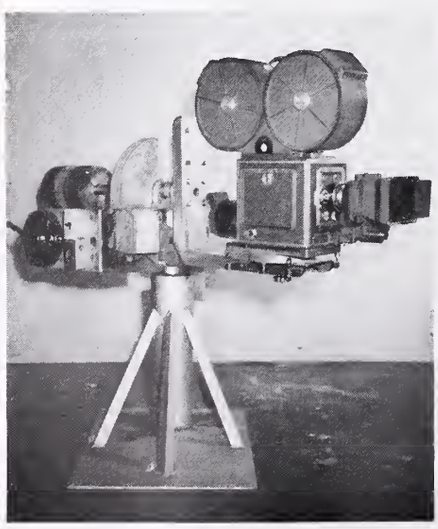
The triumphant BROADWAY MELODY, first big M-G-M musical, and first musical to win an Academy Award, in 1929.

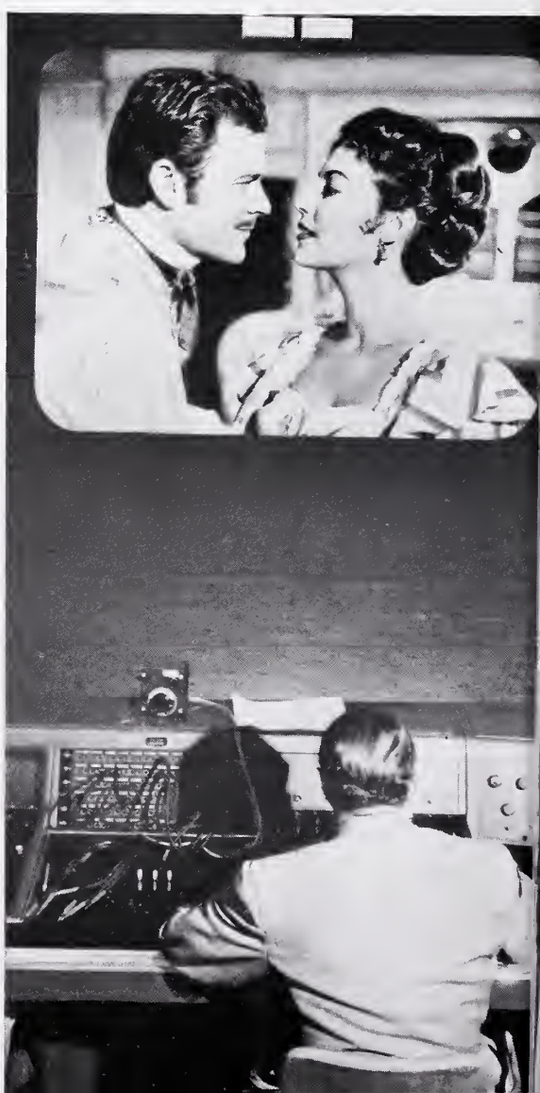


Synchronizing motion pictures with the radio, William Daniels, cameraman, and Douglas Shearer, to become sound chief of the studio.

Mixing sound, an exact and exacting science within the technical orbit of the modern screen, with the picture monitored before the console.

The Duplicator, below for trick and special shots. The machine makes a record which then will repeat exact camera movements.







The technical wizardry of the modern motion picture makers of M-G-M make possible such sweeping, breath - taking panoramic scenes as this, from the big new CinemaScope picture, KNIGHTS OF THE ROUND TABLE.

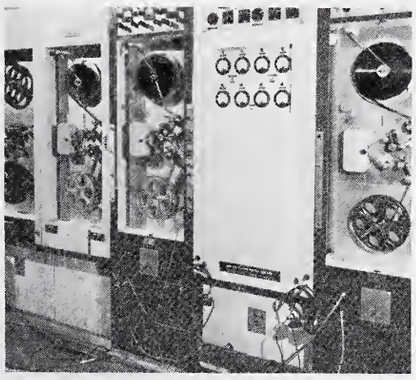
succession of advancements even as the world of science has advanced, and in the forefront of that march has been the technical skill and know-how of M-G-M.

In the ultra-exact sciences of optics, of sound transmission and reception, of photography and the projection thereof, on into the startling, all-encompassing World of the Electron the motion picture has passed. And with that passage have come new problems.

These words and phrases have now a familiar ring: Technicolor, 3-D, CinemaScope, Stereophonic Sound, Wide Screen, Aspect Ratios. These are the new techniques, the procedures of today, the stepping-off places to tomorrow. These are the methods by which M-G-M, among the acknowledged leaders of the screen, keeps firm pace with the progress of an age of scientific miracle, to bring better, brighter entertainment to a waiting worldwide public, and to meet the challenge of media competing for the smile of approbation of the multitude.



Released with Stereophonic Sound, M-G-M's notable JULIUS CAESAR, with James Mason and Marlon Brando in a dramatic Shakespearean scene.



A unit of the vital and awe-inspiring mechanisms which occupy the M-G-M Laboratory, where technical skills reign supreme.



Here is offered the modern musical, in 3-D and Ansco Color, KISS ME KATE, starring Kathryn Grayson and Howard Keel.

A huge camera boom carries the director high above the 91-piece M-G-M symphony orchestra during the CinemaScope filming of a musical subject.



The modern miracle of CinemaScope and color will bring to today's production of THE STUDENT PRINCE a high order of value. Stir in the beauty of Ann Blyth, power of John Ericson and Louis Calhern, voice of Mario Lanza, production skill of Richard Thorpe and Joe Paternak—there's a brew!



Here again, above, magic ingredients: CinemaScope, color, Harbach and Hammerstein, Friml and Stothard, Ann Blyth, Howard Keel, Mervyn LeRoy. It's ROSE MARIE, first CinemaScope musical.

And the Scottish town of BRIGADOON awakens, below, after a sleeping century in the lovely musical, with Gene Kelly, Van Johnson and Cyd Charisse; Ansco color and Vincent Minnelli direction.





In EXECUTIVE SUITE is today's all-star vehicle of outstanding import, a top-talent triumph.



The only woman teacher (Greer Garson) at a boys' school in HER TWELVE MEN.



Taking brilliant advantage of the TV sensation scored by Lucille Ball and Desi Arnaz, M-G-M has the couple in an hilarious piece of monkey-business happily titled THE LONG, LONG TRAILER.

The Lion in his workshop



DORE SCHARY

IN THE year (1937) that Irving Thalberg died, a young writer came to M-G-M. In the subsequent period he was there and elsewhere engaged, and in 1948 Dore Schary returned as vice-president in charge of production. In July, 1951, he was named studio head for M-G-M.

"The design of M-G-M's quality was created in principle by Irving Thalberg 30 years ago," says Mr. Schary in this Thirtieth Jubilee year, and in the almost 1,400 features released since the founding in 1924 that principle has been followed. The policy, says Mr. Schary, "paid off."

Noting the difficulties in prescribing a successful film formula, he nevertheless risks the obvious and repeats the need for the "finest of story, cast, direction, and the many complex physical elements required of production."

This boss-man of the Workshop of the Lion believes every successful film "must have those intangible essentials, timing, showmanship, salesmanship—and luck."

Mr. Schary cites recent product from the workshop which maintains the tradition, calls attention to the planned employment of all the new techniques in continuing the standard of quality, in product to come of "highest potential," and finds "faith in the future" demonstrated in the current production schedule.

Mr. Schary voices "complete confidence in our future, proud to be part of the organization that had made so many outstanding contributions to the art of the cinema."

With the 1953-54 production schedule practically completed as of now, Mr. Schary turns full-scale attention to the next season. Rehearsals start soon now on such as "Jupiter's Darling," with Esther Williams; "Green Fire," with Stewart Granger; "Many Rivers to Cross," Robert Taylor, all in CinemaScope, and others; including an original story to have an all-star cast—the author, Dore Schary.

Marquee Magic

VERSATILITY of a high order marks the output from the workshops of M-G-M in Culver City. Evidence thereof appears in highlight on these two pages, in stills from several of the outstanding features which make up the current and projected schedule of the product for the months to come. This is Thirtieth Jubilee Anniversary production, characteristically high in quality, following a tradition which has earmarked the product of the M-G-M studio these many years. Those who seek to provide entertainment for the public often find that public fickle. But it has ever been true that this same public will react with favor to quality and skill in the production of that entertainment. Here, then, is product-to-be, from the workshop.



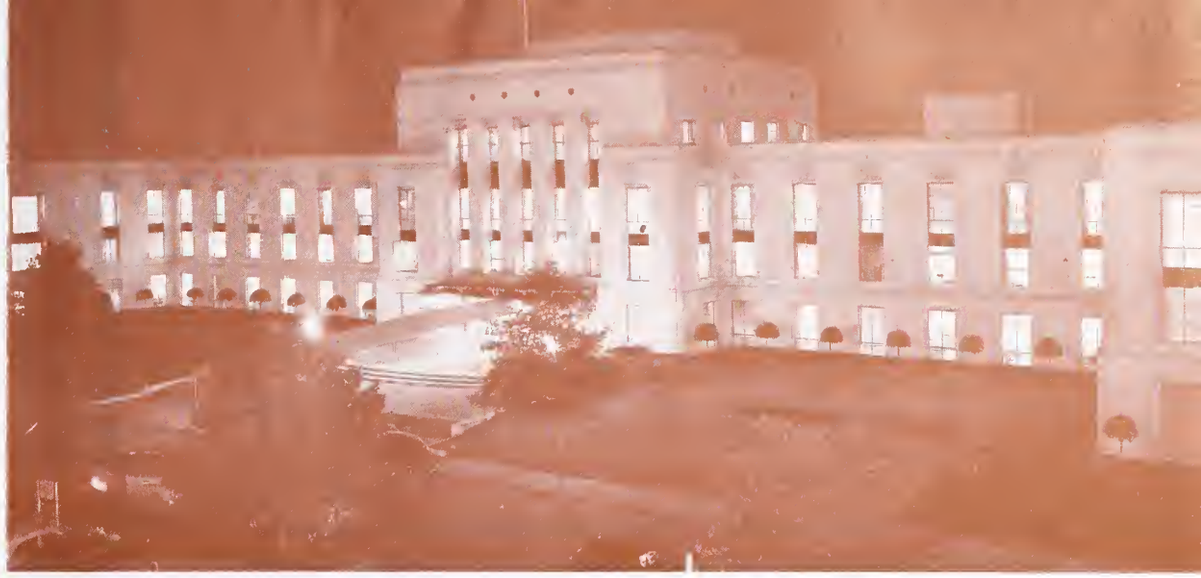


Lana Turner is the factor of greatest sales potential in FLAME AND THE FLESH, among the expected arrivals of dominant box office value. Pier Angeli, Carlos Thompson are in support, with dramatic and romantic overtones in the unfolding of the story, scenes from which are depicted above and at left.



A striking scene, above, and a touchingly humorous one, below, give some indication of the scope of the dramatic power inherent in the material from which P.O.W. was made. It is the war of today, in cruel terms of enemy attack on mental and moral fiber.





The Thalberg Building at the M-G-M Studio in Culver City, executive and administration building for the vast picture-making domain, named for and dedicated to the memory of the young man whose basic principles of film quality have set the M-G-M pattern followed these many years.



The lovely Elizabeth Taylor and Vittorio Gassman are the chief protagonists (marquee names) in RHAPSODY. The scene above is clear indication of potential success.



The vast and limitless stretches of desert sand form the background of suspense against which is played out the film, SAADIA, offering in its cast such splendid artists as Mel Ferrer, center, and Cornel Wilde, right, in the scene above.



Gene Kelly, dancer extraordinary, stars in and directed INVITATION TO THE DANCE, in which Claire Sombert and Igor Youskevitch, ballet stars, make their screen debut, right, in support of Kelly and Diana Adams, above, in a color by Technicolor musical.



The Lion . . . . goes to market

A LONG, WELL-ROUNDED experience in the executive management of the sales operations of major motion picture organizations lay firmly behind Charles M. Reagan, when the genial marketing expert slid effortlessly into the post of general sales manager for Loew's, Inc., which purveys the product of the M-G-M studio.

And when Mr. Reagan goes to market with the product of Leo's workshop in this Jubilee year of 1954, he directs the efforts of a corps of selling experts, stretching clear across the country and up into Canada. At the same time, Arthur M. Loew, president of Loew's International Corporation, is selling that product abroad, since the limitless horizon is the boundary of Leo's market.

The 38 M-G-M exchanges in the United States and Canada offer as 30th Anniversary pictures "Knights of the Round Table," "Rose Marie," "The Long, Long Trailer," "Rhapsody," "Flame and the Flesh" and "Executive Suite," in addition to a number of others, of course.

It is characteristic of Mr. Reagan that he should look ahead while at the same time he takes very good care of the problem of now. And so he says: "Looking into the future on the occasion of M-G-M's 30th Anniversary Jubilee, it is natural that a lifetime of corporate experience should condition our thinking about the years ahead. Outstanding in this experience has been the most recent and pleasurable observation of the manner in which exhibitors everywhere have rushed to join us in celebration of our birthday."

The sales executive quite justifiably cites the fact that the response from the exhibition field to this invitation is in full measure indicative of the theatre owners' estimation of the M-G-M tradition and performance. Says Mr. Reagan: "From all sides our showmen friends evince enthusiastic and most gratifying interest in helping us to mark this milestone in M-G-M history, expressing appreciation of M-G-M product, M-G-M policies and M-GM's performance of its role in the industry in years past and demonstrating their confidence that we will accept the obligation to maintain similarly high standards in the future."

Spearheading that contact with the customers which earned and has maintained for all these years that appellation, "the friendly company," for M-G-M, and sharing with his fellow executives in all phases of operation a boundless confidence in the tomorrows just ahead, Mr. Reagan concludes:

"To these friends and to showmen everywhere we promise that this company's effort will continue in future to deliver great product and to abide by policies intended for our mutual welfare and prosperity."



Action and star power in PANTHER SQUADRON: Frank Lovejoy, Walter Pidgeon, Keenan Wynn and Van Johnson.



Intriguingly titled, SEVEN BRIDES FOR SEVEN BROTHERS stars Jane Powell and Howard Keel, among others.



The notable, unquenchable BEAU BRUMMEL in the person of Stewart Grainger, assisted screen-wise by Elizabeth Taylor, Peter Ustinov and Robert Morley.



Adventure-Romance on the desert, with Robert Taylor and Eleanor Parker in VALLEY OF THE KINGS.



Shelley Winters, Keenan Wynn and Dewey Martin, boxing and Ansco Color, the TENNESSEE CHAMP ingredients.



Striking scenes, above and below, from BETRAYED, set during World War II, filmed on actual locations in Eastman Color and wide screen, and starring Clark Gable, Lana Turner and Victor Mature.



The Lion Roars!

WHEN ON SUNDAY evening, February 14, the notably successful Ed Sullivan television show, "Toast of the Town," originates from Hollywood and salutes M-G-M on its 30th Anniversary, it will be one more example of the extensive and highly successful promotional activity of M-G-M.

Presided over these many years with consummate skill by Howard Dietz, vice-president, the advertising, publicity and promotional activity of M-G-M is indeed, as has long been acknowledged, the life-blood of motion picture merchandising.

Mr. Dietz says: "Having survived the first thirty years of M-G-M, I have been witness to the fallow and the prosperous seasons. M-G-M has held to a pretty even course, with a production policy based on quality and a promotion policy based on pictures that merit promotion. We have served ourselves well by serving the exhibitors well."

Typical of M-G-M promotional coverage, in addition to the "Toast of the Town" show, there will be a full hour CBS radio show late in February, special feature tributes to M-G-M on its Anniversary in fan magazines with 14 covers of its stars in March and April. Newspaper feature writers and syndicated columnists all will give attention to the Anniversary. Likewise, elaborate plans have been completed for the celebration of the Jubilee Anniversary abroad, with the award of special plaques in every country honoring the most important exhibitor therein who has been an M-G-M customer for the longest period.

The promotional effort has concentrated with splendid success on the new techniques developed recently. Such ambitious efforts as the 1954-55 schedule's "Ben Hur," "The Female" and "The Prodigal" will receive all-out attention in particular. As Mr. Dietz, the man whose brainchild is Leo the Lion, puts it: "The promotion policy has been to back the favorite pictures. Every once in a while we wake up a 'sleeper,' but generally speaking we have concentrated on the big attractions, and thus have rarely disappointed the public. Our policy continues the same after thirty years."

Speaking of plans afoot, Mr. Dietz cites intended campaigns utilizing all the media, newspapers, magazines, trade papers, radio, television and others, and calls them "good solid campaigns based on knowledge of the public and theatre requirements."

There is perhaps a degree of modesty in Mr. Dietz' expressions of his department's intentions. There is no shyness, however, in the deep-throated roar of Leo the Lion when he's telling the world.



"Some years ago I said that there is nothing wrong with this industry that good pictures cannot cure. This still goes!"

—NICHOLAS M. SCHENCK



MARCUS IS ELECTED NEW PRESIDENT OF ALLIED

Board Votes to Continue Studying Possibility of Stock Purchase Plan

CINCINNATI: Ben Marcus, treasurer of Allied States Association for the last two years, was elected new Allied president at the mid-winter meeting of the board of directors here at the Netherland Plaza Hotel last Friday and Saturday. Mr. Marcus, who hails from Milwaukee, succeeds Wilbur Snaper, who has been president for the last two terms.



Ben Marcus

Other officers elected at the board meeting, which followed the week-long National Allied Drive-in Convention, were Rube Shor, of West Virginia Allied, treasurer; Leon Back, of Baltimore, secretary, and Stanley Kane, of North Central Allied, Minneapolis, recording secretary. Abram Myers will continue as chairman of the board and general counsel.

Uppermost on the directors' agenda at the two-day meeting was the stock purchase plan. The directors voted to continue to explore the possibilities of buying stock in one or more major production-distribution companies from exhibitor stockholders, with the idea of having such stock pooled and voted by a proxy committee, especially in an effort to influence a company to increase its film production schedule and to institute more "enlightened" trade practices.

The proposal was first advanced by Trueman Rembusch of Indiana at Allied's national convention in Boston last October, primarily as a remedy for what exhibitors believed to be an increasing shortage of product. Since that time, Allied has canvassed its membership and other independent exhibitors for data on how many shares of major company stocks are owned by them and how many would be willing to increase their holdings, by purchase or the exchange of the stock of a particular company, and whether or not such exhibitor stockholders would be willing to assign the proxies to an Allied committee for voting.

Board to Meet Again in New York February 25

The surveys to date apparently are not conclusive, since the board voted their continuance and named the following committee to pursue the study: Mr. Marcus, Mr. Shor, Mr. Snaper, Horace Adams and Benjamin Berger. Mr. Myers announced in Washington Tuesday that exhibitors answering the survey so far have pledged over $300,000 to the plan and already own $40,000 in stock in major production companies.

Because the board was not able to finish all the business on its agenda here last week, it will meet again at the Hotel Warwick in New York City February 25-26. Mains items to be tackled here will be the stock plan, the decision on sites for the 1954 convention and the spring board meeting. The stock purchase plan committee will meet a day in advance of the New York meeting to discuss further findings in its surveys.

The board at Cincinnati also endorsed the resolution adopted here by the Allied drive-in convention delegates which condemned 20th Century-Fox's policy in regard to stereophonic sound requirements for its CinemaScope productions, particularly with reference to the effect of the policy on drive-ins. Copies of the resolution were directed to the U. S. Attorney General with the recommendation that action be brought either under the Paramount decree or, if that did not apply, that new actions be brought.

The board voted its full cooperation to the current Federal admissions tax repeal campaign conducted by the Council of Motion Picture Organizations.

The board, however, did not discuss the national film buying combine plan, mainly because its main sponsor, Jack Kirsch, was ill. The board voted to oppose the so-called Reed bill authorizing Federal courts to award less that treble damages in anti-trust suits, but approved the Keating bill to set up a uniform Federal statute of limitations on these suits.

Industry arbitration was not discussed at the board meeting. Saturday, after the meeting ended, Mr. Myers said arbitration had

(Continued on page 18, column 3)

DRIVE-IN GROUP INDICATES WIDE SCREEN OPPOSITION

CINCINNATI: Concluding the National Allied Drive-in Convention here at the Netherland Plaza Hotel last week, most of the delegates indicated that they would refrain from installing wide screens in their outdoor theatres. The decision was reached that inasmuch as CinemaScope without stereophonic sound would not be available this season for drive-in openings, 20th Century-Fox product must be written off.

The stereophonic sound controversy, sparked by the anouncement from New York during the week that 20th-Fox would back a two-speaker per car stereo system for drive-ins, dominated the convention and resulted in a resolution which called the 20th-Fox system "futile and ridiculous," cited such installation costs as "prohibitive," and directed that the matter should be brought to the attention of the United States Attorney General.

In the resolution the delegates also directed that copies of it should be sent to all drive-in members who had been unable to attend the convention and pledged themselves to informing "our patrons and other interested members of the public by posters at our theatres, handbills, newspaper ads and in whatever way we can of our inability to present CinemaScope pictures in our theatres, explaining the reasons why and placing the blame where it belongs."

According to estimates of theatre supply dealers, the costs of installing a two-speaker per car system in a drive-in with a 1,000-car capacity would be in the neighborhood of $10,000, exclusive of labor.

Many of the drive-in operators at the convention were of the opinion that the risk of such a large expenditure was so big that they were reluctant to stampede and "jump off the deep end." Jack Braunagle, of the Commonwealth circuit of Kansas City, commented: "Until my patrons demand wider screens than already installed, I question the judgment of every drive-in owner who at this time is getting panicky. A lot of fellows made a serious mistake when they went for 3-D last year. Let's keep our heads and not equip ourselves out of business."

Also occupying the exhibitors in the convention's closing hours was the subject of drive-in insurance rates. Jack Wallens, of Yarchin & Company, Boston, said that the $15,000,000 yearly paid in premium rates today would rise to $20,000,000 within five years. He said he believed the National Rating Bureau is not fully familiar with the characteristics of drive-ins and, therefore, must protect itself through the high cost of premiums. A reduction in rates, he said, could be accomplished only by national cooperation in compiling data from every drive-in. A motion was passed calling for a questionnaire to be forwarded by National Allied to all units so that the information can be gathered and sent to the National Rating Bureau.

MARABUNTA

MARABUNTA

MARABUNTA

MARABUNTA

MARABUNTA

From Paramount In March..

FOR THE STRONG GROSSES SCORED TODAY BY PICTURES THAT ARE BIG AND DIFFERENT!



THE

Paramount Pictures

starring

CHARLTON HESTON

Produced by GEORGE PAL • Directed by BYRON HASKIN • Screenplay by



Nothing in this business equals the excitement of a big picture—and this one's got it! Man-woman conflict and attraction. The Brazilian jungle in tropically lush Technicolor. A star team to bring the heat of its love story to the boiling point. And then a spectacular climax, devised by Producer George Pal, out-thrilling anything in "Destination Moon," "When Worlds Collide" or "The War of the Worlds." Using *realism,* not fantasy, Pal's depiction of the menacing Marabunta is an unforgettable miracle of entertainment!

NAKED JUNGLE

Color by TECHNICOLOR

and

ELEANOR PARKER

PHILIP YORDAN and RANALD MACDOUGALL • Based on a story by Carl Stephenson

Terry Ramsaye Says

SEMANTICS—Your correspondent's tired reading eyes record protest against the careless and cliche-ridden speech writers and copy editors. A spectacular example appeared at year's end in Queen Elizabeth II's address at Auckland. There referring to Elizabeth I, her young successor remarked: ". . . I do not myself feel at all like my great Tudor forbear who was blessed with neither husband nor children. . . ." Elizabeth I was, officially at least, no one's forbear because she did not bear.

A contributor to the "New York Sunday Times" picture section repeats a choice one, in describing a set on the Columbia lot with: ". . . traversing its length were the tracks of the . . . horse-drawn trolley. . . ." The trolley pole and electricity supplanted the horse. That is positively for the record.

It would be a relief, also, if for 1954 there could be an effort at reducing the incidence of: "by leaps and bounds" which suggests the pace of a jack-rabbit or a kangaroo; "only scratch the surface" which brings to mind abrasion as per the cat at the piano leg; and "last but not least," which means nothing but a promise to sign-off.

The language is worth saving from such litter.

WHAT "THEY" WANT — When New York's "Herald-Tribune," after about a week of the strike-silence of the big dailies, came forth at last with an eight-page issue, it had available a vast accumulation of material. Page 1 of that edition devoted more than half its space in words and pictures to such important concerns as Jack Dempsey's broken romance with a rich widow; Gene Tierney's reactions about an engagement to Aly Khan, a little London flurry about a nude statue, a Kenya story about a dog chasing a leopard. That was the judgment of the editors of a conventional paper about readership. Probably correct.

FIGHTING LIKKER—A lady steps up to a homely hulk of submarine on the ways at Groton, Connecticut, and smacks it on the nose with a bottle to bat if off into "a new vista of U. S. seapower" as it slides into the Thames. "I christen thee Nautilus." The casual, negligent press says only it was done with "traditional champagne." One craves to know—what vintage if any, imported or domestic, sec, demi-sec, bruit? Cost? Supplied by whom, at whose expense? Why can't we have these epoch-marking events really covered? Additionally it is to be observed that tradition or not, the use of champagne, or even our domestic champagne-type ersatz bottlings is not properly patriotic. An American ship, especially a fighting ship, would more appropriately be christened by busting a brown jug of mountain corn likker, or honest Yankee rum, over her bow. Champagne, real or simulated, is a vanity, a mockery and sheer snobbery. It is not fighting likker. Who put it over? There should be an investigation.

BOOK NOTE—Under title of "Film in the Battle of Ideas" a 128-page paper-bound volume, physically a book but more accurately a bit of pamphleteering, attacking the American picture industry from the extreme Red left, comes to this desk, a review copy for attention. It is from the hand of the semantically and dramatically skilled Hollywood writer known as John Howard Lawson. In "Who's Who" he sets down that he was born in New York, in 1895, the son of Simeon Levy. How come "Lawson" is not indicated. There are as many honorably recognized Levys as there are born-to-the-name Lawsons in "Who's Who," 50th anniversary edition.

Mr. Lawson's document says over again about all that has been said in frantic and bitter social criticism of the motion picture in recent years. He appears to hold that it is the obligation ot the motion picture industry to become a militant revolutionary agent of his program. The back cover of the book makes point of stating he was "one of the Hollywood artists imprisoned for defending the Bill of Rights. . . ."

To the social student this pamphlet has specimen and clinical value. It is published by Masses & Mainstream in New York at one dollar American money.

MAN OF THE YEAR, although too late for the New Year's magazine covers, beyond doubt or controversy is Porfirio Rubirosa.

Italy and Russia in Film Pact

ROME: Additional details have been announced on the new film exchange agreement signed by Russia and Italy in Moscow at the end of last month.

The agreement, according to the reports, provides for the exchange of an equal number of films, ranging from a minimum of five to a maximum of 15 a year. The choice of the films to be exchanged is left entirely up to the importing country. Sovexportfilm, as the Soviet government agency here, will handle the arrangements for the Russions.

No alteration of the pictures, including their sound tracks, is allowed under the agreement unless previously agreed upon by the two countries. The State Department for Show Business has issued a statement announcing that the State Undersecretary was satisfied with the results of the mission to Moscow, which was led by Eitel Monaco, president of the Italian film industry association.

ALLIED ELECTS

(*Continued from page* 15)

not been on the agenda and that none of the directors had sought to bring up for discussion the plan advanced by the Theatre Owners of America, with distributor cooperation, which calls for making arbitration available to all exhibitors who wish to make use of it.

Independent Theatre Owners of Ohio, meeting here Thursday, the day before the national board convened, elected Horace Adams president. Relected first vice-president was F. W. Huss, Jr., while Horace Shock was named second vice-president. C. F. Pfister, retiring president, was elected to the board of directors, to replace Mr. Shock. Charles Sugarman was elected treasurer and Robert Wile reelected secretary. Directors continuing in their posts include Myer S. Fine, H. L. Russell, Louise Wiethe, Roy E. Wells, Marvin Frankel, J. R. Neth, Martin G. Smith, Paul Vogel, Peter M. Wellman, Henry Greenberger, Park Belden and Louis F. Eick.

MGM Plans to Film Two Historical Stories

"The King's Thief" and "Dianne De Poytiers" will be made by producer Edwin H. Knopf for MGM, the company announced last week. The first is from an original story by Robert Hardy Andrews, and a screenplay by Christopher Knopf. It is against the background of England during the reign of Charles II. The second is about the woman who was mistress of Henry II. It will be from the uncompleted John Erskine story, and is being written for the screen by Christopher Isherwood. Edmund Purdom will star in the first film.

Court Rules No Damages For Partmar

WASHINGTON: The Supreme Court ruled Monday that Partmar Corp. had no right to a further trial of its damage claims against Paramount.

By a five to two vote, the justices ruled that the Los Angeles District Court and the Ninth Circuit Court were right in ruling that the District Court's refusal to permit Paramount to evict Partmar from the Partmar theatre in Los Angeles also blocked Partmar from collecting on counterclaims against Paramount. Partmar, a Fanchon and Marco subsidiary, had sought damages on the ground that it had paid excessive rentals in leasing the theatre and buying films from Paramount.

Chief Justice Warren, writing his first dissent since joining the Court, said he felt Partmar had not had its "day in court" and that the case should have been reversed and sent back to the District Court with instructions to the judge there to take evidence on the damage claims. Justice Black joined in this dissent. Justices Jackson and Clark took no part in the case.

Most of the opinion and dissent dealt with highly technical, legal questions as to whether a decision on the eviction issue automatically prevented a decision on the claims issue. Paramount rented the Partmar theatre to Partmar Corp. in 1939, and also had a film franchise with Partmar. The lease agreement provided that the lease could be terminated if the franchise agreement were terminated.

Following the 1946 New York Statutory Court ruling that franchises were illegal, Paramount cancelled its lease and sued to evict Partmar. Partmar filed counter claims seeking treble damages, alleging that Paramount was part of an industry conspiracy which resulted in Partmar having to pay excessive terms under both the lease and film franchise agreement.

In May, 1951, the Los Angeles District Court ruled against Paramount in the eviction suit, citing the Supreme Court's Paramount decision that not all franchises were illegel. The court declared there was no evidence that this particular franchise resulted from an illegal conspiracy. The court also ruled that, since it had found no conspiracy in setting up the franchise, it felt Partmar could not recover on its damage counterclaims. Partmar did not appeal from the part of the decision validating its lease, but did appeal from the part throwing out the counterclaims.

Ask Court to Dismiss RKO Countersuit

Twentieth Century-Fox and other defendants in the $41,250,000 countersuit filed by RKO Theatres asked for dismissal of the action in Federal District court in New York Monday. In addition to the dismissal plea, the defendants in the suit, which grew out of the $89,690,000 action brought by Skouras Theatres, also asked for separate trials. RKO Theatres filed a counterclaim after it was named, among others, in the Skouras action which charged that Loew's and RKO circuits were given favored treatment in violation of the anti-trust laws. All distributors except 20th-Fox were listed as defendants in the Skouras Theatres complaint.

Box Office Champions For January, 1954

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

BENEATH THE 12-MILE REEF
(20th Century-Fox) (CinemaScope)

Produced by Robert Bassler. Directed by Robert D. Webb. Written by A. I. Bezzerides. Technicolor. Cast: Robert Wagner, Terry Moore, Gilbert Roland, J. Carrol Naish, Richard Boone, Angela Clarke, Peter Graves, Jay Novello, Jacques Aubuchon, Gloria Gordon, Harry Carey, Jr.

HERE COME THE GIRLS
(Paramount)

Produced by Paul Jones. Directed by Claude Binyon. Written by Edmund Hartmann and Hal Kanter. Technicolor. Cast: Bob Hope, Tony Martin, Arlene Dahl, Rosemary Clooney, Millard Mitchell, William Demarest, Fred Clark, Robert Strauss, Zamah Cunningham, Frank Orth.

KING OF THE KHYBER RIFLES
(20th Century-Fox) (CinemaScope)

Produced by Frank P. Rosenberg. Directed by Henry King. Written by Ivan Goff and Ben Roberts from a story by Harry Kleiner. Technicolor. Cast: Tyrone Power, Terry Moore, Michael Rennie, John Justin, Guy Rolfe, Richard Stapley, Murray Matheson, Frank de Kova, Argentina Brunetti.

KNIGHTS OF THE ROUND TABLE
(Metro-Goldwyn-Mayer) (CinemaScope)

Produced by Pandro S. Berman. Directed by Richard Thorpe. Written by Talbot Jennings, Jan Lustig, Noel Langley. Prints by Technicolor. Cast: Robert Taylor, Ava Gardner, Mel Ferrer, Anne Crawford, Stanley Baker, Felix Aylmer, Maureen Swanson, Gabriel Woolf, Niall MacGinnis.

THE LIVING DESERT
(Disney-Buena Vista)

Produced by Walt Disney. Associate Producer: Ben Sharpsteen. Directed by James Algar. Photography by N. Paul Kenworth, Jr. and Robert H. Crandall. Technicolor. A True-Life Adventure.

THREE SAILORS AND A GIRL
(Warner Bros.)

Produced by Sammy Cahn. Directed by Roy Del Ruth. Written by Roland Kibbee and Devery Freeman. Technicolor. Cast: Jane Powell, Gordon MacRae, Gene Nelson, Sam Levene, Jack E. Leonard, George Givot, Veda Ann Borg, Archer MacDonald, Raymond Greenleaf, Henry Slate.

Asks Court to Bar "Special Conditions"

CHICAGO: A request for a preliminary injunction against Loew's, Inc., and 20th Century-Fox preventing them from imposing special conditions for the showing of their pictures in the first outlying runs was denied here last week by Federal Judge Sam Perry, who will hear the case at a later date. The suit was brought by the Melbro Amusement Co., operating the Rockne Theatre. It alleges that Loew's requires outlying theatres to show "Knights of the Round Table" as a single feature and that 20th Century-Fox is not allowing customary deductions for companion features in theatres showing the company's CinemaScope productions.

Complaint Inaccuracies Force Anti-Trust Suit Dismissal

What is probably one of the shortest anti-trust suits on record began and ended in Florida on Friday last week in the U. S. District Court, Southern District, Jacksonville division. It concerned charges of L. K. Naas and John R. Sutton, Jr., owners of the Vogue theatre, Orlando, that eight distributors and three exhibitor corporations were attempting to "monopolize" first and second run exhibition in Orlando. At the one-day hearing, so many inaccuracies were pointed out in the plaintiff's bill of complaint that Mr. Naas and Mr. Sutton instructed their attorneys to file a notice of dismissal.

Morgan Into the Field To Survey Shorts Films

Oscar A. Morgan, director of short subjects and newsreel sales for Paramount, is in the South on a field survey of the market. Some of the cities on his schedule are Jacksonville, Charlotte, Atlanta and New Orleans. He is accompanied by W. Gordon Bradley, assistant southern division manager, who will return to his Atlanta headquarters when Mr. Morgan completes the territory tour.

THE GREATEST AMERICAN DRAMA



FLORINDA
Beautiful, courageous, gay, vivacious . . . born to be adored by all men.



GARNET
Sweet, mild-mannered . . . but with a yearning for romance and excitement.



JOHN IVES
A man of great charm . . . his love of the trail threatened by a new devotion.



OLIVER HALE
Young and reckless . . . could face anything but the wrath of his brother.



CHARLES HALE
Autocratic, calculating . . . with a selfish ambition to rule a new empire.



HANDSOME BRUTE
A magnificent giant whose great strength was never used in violence.



TEXAS
A reformed drunk, loyal and lost . . . he could help all except himself.



SILKY
A gambler with a love for elegance . . . shrewd, but always a gentleman.



Millions of readers thrilled to it as a Literary Guild Selection!

HERBERT J. YATES
presents

JUBIL

starring

VERA RALSTON · JOAN LESLIE · FORREST TUCKER · JOHN RUSSE

with **BUDDY BAER** · Associate Producer and Director

Screenplay by **Bruce Manning** · Based on the Novel

A REPUBLIC PICTURE
Republic Pictures Corporation

SINCE "GONE WITH THE WIND"!



The spectacle...
the romance...
the excitement against the
panorama of the most turbulent
period in American history...alive with
love, treachery and passion...in
opening a new empire west of the Rockies!

EE TRAIL

TRUCOLOR
BY CONSOLIDATED

RAY
LL · MIDDLETON · PAT O'BRIEN

Joseph Inman Kane

by Gwen Bristow

BRAZIL OPENS FILM FESTIVAL

Eric Johnston the Official Representative of U. S. at Sao Paulo Exhibition

A delegation of between 25 and 35 film industry leaders, including stars, directors and writers, left the United States this week to attend the first Brazilian International Film Festival opening in Sao Paulo February 12 and running through February 26.



Martin Quigley, Jr.

The festival, held in connection with the celebration of Sao Paulo's 400th anniversary, will include feature film entries from five American distributors, as well as six documentaries produced by the United States Government. Eric Johnston, president of the Motion Picture Association of America, is the official United States representative at the meeting, while Alan Fisher, the United States Information Agency's film officer in Sao Paulo, is alternate United States representative.

Included in the United States delegation is Martin Quigley, Jr., editor of The HERALD and editor of the recently published volume, "New Screen Techniques," Mr. Quigley will discuss the new photographic and projection processes, including 3-D, wide screen and CinemaScope, at one of the numerous forums which are planned in conjunction with the film festival.

Scheduled to be shown under the American banner are Paramount's "Roman Holiday"; Universal-International's "The Glenn Miller Story"; Warner Brothers' "Hondo" in 3-D; 20th Century-Fox's "How to Marry a Millionaire" in CinemaScope, and MGM's "Julius Caesar."

United States short subjects entries include "Waterbirds," Disney-RKO; "Johann Mouse," Loew's; "Ungava," RKO-Pathe; "Bully for Bugs," Warner Brothers, and "Dancers of the Deep" in CinemaScope, 20th Century-Fox.

Each Assigned One Day

In addition to the regular festival pictures, it is expected that each country will be assigned one day apiece which will be given over to the showing of films other than those entered in the competitions. The American Film Board in Brazil will handle these arrangements for the American firms, and also will coordinate social activities of the United States group.

Besides the United States, other countries invited to attend the festival, and the number of films they have been asked to submit, are: Italy, three films; England, three; France, three; Mexico, two; Portugal, one; Argentina, two; Germany, two; Japan, two; Sweden, one; Spain, one; India, one, and Austria, one.

The festival is sponsored by the President of Brazil, Dr. Getulio Vargas, and will have as its honorary presidents Dr. Cafe Filho, vice-president of Brazil, and Dr. Lucas Nogueira Garcez, the Minister of Education and Culture and the Governor of the State of Sao Paulo. Dr. Vincente Rao, Minister of Foreign Relations, is president of the Festival's executive committee.

Show International Films

Supplementing the showing of regular festival pictures and the various "cultural days," will be a retrospective show of outstanding international films, as well as Brazilian films, which after their showing will be presented to the Museu de Arte de Sao Paulo to start a new film library.

The following are some of the American film personalities expected to attend: Tyrone Power, Linda Christian, Janet Gaynor, Adrian, Mr. and Mrs. Billy Wilder, Walter Pidgeon, Jeanne Crain, Paul Brinkman, Joan Fontaine, Rhonda Fleming, Irene Dunne, Dr. Francis Griffin, Jeanette MacDonald, Gene Raymond, Ann Miller, Jane Powell, Mr. and Mrs. Mervyn Leroy. Errol Flynn is expected to attend the festival from Rome.

Lopert Takes 3 New York Houses; Fellerman to Book

Lopert Films will manage the Victoria, Astor and Bijou theatres, New York, beginning March 1, according to the owner of the properties, the City Investing Company. Max Fellerman, theatre administration executive at United Paramount, has resigned and on March 1 will join Ilya Lopert as assistant, and will book films into the properties and into Lopert's Ziegfeld, Chicago, and Playhouse and Dupont, Washington. He also will supervise distribution of Lopert releases such as "The Captain's Paradise," "The Man Between," "Gilbert and Sullivan," and "Fanfan the Tulip," and other Lopert films which now are released through United Artists.

Allied Artists Increases Ad Budget for "Riot"

"Riot in Cell Block 11," the Allied Artists Walter Wanger-produced film which opens at the Mayfair theatre, New York, February 18, has had its advertising budget increased to $350,000, the company announced in New York last week. There also will be saturation bookings akin to those set up for New England, Michigan, and Texas.

Films Get Clean Bill On Reds

WASHINGTON: The House UnAmerican Activities Committee roundly praised the motion picture industry for its cooperation during the past year and declared that no other major industry now employs fewer Communists than does the film industry.

The Committee, in its annual report for 1953, had nothing but nice things to say about the film industry, and even went so far as to admit that earlier industry criticism of the Committee's activities "must now be assumed to have stemmed from an honest misunderstanding of the extent to which the industry had been infiltrated by the Communist party."

Testimony given by persons associated with the film industry was of particular value to the Committee during the past year, the report said. It said the Communists had early made a determined effort to infiltrate the motion picture industry because of its importance in American life, and that the committee had disclosed the extent of this Communist infiltration. At first, the industry opposed this investigation, the report said, "but as the cold facts of the infiltration became known to the American public and those responsible for the operation of the motion picture industry, a measure of greater cooperation was afforded the committee."

Then the Committee made this important observation: "During the past year, the Committee is pleased to report that the spirit of helpful cooperation evidenced by motion picture industry figures has been excellent. Further, it can be stated on considerable authority that perhaps no major industry in the world today employs fewer members of the Communist party than does the motion picture industry."

The Committee said there might be a few former Communists still carrying on the work of the party within the industry, and promised that "every effort will be made to disclose the nature and extent of their work."

The report singled out for praise the work of the Motion Picture Alliance for the Preservation of American Ideals. It said that organizations such as this have encouraged former party members to testify, and thus have helped the Committee's work.

The Committee listed various film industry witnesses whose testimony, it said, had especially helped the Committee. The list included Larry Parks, Lucille Ball, Lee J. Cobb, Harold A. Hecht and David Lang. It also carried a 26-page list of persons identified as party members in the Los Angeles area. Robert Rossen was praised for testimony he gave the Committee in New York City. The Committee said his testimony "confirmed the previous findings of the Committee that the fields of entertainment and, in particular, the motion picture industry, were financial reservoirs for the Communist Party and its fronts over a period of many years."

Avert Crisis At Pinewood, Rank Studio

by PETER BURNUP

LONDON: Following an unexpectedly firm stand by the Rank Organisation, a threatened dislocation of production schedules at the Pinewood Studio has been averted.

One hundred members of the National Association of Theatrical & Kine Employees had been given notices of dismissal in view of a temporary, seasonal cutback in production. The Works Committee at the studio demanded a meeting with the studio's executive and announced that failing the withdrawal of the dismissal notices a ban on overtime would be imposed forthwith.

NATKE's Pinewood shop stewards were promised the support of the other studio unions, the Association of Cine & Allied Technicians and the Electrical Trades Union.

The Rank Organisation refused to meet its employees so long as the threat of an overtime ban persisted. The organisation maintained the threatened ban was a breach of an agreement between the Producers' Association and the unions and stated that if the ban were imposed studio production would be stopped and employees' agreements terminated. At meetings last week of members of all three unions it was decided to lift the overtime ban.

△

Two returning Americans brought optimistic reports here last week of the turn of business in the U. S. One of the travelers, James E. Perkins, Paramount's managing director, said: "Business over there is definitely on the up-grade but what is most encouraging is the enthusiastic approach to the future and the long-term planning that is being done."

ABPC's managing director, C. J. Latta, the other returning American, was as emphatic and enthusiastic as Mr. Perkins. He declared that the up-grade mood was to be discerned in every section of the industry in America, producers, distributors and exhibitors.

Television, he claimed, has found its level in the U. S. "It's no longer the bogey it was," he said. "People there have got over the initial panic stage of TV-itis."

AWARD FIRST WORLD MEDAL AT BROTHERHOOD DINNER



AWARDS AND GUESTS, at the Brotherhood dinner in New York. Above, Mrs. Wendell Willkie presents one of two World Brotherhood Gold Medals to General Carlos P. Romulo. Behind her is another recipient, United States Under Secretary of State Robert D. Murphy. Also on the dais: Emanuel Frisch, national chairman of the Brotherhood campaign in the film industry; General Lucius D. Clay, who presented the medal to Mr. Murphy; J. Robert Rubin, Loew's vice-president, and a director of the National Conference which sponsored the dinner; and Louis Nizer, dinner toastmaster. Below, Herman Robbins, National Screen Service president; Samuel Rosen, Stanley Warner Theatres vice-president; Max Youngstein, United Artists vice-president, and Ned E. Depinet.



The motion picture industry's support of the Brotherhood Week campaign was given tangible evidence last Thursday night in New York. Some 1,100 of the local industry's people attended the annual Brotherhood Dinner at the Waldorf-Astoria, a feature of the campaign, and saw the first World Brotherhood Gold Medals awarded two distinguished public figures, General Carlos P. Romulo, former president of the United Nations General Assembly, and Robert D. Murphy, United States Under Secretary of State.

Mrs. Wendell L. Willkie presented General Romulo's award, and General Lucius Clay presented Mr. Murphy's award. Louis Nizer, industry attorney, was toastmaster. Emanuel Frisch, chairman of the industry's participation in the national campaign, presided.

The industry's participation will be Brotherhood Week, to be noted in theatres February 21-28. The message is understanding between the diverse groupings, religious and racial, which make up the population of the United States.

Duffy Circuit Appeals On Griffith Trust Suit

WASHINGTON: Duffy Theatres, Inc., this this week asked the Supreme Court to overturn a Circuit Court of Appeals decision throwing out its treble damage suit against Griffith Consolidated Theatres, Inc.

Duffy owned the only two theatres in Mangum, Okla., in the mid-1930s. It claimed that Griffith tried to buy out the two Duffy theatres, and failing, set up its own theatre in Mangum. Due to master contracts that Griffith had with the distributors, the Duffy theatres were no longer able to get films, the appeal said. In April, 1938, "faced with certain ruin," Pat Duffy was forced to sell his two theatres to Griffith, the Court was told. Mr. Duffy signed a statement releasing all claims against Griffith and also agreed not to operate any other theatres in the locality.

In June, 1951, Duffy Theatres filed a damage suit against Griffith, but the District Court and the Tenth Circuit Court of Appeals said the sale was a release of all claims against Griffith, and threw out the Duffy suit. The Supreme Court appeal followed.

Association Films Says It Has 69 for Television Use

Sixty-nine "institutional type films," running from six minutes to one hour, are available from Association Films, Inc., of New York, for use on television, the firm stated in a release this week. The films are for sustaining use, and are free. They cover subjects such as travel, homemaking, sports, health, safety, free enterprise, history, education.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

The Academy of Motion Picture Arts and Sciences is to release to the press next Monday night, for publication Tuesday, the lists of pictures and persons nominated by referendum for placement on the ballots which will be distributed to qualified voters in the organization's annual awards competition that is to flower on the evening of March 24 in the customary ceremonies conducted on the stage of the Pantages theatre.

Ceremony As Last Year, To Be Televised Nationally

This is the eldest and most distinguished of all Hollywood's official ceremonies, and this year, as last, it will be televised nationally. Long before it was televised it was broadcast nationally and rebroadcast world wide via radio. Always it has been a "must" story throughout the whole scope of journalistic publication, domestically and internationally. Maybe the election of a President of the United States gets as much or more attention, globally, and maybe it doesn't, but certainly no other event short of war approaches it for spread and penetration.

It would be pleasant to record that the Academy's finely-regulated system of selection operates smoothly and harmoniously in all respects, but the record of its quarter-century disputes this. Each year the human equation erupts one complication or another into the well planned procession of operaitons and the sparks of temper, not to say temperament, fly. There are firm reasons why this must happen. Only five pictures can be nominated and only one can win. Ditto leading actors, leading actresses, supporting actors, supporting actresses, directors, other categories.

Five is a lesser number than the number of studios whose head men have got to be represented in the nominations, if not in the winnings, or hang their heads in a shame none can be expected to bear while still on the payroll and in good standing with his fellows.

Competition This Time Looks To Top All Previous

This year, thanks to the technological revolution which had more to do with the advancement of the motion picture's status than all of the pictures and people who will be named on the ballot, the thus far inevitable strife that has been a pre-race feature of the Academy's yearly awardings figures to outstrip all precedents. If it isn't well under way before next Tuesday evening, and breaking out into the open before the weekend, then human nature, Hollywood variety, will have changed beyond ready recognition.

There is no way of guessing, prior to publication of the nominations lists, the quarter from which the troublesome questioning is to come, but come it has to. For there has been no departmentalization of the product, nor of the performances and off-screen achievements, as to dimensions. Qualified voters in the nominations balloting were supplied a list of eligible pictures and persons. Nothing was said about dimensions, either the depth or breadth kind, and it is Academy opinion that acting is acting, directing is directing, etc., regardless of size and shape.

Many Believe That Special Media Merit Attention

Yet a poll of the Academy membership, which embraces most of the top skills and talents, undoubtedly would show, as plainly as they have been declaring it all year, that a majority of them consider 3-D and wide screen (especially widest screen) to be special media requiring different kinds of dealing-with than 1.33:1. Can a director of a CinemaScope picture, for instance, be expected to sit still and uncomplaining if the list of the five eligible directors include none chosen for achievement in directing a CinemaScope picture? Ditto a director of a 3-D picture? And the question applies as directly to players, to writers, to cinematographers, and so on.

Heretofore most conflicts arising between Academy nominations date and final balloting have been predicated on contentions open to debate and chiefly concerned with intangibles, important and pertinent as they may have been. But there is nothing debatable or intangible about the physical differences between 3-D, CinemaScope (without dragging stereophonic sound into an already sufficiently complex matter) and the 1.33:1 that was the only shape Academy voters had to consider heretofore. If the voters come up with any set of five pictures that doesn't include at least one of each of the new dimensional categories, and of the old one of course, this could very well turn out to be the last Academy Awards ceremony in Hollywood history.

THREE PICTURES were started during the week, a 50 per cent increase over recent sluggish weeks, and four others were completed, as to camera work, bringing the over-all total, inclusive of American production in other lands, to a meager 18. It is legendary, in a fiscal sort of way, that production is allowed to slow down at about this point on the calendar, due to the imminence of a state-tax date of some significance to producers who happen to have some unshipped product on hand in California on that day.

No—the drop-off to a total of 18 features shooting, only 13 of which are shooting here, is not what the financial periodicals refer to as a technical adjustment. It is, in fact and in implication, the kind of a statistic that would be regarded as classified information if the film industry were an army, and might advantageously be regarded that way notwithstanding.

Cosmos Corporation, releasing through United Artists, started "The White Orchid" in Mexico. Reginald LeBorg is producing and directing it in Eastman color, with William Lundigan, Peggie Castle and Armando Silvestre heading the cast.

Leonard Goldstein's Panoramic Productions, releasing through 20th-Fox, began shooting "A Matter of Life and Death" in Mexico, with Robert K. Jacks as producer, Harry Horner as director, and with Ricardo Montalban, Anne Bancroft, Jose Perez and Lee Marvin as principals.

Universal-International's Robert Arthur started "The Matchmakers," directed by Charles Lamont, with Marjorie Main, Chill Wills, Rudy Vallee, Pedro Gonzales, Irene Ryan and Benay Venuta.

THIS WEEK IN PRODUCTION:

STARTED (3)

20TH-FOX
Matter of Life and Death (Panoramic Prod.)

U-A
White Orchid (Cosmos; Eastman color)

U-I
Matchmakers

COMPLETED (4)

COLUMBIA
Law vs. Billy the Kid

MGM
Seven Brides for Seven Brothers (CinemaScope; Eastman color)

20TH-FOX
Gambler from Natchez (Panoramic Prod., Technicolor)
Raid (Panoramic Prod.; Technicolor)

SHOOTING (15)

COLUMBIA
Killer Wore a Badge
Three Hours to Kill

MGM
Brigadoon (CinemaScope; Ansco color)
Beau Brummell (Eastman color)

PARAMOUNT
Bridges at Toko-Ri (Eastman color)

RKO
Big Rainbow (Technicolor)
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

U-A
Barefoot Contessa (Figrao, Inc.; Technicolor)

U-I
Sign of the Pagan (CinemaScope; Technicolor)
This Island Earth (Technicolor)
Bengal Rifles (Technicolor)

WARNER
Lucky Me (CinemaScope; WarnerColor)
Star Is Born (CinemaScope; WarnerColor)
Talisman (CinemaScope; WarnerColor)

NOW READY FOR NATIONAL RELEASE AFTER NINE BIG WEEKS at NEW YORK'S ASTOR THEATRE!

The mightiest caravan of incredible spectacle and barbaric splendor the screen has ever presented!



"COLOSSAL... LAVISH... LUSCIOUS!" say N. Y. REVIEWERS

"BOXOFFICE!" say EXHIBITORS

WILLIAM M. PIZOR and BERNARD LUBER presents

THE QUEEN OF SHEBA

SEE! SEE! SEE!

The Fabled Treasures of Solomon Before Your Eyes!
Forbidden Rendezvous with Sheba in the Oasis!
Mammoth Temple of the Pagan God, Shamash!
The Archers and Charioteers in Mortal Battle!
The Secret of the Valley of Silence!
Sheba's Temptation of Solomon!
Crucifixion of the Spies!





BOOK IT NOW! from LIPPERT!

The National Spotlight

ALBANY

Price consciousness is indicated by the reported increase during recent months in telephone calls received at first-run theatres inquiring the scale for current bill. Men, women and children make the inquiries, which reportedly have been prompted by the frequency of special charges for 3-D and CinemaScope releases. . . . Visitors included: Bernard Brooks, chief buyer-booker for Fabian Theatres, and Edward L Fabian's younger brother. . . . Boston Pops Orchestra, which attracted a standee audience at RPI Field House in Troy, played the Stanley, Utica, the following night. . . . WTRI-TV, in which Stanley Warner Corporation recently bought a 50 per cent interest, advertised that it will be on the air in mid-February, on UHF Channel 35. Raymond Brown, Jr., most recently connected with WSBA-TV, York, Pa., has been appointed sales manager. WTRI will be a limited alternate CBS affiliate.

ATLANTA

Howard Wallace, president of Wallace Films, checked in at his office after a business trip out of the city. . . . Mrs. Bonnie Sudor, one of the old timers on the row, has a new husband, Paul Moody. . . . Fred Lee, manager of the Florida State Theatres, Jacksonville, Fla., and the wife will take a vacation trip to Hollywood, Calif., at the expense of the Florida States Theatres. Mr. Lee won the trip as a prize. . . . The Lincoln theatre, Laural, Miss., was destroyed by fire. . . . Carl Floyd, of the Floyd theatre, in Florida, has returned to his home in Haines City after a trip to Atlanta. . . . On the row booking were: Jay Soloman, Independent Theatres, Chattanooga, Tenn.; Mack Jackson, theatres in Alexander City, Ala.; Paul Engler, Famous Theatres, Birmingtom, Ala.

BALTIMORE

Morris Mechanic, New and Centre theatre owner, returned from a short visit to Florida. . . . Stanley theatre, under the supervision of Rodney Collier, installed a new Astrolite screen for its first CinemaScope picture, "The Command." . . . John Volz, publicist for the Northwood theatre and reserve Army officer, screened the Army's first Technicolor short, "Double Duty American," for Army officials and exhibitors at the Northwood. . . . Barry Goldman, Carver Playhouse exec, is recovering from a back injury. . . . George Browning, Stanley theatre publicist in New York for a few days. . . . Leon Back, Rome theatre executive, aawy on business. . . . Fred Perry, Cameo and Watersedge theatres, in Philadelphia booking.

BOSTON

The Redstone Drive-in Theatres circuit is preparing to enlarge two of their Massachusetts open-airers, the Neponset, Boston, from 1,100 to 1,650 cars, and the Revere theatre, from 1,000 to 1,750 cars. . . . Jacob Asadorian is building a new drive-in on Route 38, Lowell, for 1,000 cars. He recently hold his Manchester, N. H., drive-in to the Yamins circuit. Asadorian himself designed the concession building, laid out the plans and supervised all construction. . . . Robert Saef, son of New England Theatres' publicist, Jack Saef, will be married June 16 to Marion Rideman, of Brighton. . . . Adeline Struzziero, secretary at Independent Exhibitors, Inc., was married February 13 to Paul Carter, of Braintree, at the Immaculate Conception Church, Stoughton. After a wedding trip, she will return to her desk. . . . Jack Garcin is the new manager of the Egleston theatre, Roxbury, which is handled by Affiliated Theatres Corp. . . . Teresa Young, secretary at Redstone Drive-in Theatres, is vacationing in Mexico.

BUFFALO

Matt Sullivan, former salesman in the Buffalo exchange area, now is a partner in Metal Structures Corp., with offices in the Root building. His company built the giant antenna towers for WBEN-TV at Colden, N. Y. . . . Glowmeter Corporation employment at the North Tonawanda plant has doubled since Oct. 1 last and will increase another 50 per cent soon. . . . Sol Schwartz, RKO Theatres president, is one of the industryites invited to the testimonial dinner for Carl S. Hallauer, executive vice-president of Bausch & Lomb Optical Company, in Hotel Sheraton, Rochester, March 27. . . . Eddie Meade, Shea advertising-publicity chief, arranged an exhibit of paintings by Laszlo Szabo, Buffalo portrait painter, on the mezzanine of Shea's Buffalo. . . . Charles E. Mason, one of Rochester's first projectionists, is dead in that city. He started his industry career in 1904 as a member ot Local 253. He served as a projectionist at the Temple theatre for 20 years until it was closed, when he moved to the Regent. . . . Marian Gueth, for many years secretary of the MPTO of N. Y., western N. Y. zone, will soon get married. . . . Robert M. Kallet, popular Oneida, N. Y., theatre man, has been elected a truste of the Oneida Savings Bank.

WHEN AND WHERE

March 9-10: Annual convention, Allied Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

CHICAGO

Bob Flannery of White Way Sign Service has been appointed chairman of the Amusements Division of the 1954 Red Cross Drive here in Chicago. . . . Industryites here are extending their sympathy to Mort Green, veteran theatre manager and songwriter now in the television sales field, on the death of his son Harold last Wednesday. . . . Les Grand, of Confection Cabinet Corporation, was due back in town after a vacation in California. . . . Lucy Roderick, formerly with the Clark theatre, was taken ill in California and went into the Beverly Glen Hospital, Beverly Hills, Calif. . . . Bill Balaban, son of B. & K. chief, John Balaban, has been transferred from WBKB here to WABC-TV, New York City, where he will be assistant program director. . . . "Hondo," which did outstanding business in most of its "A" runs, was held in three houses.

CINCINNATI

CinemaScope is becoming firmly entrenched here and in the area, with the RKO Albee playing an extended run of "Knights of the Round Table" and Keith's showing "King of the Khyber Rifles." Simultaneously, "The Robe" is being shown in four local suburbans. . . . Marc Cummins, who operates a number of drive-in theatres in this territory, has been granted a permit to construct a new one near Liberty, Ky. . . . James McLeod has been named manager of the Capitol, Cameo and Sunset theatres. The latter is a drive-in, at Madisonville, Ky. He succeeds the late Hal Howard to whom he was assistant. . . . Nat Wolf, who resigned as Warner Ohio zone manager two years ago in order to retire from the industry, has taken over the Columbia theatre, at Portsmouth, Ohio, from Stanley Warner.

COLUMBUS

Walter Kessler, manager of Loew's Ohio, has been appointed motion picture consultant to the Ohio State University Theatre

(*Continued on page* 28)

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EARNING BMI ITS FOURTH CONSECUTIVE SPECIAL AWARD FROM CASH BOX FOR "OUTSTANDING PERFORMANCE AND ACHIEVEMENT"



1953 — (TIE) SONG FROM MOULIN ROUGE (BMI) . . . Percy Faith-Felicia Sanders (Col.)
TILL I WALTZ AGAIN WITH YOU (Village) . . . Teresa Brewer (Coral)

1952 — CRY (Mellow) . . . Johnny Ray (Col.)

1951 — TENNESSEE WALTZ (Acuff-Rose) . . . Patti Page (Mer.)

1950 — GOODNIGHT IRENE (Spencer) . . . The Weavers (Dec.)



1953 — MEXICAN JOE (American) . . . Jim Reeves (Abbott)

1952 — WILD SIDE OF LIFE (Commodore) . . . Hank Thompson (Cap.)

1951 — ON TOP OF OLD SMOKEY (Folkways) . . . The Weavers (Dec.)

1950 — BONAPARTE'S RETREAT (Acuff-Rose) . . . PeeWee King (Vic.)



1953 — NO HELP WANTED (Acuff-Rose) . . . The Carlisles (Mer.)

1952 — HALF AS MUCH (Acuff-Rose) . . . Hank Williams (MGM)

1951 — COLD, COLD HEART (Acuff-Rose) . . . Hank Williams (MGM)

1950 — CHATTANOOGIE SHOE SHINE BOY (Acuff-Rose) . . . Red Foley (Dec.)



1953 — HOUND DOG (Lion) . . . Willie Mae Thornton (Peacock)

1952 — LAWDY, MISS CLAWDY (Venice) . . . Lloyd Price (Specialty)

1951 — 60 MINUTE MAN (Lois) . . . The Dominoes (Federal)

1950 — I ALMOST LOST MY MIND (Hill & Range) . . . Ivory Joe Hunter (MGM)

BROADCAST MUSIC, INC. · 580 FIFTH AVENUE · NEW YORK 36, N. Y.
NEW YORK CHICAGO HOLLYWOOD TORONTO MONTREAL

(*Continued from page 26*)

Collection. Kessler will assist in acquiring motion picture stills and documentary materials for the collection which is housed in the Ohio State Library. . . . First run showings of "Sabre Jet" were held in seven local neighborhoods. . . . Arthur L. Tackman, son of Larry Buck, Loew's Broad stagehand, has been named "man of the year" by the Aiken, South Carolina, Chamber of Commerce. Tackman is employed as assistant to the manager of the Savannah River Operations Office. . . . Friends were congratulating local theatremen chosen officers of the Independent Theatre Owners of Ohio at the state convention. Robert Wile, executive secretary, was also named secretary; Charles Sugarman was chosen treasurer and J. Real Neth was renamed a member of the board of directors. . . . "Knights of the Round Table" moved into a third week at Loew's Ohio, marking the first time a feature has played three weeks at the Ohio since last year's "From Here To Eternity."

DENVER

The directors of Allied Rocky Mountain Independent Theatres named May 3 as their convention date, place yet to be selected. Officers named include Neil Beezley, president and national director; Fred Hall, vice-president; Gus Ibold, treasurer, and Joe Ashby, general manager. . . . Variety Tent 37, having settled most of the insurance claims growing out of their recent fire, is looking in earnest now for a new location. . . . Officers of Television Theatres Inc., which will open a 1,280-car twin-screen drive-in at Littleton, Colo., were guests there of business men at a luncheon. . . . Ben Benda moves from the managership of the Ritz to a similar post at the Santa Fe,, with the Ritz job going to Eddie Specht, recently of Rapid City, S. D. . . . Lorane McCarthy has reopened the Ute, Strassburg, Colo., after remodeling the house and keeping it closed three months.

DES MOINES

Stan Dudelson has left Des Moines for his new job in Detroit and Carl Olson has taken over the managerial duties at United Artists. Stan's wife, Jean, will remain in Des Moines with the children until the close of school and sale of their home. . . . Lou Weinberg, assistant sales manager, and Ben Marcus, district manager, were visitors at the Columbia exchange. . . . Lu Hummel, Columbia salesman, has returned to his post after recent hospitalization. . . . Helen Marks, Paramount, was away from her desk for a week with the flu that has been remaking the rounds. . . . Mildred Holden, of Universal, was away due to the illness of her husband who suffered a heart attack. He is at Iowa Methodist hospital. . . . Dora Schinkel has left her post at Universal. . . . The midwest premiere of "The Boy From Oklahoma" was held Feb. 5 at the Paramount in Des Moines. . . . Edie Ospowicz has installed a new screen in his Ritz theatre at Correctionville. . . . A new large screen also is being installed at the Avalon in West Union by Mrs. Marie Fallows.

DETROIT

Bill Finzel, old time street band leader, seen in Detroit parades for many, many years, just had his 74th birthday. . . . The 1,000 seat Krim averaged almost 10,000 customers a week for its 12-week run of "Martin Luther." . . . "Lili" is holding for the 5th week at the Studio. . . . Original plans for the first of the year opening of the Cinema were snagged by the extent of the refurbishing needed. Date is now set for March 15. . . . United Detroit Theatres are looking for former Miller musicians to help exploit the "Glenn Miller Story" opening at the Madison. . . . Sol Korman, National owner, does his own fronts, cutting up 24 sheet, stills and anything else handy for the job. . . . Bill Green is vacationing among his circus friends in Sarasota. . . . Richard Lotz has left the Civic and the business for television repairing. . . . Irving Goldberg, Community Theatres partner, got four sailfish in the Florida Keys. . . . Mount Clemens American Legion Post has picked Wilson Elliot, Jewel manager, "Leading Citizen of the year."

TORONTO COMMUNION BREAKFAST



TORONTO: The entertainment industry Communion Breakfast in Toronto attracted 250 persons following the Mass at St. Michaels. John J. Fitzgibbons, president of Famous Players Canadian Corp. and a principal speaker, said: "There is controversy raging over the question of censorship in the U. S. I can assure that the heads of responsible companies in Holllywood don't want any part of a code that will turn the freedom of speech and presentation into license." Other speakers were the Very Reverend Bernard T. Kyte, rector of St. Michael's, and Rev. Edward J. Gleason. Mass was celebrated by Rev. J. Cherrier. Pictured above, at the head table, are left to right: Walter Kennedy, Rev. Cherrier, Ernest Rawley, Rev. Kyte, Clare J. Appel, Rev. Gleason, Mr. Fitzgibbons, Jack Hyland, J. J. Fitzgibbons, Jr.

HARTFORD

William Brown has been promoted from manager of the Palace theatre, Norwalk, Conn., to Manchester, Conn., city manager for the Stanley Warner Theatres. Victor Morelli, who had held the latter post, has left the circuit to go into private industry. . . . Charles F. Lowe, for many years Hartford district sound engineer for Warner Bros. Circuit Management Corp., and more recently in the private contracting business, has joined Stanley Warner Theatres' engineering staff. . . . Steve Dinas, manager of the American theatre, Bridgeport, Conn., and Mrs. Dinas are parents of a baby boy. . . . Douglas J. Amos, Hartford district manager, Lockwood & Gordon Theatres, has returned to his desk, following a month's vacation in Florida and the Caribbean. . . . Al Domian has returned to Loew's Poli, Bridgeport, Conn., as house manager, after serving as relief manager in Springfield, Mass. Paul Klinger, who had been relieving for Domian, has returned to Loew's Poli at Waterbury, Conn.

INDIANAPOLIS

About 60 state exhibitors attended the drive-in convention at Cincinnati last week. This and the National Allied board meeting that followed it practically depopulated the Allied Theatre Owners of Indiana home office here. . . . Dallas Schuder, manager of the Circle, has arranged a National Guard equipment display in the lobby to accompany the showing of "Cease Fire" next week. . . . Dick Paikos, Tipton exhibitor, is touring Europe. George Settos, Indiana-Kentucky circuit operator, is spending three months in Miami. . . . Pete Mallers, Fort Wayne exhibitor, received word of the death of his mother in Greece last month. . . . Johnny Stearns, manager of Keith's, is renting the house to the Town Hall lecture series on Friday mornings, opening at 1 p.m.

JACKSONVILLE

Evelyn Carter, veteran Fox booker, married Charles Hazouri and left the industry. . . . Carroll Ogburn, Warner branch manager, had day and date first-run openings on "The Command" in West Palm Beach, Coral Gables, Miami and Miami Beach. . . . Paramount has added W. C. Watts to the

(*Continued from opposite page*)
film shipping staff. . . . Charles Carr of Martin Theatres, Atlanta, visited along Film Row. . . . Here on booking trips were Jim Partlow of Partlow Theatres, Orlando, and H. A. Dale, owner of the Lake theatre, Lake Butler, and the Bunnell theatre in Bunnell. . . . Renovation of the Capitol theatre was being completed by Robert Skaggs, Sr. . . . Tommy Harper left his position as Metro's exploiteer to enter the printing business. . . . Fred Hull, Metro branch manager, came back from a Miami trip to greet C. J. Callahan, auditor from the New York office. . . . Chet Humphries, Ridgewood theatre owner, Daytona Beach, came here on business.

KANSAS CITY

The downtown Regent ("open all night") showed "David Harum" at the time Will Rogers Jr. was in Kansas City for the opening of "The Boy From Oklahoma" at the Paramount. . . . A third drive-in opened for weekend operation Feb. 5, the Shawnee, in addition to the Heart and the Boulevard that have been operating on weekends all winter. Drive-ins have been operating on the short schedule also in Joplin, Mo., and Fayetteville, Ark. . . . The board of directors of the Kansas-Missouri Theatre Association will meet Feb. 17 to make detailed plans for the drive-in conference to be held at Kansas City in March. . . . "Captain's Paradise" is in its seventh week at the Vogue and "Julius Caesar" in its fourth week at the Kimo. . . . After a week at the Plaza, first showing following first run, "How to Marry a Millionaire" is now showing at the Apollo.

LOS ANGELES

The Edwards drive-in theatre, formerly operated by the Edwards Theatres, has been acquired by the Cal Pac Corp. . . . Anita Ham, formerly of the Warner Bros. contract department, paid her old friends in the exchange a visit. . . . Charles ("Chuck") Piercy, booker for the Rogers Theatres, suffered a sudden heart attack in his home and is now in Victory Hospital, North Hollywood. . . . Sid Kursten, operator of the Boulevard theatre, has turned over the theatre to Sidney Pink, who recently acquired the Center, which is located in the same area. . . . Charles Maestri was in town to attend to some buying and booking for the Lippert interests. . . . George Tripp, Warner salesman for the Arizona territory, off to Phoenix on company business. . . . Leon Blender, Realart booker, and his wife, were stricken with food-poisoning. . . . Joe Senay, Southside Theatres, is recuperating at home after undergoing surgery.

MEMPHIS

Memphis censors banned two more movies from Memphis theatres during the past week. First banned was "French Line," the Jane Russell 3-D number. Next was "Wicked Woman," which had already been booked at Loew's State. . . . Variety Club of Memphis, Tent 20, has chartered a Greyhound bus for the trip to Dallas, Texas, March 22-25 for the International Variety convention. Fare will be $15 round trip per person. Reservation deadline is March 1. . . . John Staples, who operates Carolyn and Franklyn theatres at Piggott, Ark., has closed Franklyn indefinitely. . . . Mrs. J. J. Sharum, owner of Chandell theatre, Walnut Ridge, has changed its name back to Sharum.

MIAMI

Delving in dusty volumes, George West, manager of the Dade, has unearthed some interesting data on the theatre in early Florida which is now being published in a weekly column in a local paper. . . . At the Capitol, Robert Brower has a new assistant, Elton Christensen. . . . Burt Toppan, promotion manager of station WTVJ, was dealt a KO blow by a virus which kept him bedded down for a week, but now is up and about again. . . . Mortimer W. Loewi, president of WITV, announced the appointment of Blayne R. Butcher as general manager of the station. . . . By popular demand, Gene Race, manager of the Cameo, once again features Yiddish Vaudeville shows. . . . Feb. 15 will mark the beginning of Variety Week and will kick-off with "Old Newsboys Day" with prominent Miamians hawking the special Variety edition of The Miami Daily News.

MILWAUKEE

The Juno theatre at Juneau, Wis., formerly operated by David Weishoff, will close Feb. 15. The theatre will be remodeled and turned into a store. . . . Ray Trampe will be leaving for a vacation in Mexico City Feb. 19. . . . The Venetian and Riviera theatres, Fox-Wisconsin Amusement houses, closed Jan. 24. . . . Film Service, Inc., trucks are now using the "hydramatic drive." . . . The Variety Club, Tent No. 14, is planning a trailer to promote theatre collections for their main charity, the Marquette Heart Clinic. The trailer will be centered around the Milwaukee Braves Ball club.

MINNEAPOLIS

Clarence Kaake, operator of the Doric, Duluth, Minn., was in doing some last minute booking before heading for Florida for a three-week vacation. . . . Lou Weinberg, Columbia circuit sales manager, and Ben Marcus, Columbia midwest district manager, were in, as were Nicky Goldhammer, Allied Artists western sales manager, and Abe Fisher, special representative of Edward Walton, RKO assistant sales manager. . . . Oscar Everson, at one time operator of the Hollywood at Ortonville, Minn., died in Whitefish, Mont., on his way to California. . . . Laverne Boerner, secretary at Independent Film Service, and her husband vacationed in Wichita, Kans. . . . The National Theatre Ballet of Canada has been booked into the Lyceum Feb. 25-27, according to Lowell Kaplan, manager.

NEW ORLEANS

Billy Fox Johnson, Alexandria, La., owner of indoor and drive-in theatres, attended the National Allied Drive-in Theatre Association convention in Cincinnati. Others who attended were E. R. Sellers and Milton Guidry. . . . Joy N. Houck and Francis White, associate owners of Howco Productions, are back at their respective home bases after a trip to Hollywood to check on a new movie now in production, and to make plans for another, which will get underway in March. White stopped here briefly on his way home to Charlotte, N. C. . . . W. F. Straub has reopened the Glo drive-in, Wiggins, Miss., for weekend shows only. . . . Van Loyd, Berlo Vending Co., Philadelphia, Pa., was a caller at Manley, Inc. . . . The Isis, Pensacola, Fla., built in 1914, is being converted into a commercial building. . . . Arthur Jumonville and associates assumed ownership operation of Center, Franklin, La., from Walter Christianson. It will be operated under the company name of Center Amusement of Franklin. . . . Paramount Gulf Theatres, Inc. reopened the long-closed Alamo, Vicksburg, Miss., pending rebuilding of the Saenger. Mrs. Gladys Perkins is the manager. The Saenger observed 27 years as one of the South's foremost motion picture theatres.

OKLAHOMA CITY

"King of the Khyber Rifles," at the Tower theatre, is now in its third week in the city. . . . "Knights of the Round Table" opened at the Midwest theatre Feb. 5 on the new CinemaScope screen. . . . R. Lewis Barton, president of the Barton Theatres, has been named chairman of the board of KLPR-Television in Oklahoma City. . . . Thieves broke into the home of Charles Ferris, manager of Uptown theatre, and escaped with about $500, police reported. . . . The Tecumseh theatre, Shawnee, Okla., on Jan. 31 gave free popcorn to each adult attending the show. . . . The Orpheum theatre, Topeka, Kan., reopened Jan. 30 after being remodeled. . . . Another Fox theatre, the Gem, was closed recently.

OMAHA

The plan of Lyons merchants to sponsor free movies Saturday afternoon is proving a huge success—with as many grownup kids as young ones attending, owner Charles Thoene reported. Last week's special event was a "Pageant of Brides" for girls under 12 wearing gowns they made themselves. . . . Jim Schlatter, former manager of the Town theatre who left to enter business for himself, is back in show business as manager of the Admiral, succeeding Margaret Andreasen. Donna Nielsen has replaced Mary Lou Harvey as secretary to Ralph Blank, owner of the Admiral and Chief. . . . Paul Back, 20th-Fox salesman, has been transferred to the Des Moines exchange, replacing Carl Olson, former Eagle-Lion manager who is now representing United Artists in the Des Moines territory. Stan Dudelson, formerly with U. A., resigned to enter another business. . . . Mr. and Mrs. Darwin Frank sold their Plaza theatre at Humboldt to Mr. and Mrs. Fred Schuler, who plan to close their Humboldt theatre and run the Plaza. . . . At Schuyler, Reggie Gannon, owner of the Sky, purchased the Colfax, which he plans to close.

PHILADELPHIA

Martin B. Ellis, general manager of the A. M. Ellis Theatres, anounced the engagement of his daughter, Ruth Lorna, to Alvin Daniel Dubin. . . . City Council in Reading, Pa., reimposed for another year the 10 per cent amusement and theatre ticket tax, adding a clause in the ordinance that gives a two

(*Continued on following page*)

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(*Continued from preceding page*)

per cent discount for payment of the tax on time. . . . Richard C. Luck, manager of theatres in Reading, Pa., for many years, was named to the post of secretary of the Berks County Board of Tax and Realty Assessment. . . . Paul E. Glase, manager of the Embassy, Reading, Pa., is a member of the committee arranging the 50th anniversary celebration of the Class of 1904 of the Reading High School. . . . Birk Binnard, manager of the Warner, Reading, Pa., announced the installation of CinemaScope equipment. . . . Joe Phillips, Comerford circuit advertising department, is back at his post at circuit home offices in Scranton, Pa., after an attack of pneumonia. . . . Larry Fenstermaker, manager of the Strand, Kutztown, Pa., who was elected a member of the Borough Council last November, is now president.

PITTSBURGH

Several new openings pepped up the local scene which was being bogged down by holdovers. The Penn now has "Wicked Woman" which replaced "Here Comes the Girls," delayed by a six-week run of "Knights of the Round Table." . . . The Stanley doing well with "The Command," its first CinemaScope feature. . . . "This Is Cinerama" in its ninth week in the Warner doing the best business of its run to date. . . . John L. Johns, former Pittsburgher, returning to the Cleveland-Pittsburgh zone as special MGM exploiteer, replacing Al Golen, who is going to handle furniture promotion publicity in Cleveland. . . . The J. P. Harris finally getting a modern movie in "It Should Happen To You" after a succession of Indian epics. . . . The re-issue of "Quo Vadis" gave the Ritz a big opening week.

PORTLAND

Louis Armstrong and his "All Star Revue" are appearing on the stage of the Paramount theatre on a vaude-film policy. If deal draws well, manager Dick Newton will show other vaude attractions from time to time. . . . Jack Matlack, UI field man in this area, has a serial story of Glenn Miller running daily in the Oregon Journal. . . . Mr. & Mrs. Haynes are also here. "The Glenn Miller Story" is set to open here in a week. . . . Bagdad theatre manager Bob Braxton has found his Friday night "Opportunity Revue" to be successful. He now tapes the show and has it broadcast on a local station Saturday.

PROVIDENCE

Harold Lancaster, manager of the Strand, Pawtucket, upon completing his term as president of the Pawtucket Kiwanis, was presented with a Lord Elgin watch at a banquet held recently in his honor. The gift was the first ever presented to an out-going officer. . . . "Quo Vadis" returned to this territory simultaneously at several neighborhood houses, including the Hope, Uptown, Park, and Castle. Due to the length of the picture performances were limited to a single matinee and one evening screening. . . . Rita Hayworth in "Miss Sadie Thompson" held for a second week at Loew's State. . . . Despite the fact that none of the leading first-run houses would touch "The Moon Is Blue," it was learned that the Metropolitan theatre would present.

SAN FRANCISCO

Peter Bodoures, producer of "The Barefoot Battalion," is in Athens, Greece, for the world premiere of the picture. Star of the film, Maria Costi has been in San Francisco the past week. . . . Ed Rowden Booking Service has the booking for the Boyes at Boyes Spring. The Rowden Company also has regained the Burl at Boulder Creek. . . . The Row was sorry to learn of two deaths the past week: the father of Eleanor Burns, booking department, General Theatrical, Jan. 30, and the nephew of Gladys Beaupre, switchboard operator, Paramount Exchange, Petty Officer John Robert Staples, 32, killed in a Navy plane crash Jan. 27.

TORONTO

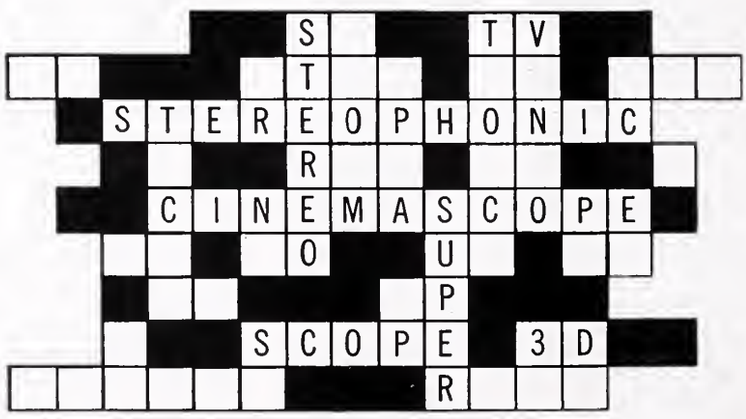
Sneak preview of "Top Banana" was held at the Odeon, Toronto, while the "Glen Miller Story" was screened for an invitational audience at the Uptown. . . . Bill Trudell, western Ontario manager for Famous Players, was the proud father of a sixth child, a girl. . . . The first of the two TV stations in which Famous Players has an interest, at Kitchener, will open Feb. 21. . . . Kent, Montreal, will be the scene of the Canadian Film Awards which take place May 13. Chairman is Walter Herbert of Ottawa. . . . Bell and Howell has formed a Canadian subsidiary and will start production in Toronto at a new plant. . . . Mike Brager, Calgary, won a contest for the stimulation of bookings of the Canadian Cameos. . . . Leslie Allen of Cardinal Films returned after a three-week business trip to Europe.

VANCOUVER

"Martin Luther" is doing turn-away business at the 436-seat Studio and looks set for a long run. Also clicking is "The Big Heat" at the 3,000-seat Orpheum. . . . Margaret Colbourne, of Paramount Pictures staff, was married to John Morrison of Vancouver. . . . Betty Muller, Capitol cashier, resigned and will move to California. . . . The three theatres recently acquired from the Blaine estate by Purnell and Sons in the Cranbrook-Kimberly district of the Crows Nest Pass will be managed by Harold Purnell, former manager of the Rex theatre, Bellevue, Alta. . . . Walter Wilson, 78, Famous Players' oldest active manager, who has been in show business in Western Canada for 42 years, has retired as manager of the Paramount theatre, Edmonton, Alberta. He was succeeded by his son, Bill Wilson, former manager of the Capitol, Edmonton. . . . Bob Wiber, of the Empress, moves over to the Capitol. Jack Proudlove, formerly of Fort William, Ont., takes over the Empress.

WASHINGTON

Sympathy is being extended to Myron Mills, Equity Film Exchange, on the death of his father, Bernard H. Mills, who was president of Equity. . . . Ira Sichelman, 20th Century-Fox branch manager, was appointed exchange chairman for Brotherhood Week. . . . Jack Fruchtman, Variety Club Chief Barker, has appointed associate members Sam Felker and Albert W. Levitt to serve on the board of governors in an honorary capacity in 1954. . . . Republic Pictures salesman, Sam Tabor, announced that his son, Lieutenant Neil Tabor, was married to Rhona Brenner in Baltimore, Md. . . . John Rowley, 2nd assistant international chief barker of Variety Clubs International, was in Washington from Dallas, and attended the February 1 Tent No. 11 board meeting.



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"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

TOPEKA: Bill Elliott—One of the best he has made. Keep up the good work, Bill. Played on Thursday, Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

Columbia

FROM HERE TO ETERNITY: Montgomery Clift, Burt Lancaster, Deborah Kerr—An excellent motion picture—visual proof that our business is here to stay. Seven days' gross was excellent and all comments were favorable. Faults: Terms too high and our run was too long. We did 75% of our business in the first four days. Played Thursday, Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, January 7, 8, 9, 10, 11, 12, 13.—Levin B. Culpepper, Carolina Theatre, Elizabeth City, N. C.

Metro-Goldwyn-Mayer

LILI: Leslie Caron, Mel Ferrer—Despite heavy snow and wind and the fact that downtown parking was prohibited from 6 P.M. on, our business was good. Played Thursday, Friday, Saturday, January 21, 22, 23.—J. Mel Gow, Capitol Theatre, Nanaimo, B. C., Canada.

TORCH SONG: Joan Crawford, Michael Wilding—Doubled this with "The Diamond Queen" (WB) and played to more than we expected. Film rental, as usual, out of line with our grosses this year.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Paramount

HERE COME THE GIRLS: Bob Hope, Rosemary Clooney, Tony Martin, Arlene Dahl—Played during college examinations, which no doubt hurt the attendance, but am convinced Bob Hope no longer appeals to my patrons as he did some time ago. Played Sunday, Monday, Tuesday, January 24, 25, 26.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

LITTLE BOY LOST: Bing Crosby, Claude Dauphin—Very fine picture which was thoroughly enjoyed by my patrons and did well at the box office. Played Sunday, Monday, Tuesday, December 6, 7, 8.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

LITTLE BOY LOST: Bing Crosby, Claude Dauphin—Played this one a week instead of three days. Bing is still the best to draw crowds around here. Excellent story, though it still is not the picture to top "Going My Way" and "Bells of St. Mary's." The patrons loved it. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, January 18, 19, 20, 21, 22, 23.—Yves Legault, Regent Theatre, Hawkesbury, Ont., Canada.

MOGAMBO: Clark Gable, Ava Gardner—This picture proved to be every bit as good as the advertising claims for it! Played Sunday and Monday, February 7, 8.—Elaine S. George, Star Theatre, Heppner, Ore.

ROMAN HOLIDAY: Gregory Peck, Audrey Hepburn—Paramount can continue to turn out pictures like this and we won't be sorry. It has appeal for every type of audience. Believe me, you can greet your customers with a smile and invite them back, when they come out. Played Wednesday, Thursday, January 13, 14.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

SANGAREE: Fernando Lamas, Arlene Dahl—Good show, but 15 below zero weather cut the attendance down very noticeably. Played Sunday, Monday, Tuesday, January 10, 11, 12.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

STALAG 17: William Holden, Don Taylor—Exeellent! Need I say more? Played on Sunday and Monday.—George Kelloff, Ute Theatre, Aguilar, Colo.

NEW CONTRIBUTORS CORDIALLY GREETED

New contributors to the columns of the What the Picture Did for Me department continue to add their voices to those of their many predecessors in advising other exhibitors on the performance strength of pictures. These men and women report in terms of vital importance, dollars at the box office. The new and very welcome newcomers to these columns of exhibitor importance are:

W. P. BROWN, Nifty Theatre, Waterville, Wash.

G. W. HARTTMANN, Armour Theatre, North Kansas City, Mo.

Y. LEGAULT, Regent Theatre, Hawkesbury, Ont.

BRADY MALONE, Tower Theatre, Wichita Falls, Texas

J. M. OBERHOLTZER, Mifflin Theatre, Mifflin, Pa.

G. H. ODOM, Odom Bros. Theatre, Durant, Miss.

MIKE OLIENYKE, Belfield Theatre, Belfield, N. Dak.

A. F. PETERS, Bath Drive-In Theatre, Bath, N. Y.

THOMAS RUTTER, Piccadilly Theatre, 1443 E. Hyde Park, Chicago, Ill.

O. P. TUCCI, Victory Theatre, Spring Hill, W. Va.

United Artists

MALTA STORY: Alec Guinness—With 53 inches of snow and parking at night cut off on the main streets, business was above our average for these days. Played Monday, Tuesday, Wednesday, January 25, 26, 27.—J. Mel Gow, Capitol Theatre, Nanaimo, B. C., Canada.

SABRE JET: Robert Stack, Coleen Gray—Doubled this with "Royal African Rifles" (AA) to better than average business. Played on Friday and Saturday.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Universal

FORBIDDEN: Tony Curtis, Joanne Dru—Picture interesting to look at, but run-of-the-mill drama. Tony Curtis has no draw in our town, to say the least. Played Sunday, Monday, Tuesday, January 17, 18, 19.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

MAN FROM THE ALAMO: Glenn Ford, Julia Adams—Played during below zero weather, so attendance small, but a very good drama and very well acted. Excellent color and very much enjoyed by the few who turned out to see it. Played Friday, Saturday, January 15, 16.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

SEMINOLE: Rock Hudson, Barbara Hale—One of the biggest surprises we have had. Certainly neither the trailer nor advertising did justice to this A-1 picture. It has everything your weekend audience will like, with an added feature—not too much bloodthirsty fighting, usually associated with pictures of this kind. Played Friday, Saturday, January 8, 9.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

VEILS OF BAGDAD: Victor Mature, Mari Blanchard—Just another of those Bagdad stories. Patrons are getting tired of this type, for they say it's always the same story told in a different manner with different actors. But did well with it. Victor Mature draws well around here. Played Thursday, Friday, Saturday, January 14, 15, 16.—Yves Legault, Regent Theatre, Hawkesbury, Ont., Canada.

WALKING MY BABY BACK HOME: Donald O'Connor, Janet Leigh—A good musical, but our business was just average. Played Sunday, Monday, Tuesday, Wednesday, January 3, 4, 5, 6.—Levin B. Culpepper, Carolina Theatre, Elizabeth City, N. C.

WEEKEND WITH FATHER: Van Heflin, Patricia Neal—A little extra effort and the lure of Bank Night made this another midweek that will go on the books in black. It's a nice entertaining comedy that should be a cinch to pacify farm audiences. This kind only gets better with age, so don't let it go out of service before you spend a "Weekend With Father." Played Wednesday, Thursday, November 4, 5.—Bob Walker, Uintah Theatre, Fruita, Colo.

WINGS OF THE HAWK: Van Heflin, Julia Adams—Good action picture with excellent Technicolor. Didn't do anything extra at box office, but was enjoyed by patrons who did come. Played Wednesday, Thursday, December 9, 10.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

Warner Bros.

THUNDER OVER THE PLAINS: Randolph Scott, Phyllis Kirk—Fair. Randy hasn't too many years left. His action is slowing up. Played on Sunday and Monday.—George Kelloff, Ute Theatre, Aguilar, Colo.

Shorts

Paramount

COLLEGIATE CIRCUS CHAMPS: Grantland Rice Sportlight—Patrons appreciate and like these circus shorts. They like to see teen-agers at work, whatever the work or sport is. This should have been made to last 20 minutes instead of nine.—Yves Legault, Regent Theatre, Hawkesbury, Ont., Canada.

Warner Bros.

BOOK REVUE: Blue Ribbon Cartoon—This will please the youngsters and get you compliments from the sophisticates too.—Bob Walker, Uintah Theatre, Fruita, Colo.

UNDER THE LITTLE BIG TOP: Special—This is a 20 minute circus picture acted by teen-agers. It's really wonderful—don't pass it by.—Henry Jakes, Hope Theatre, Hope, N. Dak.

People in The News

RUSSELL V. DOWNING, president and managing director of Radio City Music Hall, will be treasurer in the amusement division of the Greater New York Crusade for Freedom campaign to support Radio Free Europe broadcasts.

TED R. GAMBLE, of Gamble Enterprises, has been elected a member of the board of directors of Trans America Corp., serving with FRANK N. BEGRANO, JR., who heads the concern.

JAMES A. FITZPATRICK, producer of FitzPatrick TravelTalks, released by MGM, has delivered the final four subjects to the company and now will embark on a new endeavor as Official Cruise Lecturer for the Swedish American Line.

HENRY W. GODDARD has retired as Judge for the Southern District Court of New York, the White House has announced. This completes the retirement of the entire membership of the three-judge statutory court that has been handling the Paramount case. The other members who had retired previously were ALFRED C. COXE and AUGUSTUS N. HAND.

JOHN J. BERGEN, JR. has been appointed by Michael Myerberg Productions, Inc. as vice-president in charge of TV, industrial and commercial films.

WOLFORD K. DOW has been appointed MGM manager of Indo-China, replacing AL KAHANS who recently resigned.

MEYER NACKIMSON has been promoted from RKO Radio branch manager from Winnipeg to branch manager for Toronto and BARRY MYERS, Winnipeg salesman has been promoted to branch manager of that city. MR. NACKIMSON replaced JACK LABOW who was named Canadian district manager.

LAWRENCE SEIDELMAN has been appointed branch manager of Republic's Omaha's branch, following the resignation of HARRY LEFHOLTZ.

MILTON M. SCHNEIDERMAN has been named United Artists managing director in Japan, succeeding ROBERT M. LURY who resigned.

ARTHUR ROSEN, son of SAMUEL ROSEN, executive vice-president of Stanley Warner Corp., has been admitted to membership in the Variety Club and also in Cinema Lodge B'nai B'rith. He is a member of the staff supervising Cinerama productions.

JAMES L. ECHER has been appointed Republic's Salt Lake City branch manager following the resignation of THOMAS MCMAHON. BARNEY BALABAN, president of Paramount Pictures, was host at a home office luncheon Tuesday in honor of JOSEPH A. WALSH, who resigned as head of Paramount branch operations effective February 13, to take up residence in California. Mr. Walsh had been associated with Paramount since 1920.

Legion of Decency Reviews 13 Films

Thirteen films are reviewed by the National Legion of Decency this week. Three are found objectionable in part for all. These are "Bait," "Little Caesar" and "Public Enemy." The first, the Legion says, has "suggestive costuming, dialogue, and situations." The latter two have "excessive brutality and low moral tone." Certified for adults are "Always a Bride," "Charge of the Lancers," "Beachhead," "Executive Suite" and "Massacre Canyon." Unobjectionable for all are "The Boy from Oklahoma," "The Conquest of Everest," "Taza, Son of Cochise," "Dragon's Gold" and "Gypsy Colt."

Name Bovim as Head of Loew's Midwest Houses

Russ Bovim, manager of the Loew's State theatre, St. Louis, is now a division manager for the circuit. He will have the theatres in St. Louis, Kansas City, Memphis, New Orleans and Houston. He succeeds the late Mike Cullen. Other consequent transfers are Frank Henson, who goes from the Loew's, Akron, to St. Louis, as city manager; Sam Shubouf, who succeeds him in Akron, and was manager of the State, Cleveland; and Arnold Gates, who moves from the Stillman to the State. Frank Manente, manager of the Esquire, Toledo, moves to the Stillman. Shifts in management are Atlanta and Nashville, to Martin Burnett's division, managed from Columbus, O.; and supervision of Pittsburgh by Frank Murphy of the Loew's Cleveland office.

Rep. Rogers Praises "Years" In "Congressional Record"

Representative Edith Nourse Rogers (R., Mass.) had inserted in the "Congressional Record" last week the following tribute to Samuel Goldwyn's "The Best Years of Our Lives"; it is a film that "richly deserves to be brought back so that a new generation of veterans may have the opportunity to see it." The film which was originally issued in 1946, received a gala reissue premiere in Washington last week. Mrs. Rogers said the film is as timely today as it was "back in 1947" when it received nine Academy Awards.

Hecht and Lancaster In UA Deal

United Artists Corp. and Hecht-Lancaster Productions have concluded a two-year production-distribution contract under which a minimum of seven Hecht-Lancaster motion pictures with an over-all production cost of more than $12,000,000 will be released by United Artists.

The agreement was reached in Los Angeles over the week-end after a week of conferences attended by Arthur B. Krim, president, Robert S. Benjamin, chairman of the board, and Robert F. Blumofe, vice president in charge of West Coast operations, all of United Artists; Burt Lancaster and Harold Hecht, owners of Hecht-Lancaster Productions, and Lew Wasserman, president of the Music Corporation of America.

On completing the agreement, Mr. Krim said: "The type of product envisioned in our association is all top-bracket. Hecht and Lancaster plan multi-star vehicles based on important literary properties and designed to fill top playing time. I feel that the acquisition of this company's product is one of the single most important phases in the history of the new United Artists."

The seven films on the 1954-1955 Hecht-Lancaster schedule for United Artists are:

"Bronco Apache," Technicolor western starring Burt Lancaster and Jean Peters, which is completed;

"Vera Cruz," historical drama in Technicolor co-starring Gary Cooper and Lancaster;

"The Way West," from A. B. Guthrie Jr.'s Pulitzer Prize-winning novel of the frontier;

"The Gabriel Horn," an epic film of the pioneering West which Guthrie is writing and in which Lancaster will star;

"Trapeze," starring Lancaster and two leading international stars;

"Marty," television prize play;

"Operation Heartbreak," based on Alfred Duff Cooper's adventure novel, to be filmed abroad in association with Sir Michael Balcon and the J. Arthur Rank Organization.

Brookline Temple Cites Leonard H. Goldenson

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, and also president and co-founder of the United Cerebral Palsy Association, on Tuesday night received the 21st Annual Goodwill Citation of Merit from the Brotherhood Temple Chabei Shalom, Brookline, Mass. He was cited for his devotion to human brotherhood. More than 1,000 attended the dinner. Mr. Goldenson spoke of the palsy and other drives, and of the necessity for keeping free the mediums of information and opinion.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Exhibitor To Meet Producer? It's About Time!

QUITE a lot has been said, in recent months, about the fact that exhibitors are more than ever concerned with long-range plans for production, and are notably anxious to meet and talk with film makers, on their own grounds. Various and sundry exhibitor groups express a desire to mingle with production in the formative stages, and are equally expressive of a desire that producers, as such "include themselves out" of exhibition.

All this doesn't quite make sense, except that it is quite typical of our industry, where every pasture looks greener, on the other side of the fence. There are some basic facts that are too vital to escape consideration, however, and we suggest that all parties concerned "look at the record"—as Al Smith used to say. A majority of our best production sources have sprung from exhibition, first. In many instances, production is an outgrowth of theatre experience, and so remains. Perhaps, it was a growing-up on the part of individuals who long years ago sensed this same trend, and did something about it. There's still room for more of this calibre.

There's nothing to prevent any exhibitor organization from making pictures. Studio space and facilities for production are a buyer's market, in Hollywood. Come and get it, and bring cash, as all others have to. If any large exhibitor organization wants to make films, they could at least start with a guaranteed showing in upwards of 4,000 theatres, that would be negotiable at the bank. We know several banks that will loan money on such security.

There has been a certain tendency on the part of some exhibitor leaders to lean over in their statements of producer earnings, and jump to the conclusion that these companies salted away a hundred million or so, each year. But they seldom stop to count the fact that production takes a hundred million dollars in new money, every year—and it would cost anybody as much, no matter who, to do as well. Try to create a yearly schedule of good pictures and find out.

Also, there is a movement afoot to buy stock in film concerns, which we vigorously applaud. None will appreciate the good job being done by major companies, in the present market, more than those who own common stock. To command enough of this stock to own control also requires the ability, the know-how, to go out to Hollywood and do a better job than is being done. That will either work, as a project—or it will put your particular company out of business.

SALUTE TO LEO

Some months ago, we headlined on this page—"There Has Always Been a Friendly Company"—and that was an observation based not merely on the flow of mail over this desk, but on our own personal experience, working for that company, in thirty key-cities, across the country. We had that privilege as part of the exhibitor relations division of Metro-Goldwyn-Mayer, under the late Henderson M. Richey, who knew his company, his customers and his country.

It was remarkable, covering the conventions, to hear the worst about distributors and trade practices, and then to hear that apologetic after-thought, delivered with a grin—"except Metro." Perhaps you don't think it was satisfying, to know and hear that final approval, following outbursts of high indignation on the floor of the convention, and followed by convivial applause around a table. We had many round tables, in those days of travel and travail.

We're glad that in ten years, this friendly feeling has spread to other companies, and to many more good showmen who know and feel that the distributor is none to fear, nor has he any private grudge or personal objective to work out, that is contrary to best interests of the industry. Charlie Reagan, today, carries on the same friendly policy that was established years ago, by William F. Rodgers, which has created such a valuable precedent.

¶ NEW TECHNIQUES in drive-in theatre operation are apt to encounter some strange suggestions as to operating procedure, and some of these will be fantastic, both technically and from a standpoint of practicability. But one thing we may gain, as a result of CinemaScope, even if the drive-ins don't get all of this benefit immediately. They will obtain screens of higher reflective surface, and we wonder how much longer they would have continued with those dull paint jobs, which consume amperes of current without returning a properly visible image to the eye? Drive-in theatres have always had enormous screens, as big and bigger than any CinemaScope installation, and they have problems beyond any ordinary illumination. But only recently have they traded in the barn paint for a properly reflective screen surface.

¶ FURTHER NOTE with regard to the use of CinemaScope, at the Radio City Music Hall. It is true that the huge screen is FLAT—not curved, and again, the premiere showcase theatre in the country has adequate reason. The screen in the Music Hall must "fly"—in stage parlance—to make room for the stage show, and it must disappear into the "flies" in a matter of seconds, counter-weighted to move swiftly, out of sight. It simply couldn't be as deep as it would have to be, if it were curved, to slide up and away, and not take up excessive stage or loft room. At the Roxy theatre, they did away with the stage show, but we're personally glad they found a better solution at the Music Hall. Cinerama started the deep curve, from necessity, and the screen in Cinerama theatres is built in solidly, for it doesn't have to move in any direction, from one showing to another. As far as we could see, nothing is lost and perhaps something has been gained in the flat screen at the Music Hall, for it is quite likely that the very size of the Music Hall is sufficient answer to the problem of whether the screen should be curved or flat. —*Walter Brooks*

Managers At Work



Ish-Ti-Opi, Choctaw-Apache Indian, visits in the lobby with Bob Jackson, manager of the Jefferson theatre, Fort Wayne, Indiana, at the opening of Universal's "Taza, Son of Cochise."

Howard Fegley, manager of the Rivoli theatre, Toledo, Ohio, introduces Chief Ish-Ti-Opi to Ruth Elgretter, Toledo newspaper film critic, and Mitch Woodbury, Toledo columnist.



Lou Cohen, city manager for Loew's theatres in Hartford, rear center, playing host to Cub Scouts at the New England premiere of a big Indian picture they're on their way to see.



Ted Schlanger, zone manager for Stanley-Warner Theatres in Philadelphia, converses with General Parks, commanding officer, 2nd Army, Ft. Meade, during the opening ceremonies for the premiere of "Cease Fire" at the Stanley theatre.





Right, Richard Sklucki, manager of the suburban Birmingham theatre in Detroit, presents a wristwatch to a 14-year-old girl for an act of bravery, on the popular "Tom Thumb Matinee" TV program. She saved two children from a fire.

Fort Wayne Has P. A. On 'Cease Fire'

When "Cease Fire!" was booked by Quimby Theatres' Paramount in Fort Wayne, Ind., circuit general manager Harvey Cocks saw the possibility of winning considerable extra newspaper space with an alert publicity campaign on the Hal Wallis-Paramount 3-D production. This possibility lay in the fact that at least two of the G. I.'s who have roles in the Korean war picture are Indiana boys. So Mr. Cocks rolled up his sleeves and went to work for that extra space that would mean extra boxoffice dollars.

The day before the opening, the Journal-Gazette and the News-Sentinel, Fort Wayne's two dailies, carried sizable movie-page advance stories together with 6-by-9-inch "Cease Fire!" ads. A scene from the picture accompanied the latter paper's two-column story culled from the Paramount press book.

Six-by12-inch ads broke on opening day. Journal-Gazette also ran a movie-page cut of Sgt. Howard E. Strait of Montpelier, Ind, who has a key part in the film, the caption below announcing that he was a Bronze Star and Purple Heart winner. The entertainment page of the News-Sentinel on opening day was dominated by a long piece by Marjorie Barnhart based on an interview with another G. I. who "stars" in the picture, Pfc. Edmund Pruchniewski of East Chicago, Ind., whom Paramount managed to have on hand for what was in fact the Midwest premiere.

The next day the general news section of the Journal-Gazette carried a Pruchniewski interview story by Jeanne Franke (no relation to Paramount's trade press liaison, Charley Franke) topped by a three-column cut showing the Korean veteran visiting the Paramount Theatre.

During the following three days both papers ran stills from the picture and additional stories about it. Cliff Milnor in his Journal-Gazette "Lines and Angles" column devoted some eight paragraphs touching on a chat he had with Pruchniewski, one of which read: "As you may have read in magazines, the 'Cease Fire!' cast has been doing some touring for Paramount Studios. That means reams of paper publicity for the studio, with someone having to spell 'Pruchniewski' countless times. So what happens? Ed has started court procedure to have his name changed."

On Stage for "Joe Louis"

Rocco Mazzuca, manager of Interboro's Linden theatre, Jamaica, L. I., had Coley Wallace, star of "The Joe Louis Story," for a personal appearance, and says he is at home on the stage as he is in the ring —a great audience personality.

SHOWMEN IN ACTION

The Newington, Conn., Police Department awarded theatre tickets to elementary school pupils as traffic safety prizes, through a tieup with Walter Kordak, manager of the independent Newington theatre.

▼

Nick Yost, manager of Schine's Strand theatre, Cumberland, Md., removed every reference to "documentary film" from his advertising of "Cease Fire!" to offset the thinking of potential patrons who would shy at straight narration.

▼

Bill Lavery, manager of Schine's Olympic theatre, Watertown, N. Y., persuaded General Mark W. Clark, Retired, to send a telegram to the Commander of the local V. F. W. Post, with regrets that he could not attend the opening of "Cease Fire!" but praising the picture for the interest of service men.

▼

Harry Wiener, manager of Schine's theatre in Oswego, N. Y., has a tieup with a local lumber yard to award children who find lucky cherry wood sticks, planted as promotion for his Washington's Birthday show. The sticks were made by the Boy Scouts, in the tradition of the occasion.

▼

H. E. Hart, manager of the Court and Smart theatres, Auburn, Indiana, sends in a sample copy of a Shopper's Guide, which is published in his vicinity, with a circulation of 10,000, and gives space to this theatre in Auburn and Warsaw.

▼

C. H. Trotter, manager of the Playhouse, Stateville, N. C., is having his first big "Encore Week" of the year, with his audience voting for the particular pictures they would like to have repeated.

Nathan E. Goldstein, owner and operator of the downtown Arcade theatre, Springfield, Mass., started a Friday Family Night to cultivate this audience, with children under 12 admitted free when accompanied by their parents.

▼

Sol Sorkin, manager of RKO Keith's theatre, Syracuse, wrote personal letters to principals of public and parochial schools telling them of the excellence of "The Command" in CinemaScope.

▼

Every once in a while, a good family picture like "Little Boy Lost" is coupled with a hell-raiser on a double-bill, and the whole things gets an "adults only" rating from the local film councils. Double features are often a double risk with less than a chance of double profits.

▼

George Peter's excellent campaign on "The Torch Song" from Loew's theatre, Richmond, is entered as a contender for the Quigley Awards in the first quarter. We saw the proposal for it, as entered in Metro's "Lucky 7" contest.

▼

Spencer Steinhurst, in Miami for the premiere of "Best Years of Our Lives" for RKO, planted a fine essay contest with the Dade Federal Savings and Loan, for the best answers to the natural query, for savings accounts established in their names to promote their "Best Years."

▼

Two Schine managers, Gerry Fowler, at the Geneva theatre, Geneva, N. Y., and Carl Dickerson, at the Colonia theatre, Norwich, N. Y., had contests on stage for girls aged 15 to 19, to select "Miss Valentine" who would receive sponsored prizes.



Will J. Connor, executive vice-president of John Hamrick theatres, left, and Herb Sabottka, vice-president of the circuit, center, had reason to be proud when Ted Gallanter, MGM field-man presented a $500 check to Cass Smith, manager of the Music Hall, Seattle as top winner in Metro's "Lucky 7" contest on "Easy to Love." Cass is the third of Will Connor's boys to win in this series of contests. That's doing it, in style befitting the Pacific North West.

Testing TV On Stage At Warner's Theatre





Paul Brown, manager of Warner's theatre, Fresno, California, enjoyed the experience of trying television as a stage attraction, converting the theatre temporarily into a TV studio, with audience, for the presentation of a new show featuring Jack McElroy, KNBH, Hollywood, as master of ceremonies, which was telecast over station KJEO-TV. He says he worked hard to prepare for the occasion, starting three weeks in advance with home office and television people, to obtain an "audience participation" program in the theatre. The pictures show how the audience were included in televised shots aimed directly into the theatre, and how the stage appeared, as a studio, in use.

The new TV shows will be used primarily to promote upcoming Warner Brothers' films in the Los Angeles area. The programs will include a telephone gimmick concerning Warner's stars, and talent will include some studio names and contributing features. The initial program was used in conjunction with "Miss Sadie Thompson" at the Fresno theatre, which was a sell-out in this 2500-seat house, since it was the first time in the San Joaquin valley area that a live TV show has been presented for a large audience.

The few technical production bugs have been eliminated, and the project bears watching as the theatre circuit may use it elsewhere as a pattern in creating more effective tieup use with TV sources. The Los Angeles newspapers were especially interested and covered the event with by-line reporters. Paul Brown says he's primarily interested in bringing people into the theatre and giving them better entertainment.

'Red Garters' Lifted Texas Box Office

Very large co-operative ads in Women's Wear (New York wholesale dress trades newspaper) ask in headlines "How Can Red Garters Lift Your Dress Figures?"—and that arouses the notion that "Red Garters" has lifted Texas theatre box office grosses during a saturation premiere, as well as raising commercial tieups to a new high in women's wear. As a matter of fact, there are some of us who have been getting "Red Garters" in the mail, from points in Texas and on Times Square, with considerable uplift reported by the older generation, still nostalgic. Right now, it's Natlynn Junior Originals who are drum-beating the dress trades.

It's the biggest ticket-selling women's fashion tieup ever to be set by a motion picture musical, and one that will reach into every city and town in the country. Inspired by the colorful costumes worn by Rosemary Clooney, Pat Crowley and Joanne Gilbert in the off-beat Technicolor western, the promoters have gone hand in hand in a gigantic garter campaign that will snap right back in the box office. A sizable newspaper syndicate has been set up to handle the news of this at retail, to daily papers throughout the country. "Red Garters" is admittedly a spoof on westerns, but garters are garters, and have their proper duties to perform, come what may.

What's Been Done Here Can Be Done Elsewhere

Jerry Pickman and his eager beavers have demonstrated what can be done by way of newspaper breaks for Paramount's promising new star, Pat Crowley, who is now on tour. Cities along the way can try to match his record, rolled up during her recent visit to New York. She had a color-cover on the Sunday Mirror magazine, as a result of being attractive and available to photographers, with an inside story, for one of the largest reading audiences in the city. Then she had a full page break of her training at New York's High School of Performing Arts, only public school of its kind in the country. And Earl Wilson, who specializes, found her sufficiently interesting to fill a lively column. All this pre-selling was prior to the opening of "Forever Female" on Broadway, and ahead of the "Red Garters" campaign.

12,000 Sticks of Gum

Arnold Kirsch, manager of the DeLuxe theatre, Bronx, New York, got together with the advertising department of Beechnut Packing Company, and promoted 12,000 sticks of Beechnut gum as an exploitation give-away for "12 Mile Reef."

Agent Extends Insurance To Theatre Patrons

P. Moyle, manager of the Juliar theatre, Baraboo, Wisc., issues a cooperative ad in the form of an insurance policy, underwritten by a local insurance agency. In formal style, it insures those who receive it against (1) boresomeness (2) luburiousness (3) disgreeableness (4) sadness (5) worrying (6) timorousness and (7) lonesomeness, if they bring the policy and find their lucky number displayed at the theatre, for the engagement of "Easy To Love." It looks legal.

Slip on These Wide Shorts for Size

20th Century-Fox have a special press sheet, with some slugs and mats available, to sell such fine CinemaScope attractions as "Vesuvius Express" and "Dancers of the Deep"—both WIDE shorts. "The Coronation Parade" and some orchestral shorts are included.

Parking Meters for Polio

Actress Joan Fontaine, on a brief visit to New Haven, and manager Jim Darby, of the Paramount theatre, thinking up a scheme whereby dimes in parking meters fight polio.

Two Jerrys Share Credit

Jerry Sleeter, manager of John Adler's theatres in Marshfield, Wisc., sends a glowing report on "Martin Luther," and says a local minister devoted his radio sermon to praise for the picture. They broke all records from the time the theatre was built.

Jerry shares credit with Jerry Leudtke for another fine result in Marshfield, where they did very well with MGM's "Mogambo"—and 400 students used the idea of the picture as a theme at their high school dance, for exploitation purposes.

A Knight of the Garter

J. P. Harrison is responsible for the arrival here of Rosemary Clooney's red garter, complete with photograph, autographed and with the message, "My garter is red, and if you are blue, meet me at the Campus, I'll be waiting for you."

Columbus Goes All Out

Three Columbus, Ohio, newspapers broke out in full pages of art and stories for the start of MGM's 30th anniversary celebration, through the efforts of Walter Jessler, manager of the Ohio theatre, and Fred Oestreicher, publicist. Metro's 30th Birthday will be a signal for color pages where newspapers have "color on the press."

*The Best Looking Round Table Member In All of Canada**



Olga Sharabura, manager of Famous Players - Canadian's Orpheum theatre, Sault Ste. Marie, Ontario, is not only a decorative feature on this page, and a member of the Round Table whom we are proud to acknowledge as a real showman, but she is the only woman manager on the circuit, to our best knowledge. At the recent Eastern Conference of FP-C managers in Toronto, she confessed her desire "to be considered one of the boys"—a commendable, if impossible, aspiration, but we know what she means.

We first met Olga at Niagara Falls a year or so ago, and since that time she has been a frequent contributor to the Round Table and contender for the Quigley Awards. You'll find she was a citation winner in the last quarter. Her work as a showman will stand comparison with any of Dan Krendel's busy "B's" in Ontario. She extends that personal touch to her patrons, keeps them loyal and happy, makes friends and influences people to become regular movie-goers. The women like the cleanliness of her theatre, the men like that winning smile, and we admire her sheer ability to do a good job, in a tough assignment, that takes full time, and full strength, even from "the stronger sex."

**Nothing in the above statement shall be construed to exclude from consideration on the same grounds, Ivan Ackery and/or any reasonable facsimile, similarly employed in British Columbia, west of Chilliwack or beyond Hope, on the Frazer River.*

Mel Jolley, manager of the Century theatre, Hamilton, Ont., started his exploitation for "The Scoutmaster" with announcements of the annual "Scouters' Dance"—and that we don't understand, for our Boy Scouts down here are apparently not grown up as they are in Canada.

Selling Approach

THE BEST YEARS OF OUR LIVES—Samuel Goldwyn-RKO Radio Reissue. The most honored picture of our time. The best loved picture of all time. Entirely new advertising, for this unforgettable story of soldiers and sweethearts. Of fighting men who came home, after being away too long, to learn how to love again. The only picture ever to receive nine Academy Awards, and many prizes throughout the world. No 24-sheet this time around. but the smaller posters are for standard theatre purposes, with some possible cutouts in your marquee and lobby display. No herald, but you can improvise one of your own, using an oversized newspaper ad mat, and getting the sponsorship of a local cooperative advertiser. The ad mats are part of a new advertising campaign, which we can't compare, because we don't remember the old one, but they run to action pictures of Virginia Mayo, who is only one of an honored cast. The economy ad mat, for small theatres, contains three publicity mats, four small ad mats and several slugs on "our new wide screen" which don't properly belong in a composite mat for small situations. It isn't a well-selected example of this popular campaign mat at the low 35c price. A contest idea is suggested in a newspaper ad, "How Many Big Moments Can a Man or Woman Have?" The home-coming of service men is the best idea for exploitation.

THE COMMAND — Warner Brothers. CinemaScope, in Warnercolor. All the might and magnificence of the unconquerable heroes who forged America's frontiers. The first super-western in CinemaScope, it's as big as all outdoors! Beyond every vastness ever beheld, comes a story as big as the great plains, and the conquering pioneers who made our history. 24-sheet is superb, for cutouts on marquee or in lobby display, and all other posters have similar quality. No herald mentioned, but plenty of oversized newspaper ad mats to print your own. The ad mats are generally good, and some are better than others, so pick what pleases you best, and try for what is newest in your advertising. The economy ad mat is new with Warners, but they give you five ad mats and two publicity mats, for 35c at National Screen, not too well selected or planned for small situations, but acceptable as the best bargain on Film Row. A special ready-made, giant multi-color, overhead hanger, which extends to 15 feet wide by four feet deep, sells for $13.75, direct from Warner's New York display department. Something new is the "Magigraph" which sells for $11 a thousand, and when you touch a cigarette to the pistol point (in the picture) it spells out the title of the picture, in previously blank space. No flame, or flare-up, just a quick display for novelty, and valuable if used with care and distributed with discretion to obtain word-of-mouth advertising.

THE GREAT GILBERT AND SULLIVAN—United Artists. In color by Technicolor, with the great D'Oyly Carte Company, starring Robert Morley and Maurice Evans, with Martin Green and Eileen Herlie. So singable, so sellable, a musical forget-me-not. The lusty, gusty, colorful story of the exciting composers who gave us the words and music which the world loved. Millions upon millions of their records have been sold, the number of performances of their shows is beyond calculation. Pressbook materials are in short supply for this first musical picture of the great light operas so popular the world over. No poster larger than a three-sheet, no herald, limited assortment of newspaper ad mats, but the big 35c economy mat is right down the alley for small situations, with all the best for only 35c. For once the small theatre gets all the breaks, and this film will delight and please every audience. We once produced "Pinafore" in a small town theatre, more than forty years ago, and it was a great success, with local talent. Every person in your town knows and loves Gilbert & Sullivan music, and can join in the choruses. Picture has been tremendously popular across Canada, and will do as well anywhere in the forty-eight states. Schools, churches, music clubs, record dealers, societies, commercial tie-ups, will work, down the line, for "The Great Gilbert and Sullivan."

THE JUBILEE TRAIL—Republic. In dazzling Tru-Color by Consolidated. The greatest American drama since "Gone With the Wind." From the best-selling novel by Gwen Bristow, read by millions. No 24-sheet, but the 6-sheet and other posters contain pictorial art for cut-outs as marquee and lobby display. A mat for a flash herald will be furnished gratis for local printing. Newspaper ad mats are many and varied, from very large to small sizes, to serve all purposes. The economy mat for small situations contains six single-column mats, two 2-column mats and two publicity mats, all for 35c at National Screen. Pressbook makes good illustrations of cast members, who look interesting, and are identified by their cast names in various newspaper ads. The pressbook cover in itself will make display material in small situations. A map of the famous "Jubilee Trail" from New Orleans to Los Angeles, will make good blow-ups.



CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

DRIVE-IN EQUIPMENT

WIDE-SCREEN PRESENTATIONS PAY OFF! Wide angle lenses and special apertures available. Write for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

PROJECTORS BY DEVRY — REBUILT LIKE new by S. O. S. from $895. Send for bulletin Devpro. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

FOR SALE—COMPLETE THEATRE EQUIPMENT in A1 condition. Everything required to open a theatre, from box-office to wall, including 1,400 upholstered seats, Western Electric sound equipment, two generators, frames, box-office, etc. Must be moved immediately. Any reasonable offer accepted. Theatre now in operation, New York City vicinity. BOX 2767, MOTION PICTURE HERALD.

COMPLETE THEATRE EQUIPMENT, EXCELlent condition. Simplex projectors, arc lamps, $900. HALL THEATRE, Sister Bay, Wis.

FOR BETTER BUYS—SEE STAR! PAIR DEVRY XDC Projectors, heavy bases. Suprex trim lamphouses, complete, rebuilt, $1,650; Simplex rear shutter mechanisms, six months guarantee, $275 pair; Lenses and Screens at lowest prices; Strong Mogul 65 ampere Lamphouses, rebuilt, $489.50 pair. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SEATING

CAN'T BEAT THIS SEAT FOR $4.95! 500 FULL upholstered back, boxspring cushion, excellent condition. Many more. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

BUY MASONITE MARQUEE LETTERS—SAVE 70%! 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

IT'S NEW—IT'S REVOLUTIONARY—IT'S TERrific! Vinyl metallic all purpose Screens, $1.25 sq. ft. Has heat weld seams, absolutely invisible! Gives high brightness gain with maximum light distribution; no streaks nor blemishes. Economy screen w/semi-invisible seams still available 90c sq. ft. Prompt shipments on short focus lenses for Wide Screens. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO. Cato, N. Y.

HELP WANTED

CONVENTIONAL AND DRIVE-IN THEATRE managers wanted for locations in Wisconsin. All yearround permanent employment with aggressive theatre group. Write BOX 2769 MOTION PICTURE HERALD, and state your qualifications and references. Only those interested need apply that are now employed in Wisconsin or border states.

LARGE ORGANIZATION OPERATING IN AND out of Denver. Good starting salary; bonus; insurance; pension; other benefits. Submit snapshot, personal history record; Age, education, marital status, experience, etc. Replies held confidential. BOX 2771, MOTION PICTURE HERALD.

WANTED: MANAGER FOR DRIVE-IN THEAtre in New York state. Send detailed qualifications, photograph, salary expected and references. BOX 2770, MOTION PICTURE HERALD.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

CAN'T LICK 'EM? JOIN 'EM. SHOOT LOCAL Newsreels, TV Commercials, Documentaries. Arrange advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Files Amended Complaint In $841,500 Buffalo Suit

The Martina Theatre Corporation, Albion, N. Y., has filed an amended complaint in the Federal Court in Buffalo asking permission to reopen an $841,500 complaint against 17 producing, distributing and exhibiting corporations. The complaint, against the Schine Circuit and others, asks that an order dismissing a former complaint be vacated on the grounds that a settlement agreement, which was part of the stipulation of dismissal, was illegal and obtained by fraud. Martina Corp. contends that it suffered $841,500 in damages as a result of an alleged conspiracy on the part of the defendants to deprive Martina of access of films for two theatres, one in Oswego and the other in Ogdensburg.

John Manheimer, New York Exhibitor, Dies at 75

John Manheimer, a pioneer New York exhibitor, died February 6 there at the age of 75. He once owned the Linden theatre, Brooklyn, which became the initial house of the present Century Circuit. He also owned the Park theatre and had an interest in the Albemarle, both in Brooklyn. He was a past executive director of the Independent Theatre Owners Association. He leaves two sons, Seymour and Arthur, the latter the Chicago manager for National Screen Service.

George F. Pancake

George F. Pancake, 58, died February 3 at the Dayton Veterans' Hospital. He was a pioneer Columbus, Ohio, exhibitor. With his brother William he operated the Knickerbocker, now the Gayety. The brothers recently had been operating the Roxy night club in the Gayety building. William and two other brothers, Jon and Robert, and two sisters survive.

Samuel Varbalow

Samuel Varbalow, 62, president of the Savar Corp., independent theatre circuit of Camden and environs, died January 31, at the Einstein Medical Center, Philadelphia. Death came from a heart attack. He is survived by his brother, five sisters, and a daughter.

Harry W. Williams

Harry W. Williams, 58, projectionist at the Loew's Theatre, Nashville, died of a heart attack Febuary 4 in that city. He had been at the theatre since 1916 and was president of the Motion Picture Operators Union Local 626.

IFE Will Release "Hell Raiders"

"Hell Raiders of the Deep," a story about the exploits of Italian "frogmen" during the war, will be released in this country this spring by IFE Releasing Corp. The film is said to be a quasi-documentary, and has an "authenticated" reenactment of the underwater operations which sank two British warships, the "Valiant" and "Queen Elizabeth" in the protected port of Alexandria. Pierre Cressoy, a French actor, plays the leader of the sea soldiers. Seven others who appear were actually in the war operations.

Kling Buys RKO Scenery

Kling Studios, Hollywood, motion picture and television film producers, have announced the purchase from RKO Pictures of scenery and sets valued at approximately $37,000. The properties were located at the RKO ranch and have been moved to the Kling lot, formerly the Chaplin Studios.

Pepsi-Cola Short

Brandt Enos Associates, New York, has produced for the Pepsi-Cola Company a 30-minute documentary film showing the growth of the company the past three years.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 136 attractions, 6,418 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	11	40	15	6
Actress, The (MGM)	–	–	2	19	34
Affair in Monte Carlo (AA)	–	–	–	3	2
Affairs of Dobie Gillis, The (MGM)	–	2	10	19	2
All-American (Univ.)	–	10	28	13	13
*All I Desire (Univ.)	–	20	29	31	5
All the Brothers Were Valiant (MGM)	–	15	29	27	1
Appointment in Honduras (RKO)	–	5	10	6	8
Arrowhead (Para.)	–	17	40	14	–
Back to God's Country (Univ.)	1	9	30	10	2
Band Wagon, The (MGM)	4	12	36	49	23
Big Heat (Col.)	1	20	24	11	–
Big Leaguer, The (MGM)	–	–	12	24	8
Blowing Wild (WB)	8	18	31	30	6
Blueprint for Murder, A (20th-Fox)	–	–	8	6	1
†Border River (Univ.)	–	–	3	3	1
Botany Bay (Para.)	–	1	22	24	2
Caddy, The (Para.)	9	57	30	5	1
Calamity Jane (WB)	2	41	27	7	1
†Captain's Paradise (UA)	6	1	–	–	–
†Champ for a Day (Rep.)	–	–	1	–	4
Charge at Feather River, The (WB)	8	10	8	12	7
China Venture (Col.)	–	2	1	2	–
City of Bad Men (20th-Fox)	–	8	51	28	4
Clipped Wings (AA)	–	8	6	1	–
Conquest of Cochise (Col.)	–	1	8	11	5
Crazylegs—All-American (Rep.)	–	2	5	2	–
Cruel Sea, The (Univ.)	2	14	11	–	1
Cruisin' Down the River (Col.)	1	4	21	30	9
Dangerous Crossing (20th-Fox)	–	–	9	11	6
Dangerous When Wet (MGM)	5	44	65	17	–
Decameron Nights (RKO)	–	–	–	4	5
*Devil's Canyon (RKO)	–	8	18	9	9
Diamond Queen, The (WB)	–	–	4	1	2
East of Sumatra (Univ.)	–	10	27	15	5
Easy to Love (MGM)	15	4	11	–	–
†Eddie Cantor Story (WB)	–	2	–	–	3
Escape from Fort Bravo (MGM)	–	3	14	13	–
Farmer Takes a Wife (20th-Fox)	–	21	30	28	17
5,000 Fingers of Dr. T, The (Col.)	–	–	1	1	8
Flame of Calcutta (Col.)	–	–	1	–	5
Flight Nurse (Rep.)	1	4	9	7	2
Flight to Tangier (Para.)	–	1	8	10	8
Francis Covers the Big Town (Univ.)	7	40	28	11	–
From Here to Eternity (Col.)	39	30	4	2	5
Gentlemen Prefer Blondes (20th-Fox)	45	43	13	17	1
Give a Girl a Break (MGM)	–	4	9	7	1
Glass Web, The (Univ.)	–	1	3	1	6
Glory Brigade, The (20th-Fox)	–	6	17	12	9
†Go, Man Go (UA)	2	4	1	–	–
Golden Blade, The (Univ.)	–	5	17	16	3
Great Jesse James Raid (Lippert)	–	3	6	6	–
Great Sioux Uprising, The (Univ.)	1	5	27	38	8
Gun Belt (UA)	2	7	21	6	–
Gun Fury (Col.)	–	3	6	1	–
Half a Hero (MGM)	–	8	20	21	19
Here Come the Girls (Para.)	2	4	13	14	3
Hondo (WB)	42	12	2	–	1
Houdini (Para.)	8	43	30	16	–
How to Marry a Millionaire (20th-Fox)	19	3	–	1	–
I, the Jury (UA)	1	5	10	19	3
Inferno (20th-Fox)	1	4	18	7	20
Island in the Sky (WB)	–	32	37	48	16
Joe Louis Story, The (UA)	–	1	1	3	–
*Kid from Left Field, The (20th-Fox)	–	–	18	28	7
King of the Khyber Rifles (20th-Fox)	1	4	1	–	1
Kiss Me Kate (MGM)	5	16	12	11	2
Last Posse, The (Col.)	–	1	4	14	12
Latin Lovers (MGM)	3	1	12	39	39
Let's Do It Again (Col.)	–	8	28	35	34
Lili (MGM)	8	30	20	25	11
Lion Is in the Streets, A (WB)	–	1	16	27	27
Little Boy Lost (Para.)	19	44	18	2	1
*Main Street to Broadway (MGM)	–	2	–	17	11
Man from the Alamo (Univ.)	–	18	9	19	10
Marry Me Again (RKO)	–	2	3	11	7
Martin Luther (de Rochemont)	10	14	2	–	–
Master of Ballantrae, The (WB)	1	3	16	35	12
Maze, The (AA)	1	2	8	12	4
Melba (UA)	–	–	–	10	2
Miss Sadie Thompson (Col.)	6	3	2	–	–
Mission over Korea (Col.)	–	6	2	5	6
Mister Scoutmaster (20th-Fox)	3	17	53	31	10
Mogambo (MGM)	37	64	19	3	1
Moon Is Blue, The (UA)	40	31	25	15	4
Moonlighter, The (WB)	–	2	10	10	18
Nebraskan, The (Col.)	–	2	3	3	–
99 River Street (UA)	1	1	4	6	–
No Escape (UA)	–	–	–	8	1
†Paratrooper (Col.)	–	4	1	–	–
Paris Model (Col.)	–	–	2	3	–
Plunder of the Sun (WB)	–	9	9	36	7
Private Eyes (AA)	–	2	3	–	–
Return to Paradise (UA)	–	14	35	55	3
*Ride Vaquero (MGM)	3	20	50	33	8
Robe, The (20th-Fox)	45	7	2	–	–
Roman Holiday (Para.)	–	8	40	34	7
Sabre Jet (UA)	1	14	21	4	4
Sailor of the King (20th-Fox)	–	–	1	6	5
Salome (Col.)	11	61	32	12	1
Sea Around Us, The (RKO)	1	5	13	1	–
Sea of Lost Ships (Rep.)	–	1	4	6	–
Second Chance (RKO)	2	8	18	10	4
Shane (Para.)	56	44	6	2	–
Shark River (UA)	–	14	7	1	4
Sins of Jezebel (Lippert)	–	2	5	5	–
Sky Commando (Col.)	–	4	2	–	1
Slaves of Babylon (Col.)	–	1	3	1	2
So Big (WB)	1	16	60	14	4
So This Is Love (WB)	–	13	19	27	20
Stalag 17 (Para.)	9	44	35	13	–
Stand at Apache River (Univ.)	1	4	16	15	3
Steel Lady, The (UA)	–	–	7	–	–
Stranger Wore a Gun, The (Col.)	4	22	9	2	4
*Sweethearts on Parade (Rep.)	–	–	4	4	3
Sword and the Rose, The (RKO)	–	8	18	21	20
Take the High Ground (MGM)	7	38	36	9	3
Terror on a Train (MGM)	–	–	1	3	2
Those Redheads from Seattle (Para.)	–	7	14	14	3
Three Sailors and a Girl (WB)	1	4	14	11	4
Thunder Bay (Univ.)	3	13	45	33	10
Thunder over the Plains (WB)	–	5	8	15	2
Torch Song (MGM)	–	9	19	13	30
Tumbleweed (Univ.)	–	10	14	2	2
Valley of Headhunters (Col.)	–	–	10	5	2
Veils of Bagdad (Univ.)	–	–	2	11	7
Vice Squad (UA)	–	1	19	17	5
Vicki (20th-Fox)	–	1	3	15	11
Walking My Baby Back Home (Univ.)	–	20	15	9	–
†War Arrow (Univ.)	–	3	3	2	–
War Paint (UA)	–	8	10	12	4
War of the Worlds (Para.)	2	7	15	38	18
White Witch Doctor (20th-Fox)	14	48	26	11	4
Wild One (Col.)	–	7	–	1	–
Wings of the Hawk (Univ.)	–	5	14	17	31

Your Jack-in-the-Box!



Does it come as a surprise when you look into your Cost-of-Living . . . and out pops a JOKER?

You'll see the reason, when you examine the Bureau of Labor Statistics report showing that *your* Cost-of-Living has jumped 92.8% since 1939! *Your* FOOD cost has risen 141.4%; *your* RENT 42.4% and the cost of *your* APPAREL 99.2%! A further look at the Exhibitors Digest reveals an increase of 98.9% for *your* THEATRE EQUIPMENT and SUPPLIES from 1940 to 1952! *Your* jumping Jack . . . is springing from some pretty lively prices!

However, there are no springs and no strings attached to the negligible increase, IF ANY, you've received from NSS during the very same period!

Compare *all* your costs with the LOW COST, Service-With-A-Smile Policy of the Prize Baby!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

FEBRUARY 20, 1954

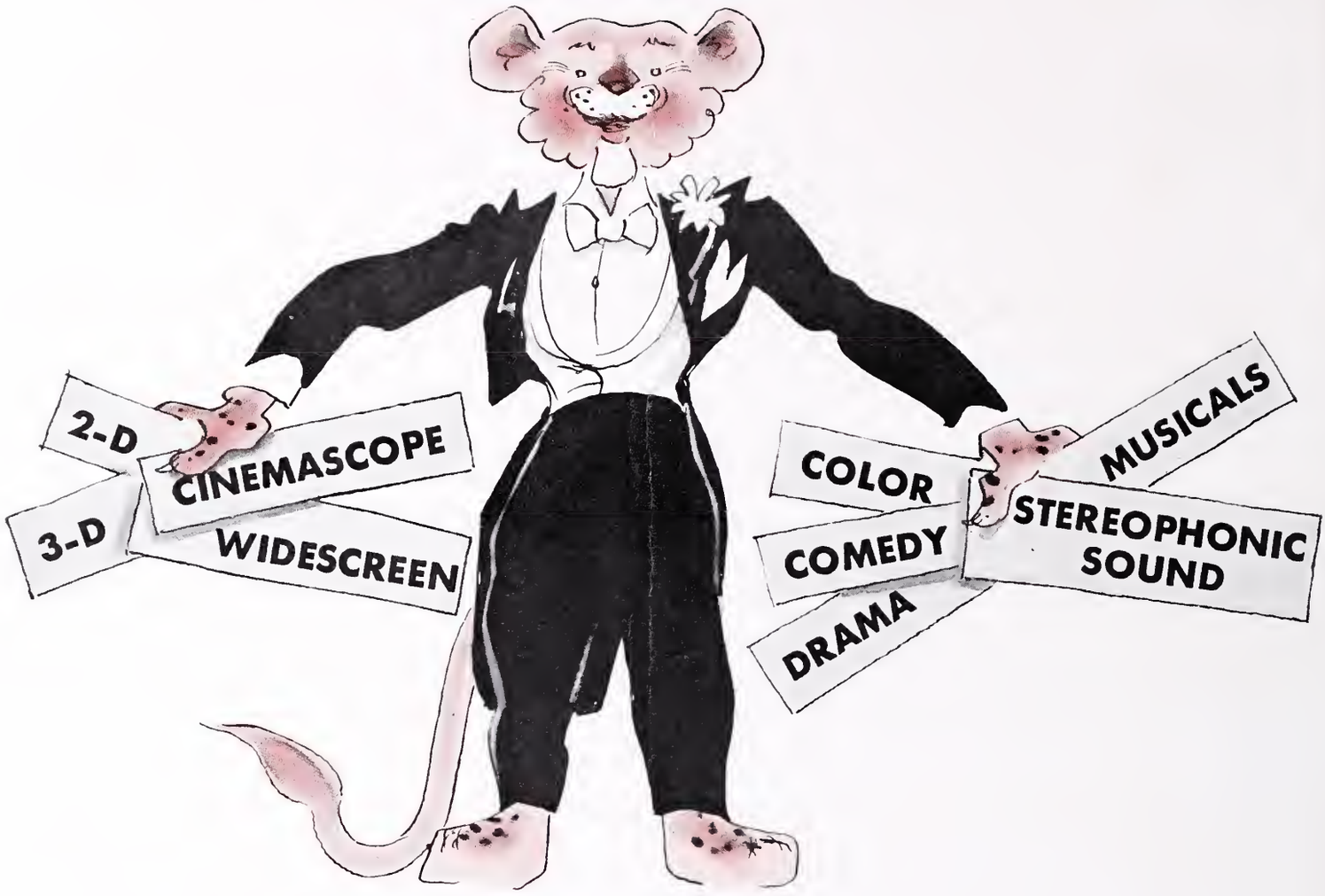
MOTION PICTURE HERALD

"...Decent Entertainment Is the Best Entertainment"

—The Executive Heads of Eight MPAA Member Companies

REVIEWS (In Product Digest): NEW FACES, TENNESSEE CHAMP, LOOPHOLE, PRIDE OF THE BLUE GRASS, BAIT, GENEVIEVE, INTIMATE RELATIONS, APPOINTMENT FOR MURDER

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"SPEAKING OF SCOPE— ASK US FOR ANYTHING!"

M-G-M's got product for every type of operation in this business!

While the spectacular CinemaScope sensation "KNIGHTS OF THE ROUND TABLE" *(In color magnificence—Robert Taylor, Ava Gardner, Mel Ferrer, Anne Crawford)* is packing theatres from Coast to Coast . . .

And the world's first CinemaScope Musical "ROSE MARIE" *(In color glory—Ann Blyth, Howard Keel, Fernando Lamas)* will thrill the public in March . . .

M-G-M points proudly to a wealth of entertainment for *all* theatre needs.



LUCY AND DESI IN "THE LONG, LONG TRAILER"

The happiest holiday booking throughout the nation, in hundreds of theatres including famed Radio City Music Hall. *Lucille Ball, Desi Arnaz* in a great entertainment promoted to the skies! *(In color too!)*



"EXECUTIVE SUITE" PREVIEWS SENSATIONAL!

Advance predictions from Hollywood about M-G-M's production of the famed best-seller are now confirmed at every Preview by representatives of America's leading magazines. A terrific attraction with the Cast of the Year! *(William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern).*



"GYPSY COLT" AN EXPLOITATION NATURAL!

For the mass public a breath-taking drama! With the Fury of a wild animal Gypsy Colt conquers dangers of the West. *(In color—Donna Corcoran, Ward Bond, Frances Dee, and Gypsy).*



"RHAPSODY" ONE OF YEAR'S BIGGEST!

The screen hasn't witnessed a love drama of such power in years! Magnificent music, authentic continental backgrounds, deluxe production values. *(Technicolor—Elizabeth Taylor, Vittorio Gassman, John Ericson).*



"TENNESSEE CHAMP" SATURATION CAMPAIGN!

A solid entertainment with the sock of "Stars In My Crown," it will be launched with a high-powered Southern saturation campaign. *(In color—Shelley Winters).*



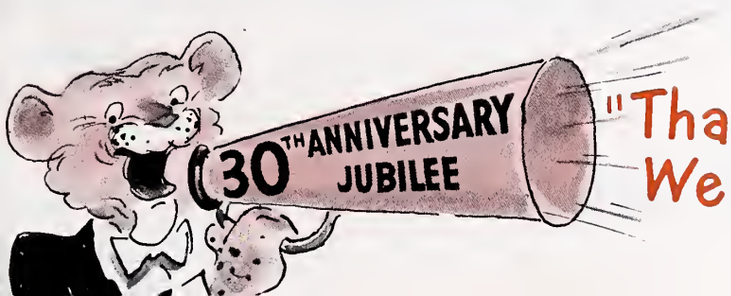
"JULIUS CAESAR"—A BOX-OFFICE GIANT!

Philadelphia and Washington set new all-time records! Detroit sensational as every new engagement confirms its selection on 10-Best Lists! *(Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr).*



LANA TURNER IN "FLAME AND THE FLESH"!

That's a marquee-full and the picture promises a theatre-full! Dramatic and pulsating with man-woman conflict, filmed abroad in actual locations, it's box-office dynamite! *(Technicolor—Lana Turner, Pier Angeli, Carlos Thompson).*



"That's just a few of many! We say it with Pictures!"

ON THE HEELS OF 'HONDO' COMES ANOTHER

--THIS TIME IN

CINEMAS



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WARNERCOLOR AND STEREOPHO

"THE COMMAND" STARRING GUY MADISON · JOAN WELDON · JAMES WHITMORE WITH CARL BENTON REID

SUPERB STORY OF THE AMERICAN FRONTIER

COPE



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AND

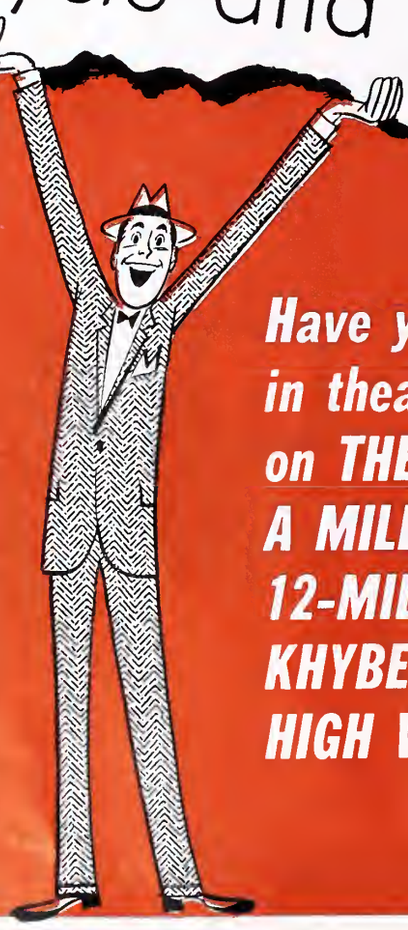
NIC SOUND

SCREEN PLAY BY
• HARVEY LEMBECK • RUSSELL HUGHES •
MUSIC COMPOSED BY DIMITRI TIOMKIN •
PRODUCED BY DAVID WEISBART •
DIRECTED BY DAVID BUTLER

THE Hollywood REPORTER

TRADE VIEWS by W. R. WILKERSON

• WE SAW some scenes of "The Robe." The difference between single-track and Stereophonic Sound is the difference between a bicycle and a Cadillac.



Have you seen the grosses, in theatres large and small, on THE ROBE, HOW TO MARRY A MILLIONAIRE, BENEATH THE 12-MILE REEF, KING OF THE KHYBER RIFLES and HELL AND HIGH WATER!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 8

February 20, 1954

Whither RKO?

TO DESCRIBE Howard Hughes as unpredictable is an under-statement rather than an exaggeration. Despite this it may reasonably be conjectured that Mr. Hughes, contrary to a prevailing trade notion, will not upon obtaining ownership of the assets of RKO Radio proceed to liquidate the operation, cash in his checks and retire from the industry.

It seems unlikely that Mr. Hughes will now merely go about the business of adding some twenty-three more millions to the several millions already invested in RKO simply for the purpose of entering upon an unpalatable and uninspiring process of liquidating the properties involved. The end to be gained in any such course would be merely to recoup capital of which Mr. Hughes seems already to have an abundant supply.

Mr. Hughes originally bought into RKO because he had determined "to be a factor in the industry". The history of RKO since his connection with it obviously has not produced gratifying results. His objective has not been attained.

By buying out on advantageous terms all or practically all the other stockholders he will be eliminating the annoyance of the stockholder suits or at least minimizing their importance. But more importantly he will be placing himself in a position to run a new company with the assets of the old in any way he sees fit—and free of possible interference and personal criticism. Placing a high value on complete independence and being willing and able to pay for it, this is probably what he intends to do.

The industry at large and the theatres in particular would suffer a severe loss if RKO as a potential source of product were to disappear. If Mr. Hughes should determine to carry on, the potential gain to the industry at large and particularly to the theatres would depend upon just what he would do with the operation.

While Mr. Hughes is in a position to indulge himself in a high order of independence, that in itself will solve no problems relative to the business of producing good motion pictures and successfully distributing them. One rule which even Mr. Hughes cannot cause to be rewritten in his favor is that there can be no producer-distributor success that is not based on a regular supply of good pictures.

■ ■ ■

Every Exhibitor a Gallup

IT has long been asserted that there is no business which knows as little—statistically speaking—about itself as the motion picture. While all statistics are far from exact indications of the truth, the science of polling public opinion has advanced a long way from the days when the local ward leader rolled his cigar to the side of his mouth and said to his designated candidate, "You're in because I say so."

On the national level the exigencies of the admission tax repeal campaign has forced COMPO to turn a searching spotlight on exhibition and assembled comprehensive statistics so that members of Congress and officials of the Treasury would understand the plight of theatres on the basis of cold facts and not "say so." Exhibitors might well profit at the box office by doing some fact finding of their own within their own community.

It is not suggested that any outside statistical experts be hired or any great amount of money spent. The exhibitor himself or selected members of his house staff can do some polling of patrons and potential patrons that might be very helpful in buying and booking and in other facets of theatre operation.

First of all an exhibitor might learn the percent of patronage in several categories: How many are men? Women? How many in the so-called "lost audience" of older folk? Teenagers? Children? Then it would be helpful to determine how often patrons attend and, if possible, what influences theatre-going. After data is assembled on those who attend theatres, an effort should be made to question a representative sampling of that segment of the community which is physically and financially able to go to the movies but rarely does.

Every showman should have an insatiable appetite for data about the likes, dislikes and plain whims of his patrons and potential patrons. Anything that helps him understand his customers, helps his business. There should be a little Gallup in every exhibitor.

■ ■ ■

¶ Any one who doubts that motion picture exhibition must be firmly founded on family attendance might ponder recent figures issued by the U. S. Census Bureau. The number of large families in all income brackets is increasing. Of the children now in school thirty per cent come from families with four or more children, twenty-two per cent from families of three children, thirty from families with two children and only eighteen per cent are the only child in each family. That means the best way to increased box office is through family patronage.

■ ■ ■

¶ Exhibitors and their patrons in a number of key cities are now getting a chance to see again one of the great motion pictures, Samuel Goldwyn's "The Best Years of Our Lives". Like many excellent works of an art, it is timeless. Patrons who have not seen it before will be thrilled by it; others will find added satisfaction in seeing it after a lapse of a half dozen years. It will again be taken to their hearts like an old and dear friend.

Letters to the Herald

Small House Sound

To the Editor:

It is understandable that Mr. Skouras would want to protect CinemaScope by insisting that *all large theatres* use the special screens, the amplifiers and multiple horn arrangements that go with many stereophonic installations, plus, of course, the anamorphic lens.

However, it is equally desirable that arrangements be made for our small theatres to show these new CinemaScope productions on our regular single track systems without installing prohibitive equipment, which adds nothing to quality in small houses.

Most theatres are forced now to have and maintain good sound in our theatres. Many of us have just installed new giant screens, suitable for 3-D or CinemaScope. If the new anamorphic lens can be sold at about half the present price, many of us can afford a pair of them and give creditable performances in our theatres.

It is not by design that most of the theatres are stalling the installation of expensive additional equipment. We simply fail to see how we can pay for this equipment on a 10 per cent profit, and still feed our families. It's that simple.

Perhaps arrangements will be made in time to save most small town theatres. These installations have meant much to the movie industry in the past. They can do so in the future, wtih a mite of cooperation at this time.—*ROY ROWE, Rowe Amusement Company, Burgaw, N. C.*

Public Relations

To the Editor:

Industry public relations in Hollywood are at an all-time low. Picture promotion by key runs is generally inferior to department store and shopping center efforts. Stars who offend decency should be dropped by the industry regardless of socalled box office value.—*E. D. POLLACK, Lincoln Theatre, Mt. Vernon, Wash.*

The Tax Fight

To the Editor:

More should be done to inform the public about the industry's tax fight. The powers-that-be behind our tax campaign must see that our publicity on both the national and local levels answers questions before they arise.

For one thing, the continual increase in the cost of theatre operations should be emphasized, in connection with the fact that few theatres actually have raised their admission prices even with these cost increases. The public should be told also that unless the tax comes off, theatres may well have to raise prices. This, in turn, would offset public criticism if there are no price cuts following an abolition of the tax.

The tax campaign could also quote President Eisenhower's views at the time he vetoed the Mason Bill last year. You may be sure that whatever happens, we are going to read a lot in the papers about the Administration's stand on tax relief. Let's beat them to the punch in this important fight. —*Virginia Exhibitor.*

Golden Opportunity

To the Editor:

Television is now dishing up the kind of tripe that Hollywood presented for years—all this and commercials too! Coupled with this fact is another: there has always existed a certain segment of society that considers it fashionable to hate both movies and TV. Hollywood now faces a golden opportunity to lure back the TV-ites and also capture an audience hitherto virtually untapped. CinemaScope, et al., have helped, but more sophistication would be better. Indeed, Hollywood could go into direct competition with Broadway's legitimate theatres. This, of course, brings up the subject of censorship, a topic being well-aired currently.

May I say in all sincerity that the Code is not "a living document." It was half dead when it was born, even by Anglo-American standards, and has been more or less politely ignored in many instances over the years. It should be sacked entirely, and at the same time, all films should be placed in one of two categories upon release: (1) for adults only, and (2) family fare. Let's remember that the screen is not an innovator of more, sexual or otherwise; it can only reflect what mankind has been doing for years.—*R. A. MAYFIELD, San Francisco, Calif.*

Rentals Too High

To the Editor:

Film rentals are too high! There are too many road shows and advanced admissions, and too many demands for preferred playing time.—*Lauderale Drive-in Theatre, Fort Lauderdale, Fla.*

Repeal the Tax

To the Editor:

Let's fight hard and get this unfair tax repealed. Forget about 3-D and put out better movies in 2-D. Let's keep the small theatres open.—*Pennsylvania Exhibitor.*

MOTION PICTURE HERALD

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On the Horizon

JAMES FRANCIS CARDINAL McINTYRE, Archbishop of the Los Angeles Diocese, Wednesday instructed pastors to read a letter this Sunday condemning RKO's "The French Line" as "highly immoral" and "an occasion of serious sin." He said, "In addition to being condemned by the Legion of Decency, the picture is being presented without the approval of the Motion Picture Production Code of the film industry," and concluded, "the defying of morality and decency, as well as rejection of the Code to which they subscribed, is a manifestation of the policy—confuse and divide."

► "Miss Sadie Thompson," the current Rita Hayworth vehicle, was banned last week in McAlester, Oklahoma, after the McAlester Ministerial Alliance viewed a trailer of the film and labeled it "lewd and vulgar." The group did not wait to see the entire film.

► MGM is out to break its 1953 record of product shown at New York's Radio City Music Hall. Last year nine MGM films played a total of 35 weeks at the showcase. Beginning with its first CinemaScope feature, "Knights of the Round Table," which terminated its Music Hall run Wednesday, MGM has an impressive line-up for the Hall's next several months. Current attraction is Lucille Ball's "The Long, Long Trailer," to be followed by "Rhapsody," which in turn will be followed by "Rose Marie," another CinemaScope film set as the Easter attraction. The all-star "Executive Suite" will come after "Rose Marie," but nobody will hazard a guess as to how far gone the year will be by that time.

► Eric Johnston, president of the Motion Picture Association of America, continues to be a traveling man. After attending the current film festival in Sao Paulo, Brazil, he will go on to Buenos Aires, returning to New York March 5 or 6. He takes off on his Government mission to the Near East about the 15th and may very well stop off in Paris, either coming or going, to look into the French film agreement talks.

SMPTE MEMBERS SEE RKO ANAMORPHISIS

HOLLYWOOD: A variable anamorphic lens developed by Joseph and Irving Tushinsky at the RKO studios with the cooperation of studio head C. J. Tevlin drew enthusiastic applause from members of the western division of the SMPTE who twice filled the 300-seat RKO sound stage at two demonstrations Tuesday. The system, reported in advance to be capable of very flexible results with standard pictures, convincingly proved two main points. These are that it enables any exhibitor to widen his picture to any dimension without changing its height, and that producers shooting in a 2.55 to 1 or other aspect ratio anamorphically can dispense with a second camera shooting a normal (1.33 to 1) version, because the Tushinsky system can produce standard or any other lesser width prints from an anamorphic negative. The system utilizes three variable anamorphic lenses, one for shooting, one for optical printing and one for projection. No disclosure as to when and how the system will be introduced commercially was made.

► Samuel Goldwyn's Academy Award-winning "The Best Years of Our Lives" comes back to Broadway March 10, opening a first run popular-priced engagement at the Criterion theatre. The film, now at the height of a successful reissue campaign, originally opened at New York's Astor theatre Nov. 22, 1946.

► 20th Century-Fox isn't paralyzed by anamorphisis. It is reported this week that oil has been located in the 20th-Fox backyard. Universal Consolidated Oil Company, which began drilling on the lot in November, announced that "a new deep oil and gas zone at approximately 7,000 feet" has been discovered.

► The plan to establish a central film shipping depot in New York has been dropped by the distributors committee of the Motion Picture Association of America. Reason cited for the abandonment of the project was that "there were too many complications," according to committee members. It also was reported that several of the companies were not in agreement as to how the so-called "streamlining" plan should operate. Whether the project will be revived at a later date has not been decided officially, but a committee spokesman said it would be a year at least before it would be attempted. Another committee member regarded it, however, as a "dead issue."

► Italian Films Export, which is going along swimmingly making friends for Italian films in the United States, evidently isn't making many friends among other distributors of foreign films here. The Independent Motion Picture Distributors, principally foreign film distributors, has asked the Federal Trade Commissioner to "take steps to prevent Italian Films Export from continuing in the business of distributing films in the United States." The complaint charges that IFE has interfered with free enterprise and competition in the distribution of Italian films in the U.S. It also charges that the manner in which IFE is subsidized indirectly by funds of the Motion Picture Export Association is, in the opinion of IMPD, a violation of the law.

► The House Ways and Means Committee may get around to voting on excise taxes in the next week or 10 days. The committee expects to finish its work on the technical tax revision bill any day now, and some sort of decision on excise cuts must follow soon after.

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This week in pictures



A CERTIFICATE OF ACHIEVEMENT, from the 7th Armored Division Association, at Fort MacArthur, for Will Rogers, Jr., star of Warners' "Boy From Oklahoma".



SUPPORT for the Crusade for Freedom is exemplified in the picture above, as Alex Lewyt, right, manufacturer of household equipment, hands to Barney Balaban Freedom Scrolls signed by 2,000 employees. Mr. Balaban is president of Paramount Pictures and also chairman of the New York State Crusade for Freedom campaign. Mr. Balaban Tuesday called upon the industry to realize the importance of the campaign. Signatures and "truth dollars" are needed.

GROUND BREAKING, below, for the Memphis Variety Convalescent Children's Home. Shown, former Mayor Walter Chandler; Julia Pinner, 10; Mrs. Henry Altick, Jr.; Alan Lightman, 5; chief barker M. H. Brandon; Mayor Frank Tobey; and M. A. Lightman, Sr.





CESAR ABOAF this week became special field representative for J. Arthur Rank pictures released by Universal-International in Latin America.



by the Herald

MILTON SCHNEIDERMAN is the new manager for United Artists in Japan. After briefing, he left the New York home office over the weekend to assume his new assignment.



by the Herald

L. M. McKECHNEAY, treasurer of the Tri-States Theatre Corp., of Des Moines, was a visitor in New York last week.



BROADWAY OPENING. Some of the personalities who attended the Astor Theatre, New York, premiere of United Artists' "Act of Love" are shown above. United Artists president Arthur B. Krim, left, and chairman of the board Robert S. Benjamin, second from right, greet Mrs. Germaine Gossler and Henry Rogers, right, of Benagoss Productions, which made the picture.



PLANNING A NEW AIR FORCE PICTURE, left. Discussing it in New York are Brig. Gen. Arno H. Luehman; Gen. Joseph F. Carroll; Herbert J. Yates, Republic president; John H. Auer, producer-director; and, standing, Frank Nugent, who will write the script.



by the Herald

MAX FELLERMAN goes March 1 from AB-Paramount Theatres to Lopert Films, in New York. He will buy film for the Victoria, Astor, and Bijou theatres, in that city, and Lopert houses elsewhere, and also will distribute that organization's product.



MOREY MARCUS, left, last week was elected Republic International vice-president, in charge of sales for the Far East. He was manager in Japan, and previously worked for MGM and Paramount in Asia.

IN NASHVILLE, below, actor Audie Murphy, right, visits with Crescent circuit president Kermit Stengel.



ON THE SET of Paramount's "The Bridges at Toko-Ri", actor Fredric March, left, and director Mark Robson, right, are hosts to Philadelphia exhibitor Leo Posel, and Mrs. Posel.



INDUSTRY HEADS THROW WEIGHT BEHIND CODE

MPA Members Voice Full Support, as Exhibition Leaders Join Chorus

Vowing "the responsibility to see that what appears in our pictures is decent and moral—and fit for the families of all the world," eight member companies of the Motion Picture Association of America have pledged their continued support of the industry's Production Code and the Advertising Code. At the same time they went on record as opposed to government censorship.

In a formal statement of policy announced last weekend by the companies they declared the fundamental principles of the Code are not subject to change with the passage of time and that no sweeping changes or revisions are necessary.

The full text of the statement appears on the opposite page.

In Washington Tuesday Senator Edwin C. Johnson (D., Colo.) inserted the statement into "The Congressional Record" and declared he was "particularly pleased" with the action of the companies.

Reaffirmation of the Code's purpose was signed by the heads of Allied Artists, Columbia, Loew's, Paramount, Republic, 20th Century-Fox, Universal and Warner Brothers. United Artists is not a member of the MPAA and RKO Radio is not in good standing as a member at present because of the situation created by the release of "The French Line" without a PCA seal and in violation of MPAA regulations.

The stand taken by the companies appears to be the official answer, in substance, to those who have advocated changes, radical or otherwise, in the provisions of the industry's production and advertising codes.

Early exhibitor reaction to the reaffirmation indicated general approval. Some, however, expressed the belief that some revisions would not be out of line with accepted standards. Some revisions, of course, are under consideration now by the MPAA board.

Senator Johnson declared his "only regret is that it does not bear the signatures of all makers and distributors of motion pictures." He warned of a possible public boycott of films not bearing the Code Seal. "Unfortunately," he asserted, "there are some irresponsibles in the industry, just as there are in every element of our society. Some have eyes only for the 'fast buck' and they do not seem to care what they do to get it. However, the responsible people in the industry practice self-restraint and self-regulation. That is greatly to their credit."

The Colorado Senator said that others "who pander to base tastes" scoff at self-discipline and hide behind "some well-meaning people who talk profoundly but not impressively of artistic license and freedom of expression." He warned, however, that these individuals are "playing with fire." The public can control that small part of the industry which gets out of line by refusing to see pictures which by-pass a seal of approval, he emphasized.

GOLDENSON REAFFIRMS THE PRODUCTION CODE

Reaffirming his support of the Production Code, Leonard H. Goldenson, president of the American Broadcasting-Paramount Theatres circuit, said he recommends that no picture without a Code Seal be exhibited in an AB-PT house. At a press conference last week-end, he explained the AB-PT operation is decentralized and the affiliated circuits do their own booking. However, he added, "our recommendation is not to play a picture without a Code Seal." "Our own feeling," he continued, "is that the Code should be adhered to and followed at all times." Its principles, he added, "are sound and are for the good of the industry."

Senator Cites the Value of Lesson at Pocketbook Level

"The movie-going public knows from long, bitter experience that when a picture does not get a Production Code seal, it is not decent, clean entertainment," Senator Johnson said. "And if the public withholds its stamp of approval, the scoffers at decency do not make that 'fast buck.' One or two lessons at the pocketbook level and suddenly they will lose all interest in what they with their highbrow disdain call artistic expression.

"We should no more buy shoddy and indecent entertainment in the theatre than we buy shoddy and inferior merchandise in the store."

Charles Skouras, president of National Theatres, speaking from Hollywood, termed the statement by the company presidents "fine, constructive action. The Code is an indispensable factor in our industry's welfare and must have unflagging support."

Russell Downing, managing director of Radio City Music Hall, said: "Certainly if the makers of pictures feel the Code is helpful to them—and I feel there is no question about it—there should be no hesitancy in upholding its principles."

Montague Salmon, managing director of the Rivoli theatre in New York, said, in endorsing the producers' statement, that he regards the Code "as the 10 Commandments" of the industry. He said it "has stood up excellently all these years and has been a guide to the making of wholesome pictures that have an enduring box office value."

Ben Wallerstein, Pacific Coast zone manager for Stanley Warner Theatres, said: "Our circuit unequivocally supports the Production Code. We are in complete agreement with the views expressed by the company presidents."

John J. Fitzgibbons, president of Famous Players Canadian Corp., stated in Toronto that he was in accord with the present Code, although he asserted that "perhaps it might be revised in order to give it better workability in line with experience.

"We cater to a family trade," he said, "and we would regret any changes in the Code that would permit types of pictures that would not meet with the approval of the greater number of people we cater to."

Mr. Fitzgibbons added that if the Code follows the Golden Rule and the Decalogue, then "it stands for what we consider to be the right type of entertainment for the family trade."

Richard Main, independent Canadian exhibitor of Sutton, Ont., and secretary of the National Committee of Motion Picture Exhibitors Associations, said he was in favor of the Code in principle, but suggested that it should be revised in line with the classification of the Ontario Censor Board. This, he said, would permit the making of pictures for the "adult, sophisticated mind and reach out to the lost audience and meet the competition of TV."

Such pictures, Mr. Main continued, would be advertised as not suitable for children under 16 and would provide a proper guide for parents.

Harry Brandt, head of Brandt Theatres, said that he wholeheartedly endorsed "the basic principles of the Code, but am in favor of an effort to bring it up to date with exhibitor representation."

Wilbur Snaper, head of Allied Theatres of New Jersey and former president of National Allied, reiterated his statement of January 7 when he said that the Code was necessary but that it should be re-examined from time to time. He also stated that exhibition might be helpful in making certain changes if and when changes are contemplated.

Kermit Stengel, executive vice-president of Crescent Amusement Co., Nashville, feels that the codes have "done much to pre-

"Decent Entertainment Is The Best Entertainment"

We believe that the motion picture, as a medium of information and entertainment, is entitled to the freedom of expression guaranteed by the Constitution of the United States.

We abhor and oppose governmental censorship. Such censorship is alien to our basic American traditions of freedom.

As producers and distributors of motion pictures for a mass public, we have a continuing responsibility to the people we serve.

It is the responsibility to see that what appears in our pictures is decent and moral—fit for the families of all the world.

It is the responsibility to see that within these principles, artistic and dramatic integrity is maintained, that the screen may deal honestly and faithfully with life, and that the freedom under law which we claim shall not by its abuse descend into license.

The Motion Picture Production Code and the Advertising Code are effective means for discharging these responsibilities. This voluntary system of self-regulation was adopted in our industry nearly a quarter of a century ago.

The fundamental principles of the Production Code are not subject to change with the passage of time.

Rules and regulations accompanying the Code and dealing with customs and conventions have been changed from time to time in the light of experience.

The Code is a living instrument for our guidance.

We believe in its principles. We have adhered to them. We shall continue to live up to them.

Nothing in the Code has ever prevented the making of superlative, artistic and dramatic entertainment within the normal standards of decency and morality.

No sweeping changes or revisions are necessary to maintain this objective.

Decent entertainment continues to be the best entertainment.

—S. BROIDY, President, Allied Artists Productions, Inc.; HARRY COHN, President, Columbia Pictures Corp.; NICHOLAS M. SCHENCK, President, Loew's Inc.; BARNEY BALABAN, President, Paramount Pictures Corp.; HERBERT J. YATES, President, Republic Pictures Corp.; SPYROS P. SKOURAS, President, Twentieth-Century-Fox Film Corp.; MILTON R. RACKMIL, President, Universal Pictures Company, Inc.; ALBERT WARNER, Vice-President, Warner Bros. Pictures, Inc.

vent senseless censorship, probably state censorship. Both producers and exhibitors are indebted to them for their extra careful restriction of what is filmed."

Russell Holder, general manager, Rockwood Amusements, Inc., Nashville, hopes that the "codes will be kept as they are with only minor modernization, no basic changes."

Orville Crouch, Loew's eastern division manager, said he agrees 100 per cent with the presidents' statement.

Sam Roth, owner of Roth Theatres, declared, "The Code is basically sound and should be retained."

Marvin Goldman of K-B circuit, said the Code should not be completely dismissed but should be reviewed in the light of changes happening in the country today.

Gerry Wagner, general manager of Lopert Theatres in Washington, said, "The Code should stand as the main body of the law, like the Constitution," but that "from time to time there should be a special re-evaluation of it to bring it up to the times."

Milton Schwaber of Schwaber Theatres, Baltimore, said, "The voluntary system of self-regulation adopted by our industry years ago is completely adequate and the Code actually is a living instrument for our guidance."

Leonard Greenberger of the Fairmont theatre in Cleveland said the Code should be modernized to meet present living and moral standards as proposed by Samuel Goldwyn.

Edward W. Lider, executive assistant to Nathan Yamins of Yamins Theatres, said, "As a practical matter theatres have grown and prospered under the Code."

A. B. Craver of Plaza theatre, Charlotte, said he doesn't think "we should relax restrictions which would permit an influx of low quality films."

Last Thursday in New York the Code was supported by three guest speakers of the 12th and final session of the Associated Motion Picture Advertisers 1953-54 Showmanship School. They were Mrs. Dean Gray Edwards, motion picture chairman of the General Federation of Women's Clubs; Mike Simons, director of exhibitor relations for MGM, and Philip J. O'Brien, Jr., attorney specializing in censorship law.

Mrs. Edwards said: "We think the Production Code Administration offers a wonderful method of procedure which has been devised so that producers voluntarily may consult with people who do know what in the past has been found objectionable to those who think the screen represents a great medium of entertainment for mass audiences, and we applaud it as one of the most remarkable documents. . . ."

Mr. Simon said: "I think I can safely say on behalf of our exhibitor customers that with few exceptions they want no part of pandering to the lowest tastes in their communities, for the simple reason that, historically, they know there is no profit in wrong doing. . . . Therefore we have a pattern that defies wrong doing. We call it a Code."

Mr. O'Brien described the differences between government censorship and self-regulation as a difference of "can't and won't." In official censorship the government tells the motion picture industry, "you can't," in self-regulation the members of the industry agree among themselves, "we won't."

Spell Out "Immoral" in Two New York Censor Bills

ALBANY: Senator Earl W. Brydges, Niagara Falls, and Assemblyman James A. Fitzpatrick, Plattsburgh, Tuesday introduced two bills clarifying "immoral," "would intend to corrupt morals," and "incite to crime" in the New York State film licensing law. The first bill generally defines "immoral" while the second specifically and all-inclusively defines the term. Both bills spell out "incite to crime" in the same language. Both bills would take effect immediately.

Arnall Asks Part in Code Revisions

HOLLYWOOD: Ellis Arnall, president of the Society of Independent Motion Picture Producers, told the organization's executive committee at a luncheon meeting last Thursday that independent production is on the upswing. He also cited Samuel Goldwyn's recent stand on the Production Code as he spoke of independent producers furnishing more industry leadership than formerly.

Mr. Arnall said that "major companies are recognizing the advantages of independent production and are decentralizing their operations in order to utilize independent units. As SIMPP's export unit is becoming increasingly active in foreign film markets, independent producers should be accorded more recognition at home and abroad.

Although he lauded Mr. Goldwyn's intention that the Code should be reexamined, Mr. Arnall added that "revision of the Code is not something that should be left in the hands of major company presidents in New York. This is a matter that vitally concerns every creator of films and is something in which independents must have full voice.

"Independent producers," he said, "live under and support the Code. We help finance it. I fully agree with Mr. Goldwyn's position that the Production Code must never serve as a license for filth and vulgarity.

"But I also believe with him that the time has come to look at the Code again in the light of present day conditions. In the process independent producers must have fully as much to say about the final result as anyone else—bar none," Mr. Arnall said.

Mr. Arnall did not offer plan or procedure for taking part in the proposed re-examination of the Production Code.

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Terry Ramsaye Says

INCUNABULAR FILMS — The Library of Congress, with demonstrations with 12 samples, has announced that it is "ready to launch an extensive program" of converting to 16mm films that treasure trove of the pictures filed in paper print form for protection under photographic copyright in the 1890s. As has been recorded, those long forgotten paper versions were brought to light by Howard Walls, then of the Library staff. He went from the Library to the Academy of Motion Picture Arts and Sciences in Hollywood where he continued with zeal to push for effective rescue and preservation of those dawn period and fossilized relics.

Now the beginning efforts can be available to eyes of today. No other art has so complete an archive. Those old pictures rate alongside the caveman's wall paintings, the shards of ancient artifacts and fragments of sculpture. The process of conversion from old paper to new 16mm has been developed in Hollywood by Primrose Productions. The original negatives, of course, have mostly all vanished or chemically disintegrated.

All that lacks now is money to carry on the processing. Aside from the interests of scholarship, many uses of the old pictures have been suggested, such as stock shots and advertising illustration.

One regrets to record that the Library publicity release shockingly says the pictures are being transferred to 16mm **celluloid** and states that motion pictures were **"invented in 1894."** Both statements are painfully in error and doubly so in a Library document pertaining to a subject of such immediate concern to history. The Library has two authentic books on the subject. It has a special obligation to be correct.

BURTON HOLMES, now 84, the travel lecturer for the last 64 years, is going to take "one last look at Europe" this summer. Mr. Holmes is an institutional classic of the lecture stage from the days when lecture audiences went to hear lectures. Now they go to see "names." About his coming trip he says, "I know I won't like it; Americans have ruined travel." In that he is of course very wrong. The travel which he once so much encouraged has ruined Americans who could have done well to stay home and mind their own business, without importing trouble.

When Mr. Holmes delivered his first travel lecture he was just twenty and it was in his native Chicago. That was in 1890, a whole five years before the screen was born. Through most of the years since, his audiences have been temperamentally of the sort with which he started—proper ladies of middle and later age given to dark taffetas and black lace fans, seeking no sights and excitement beyond the scope of a carriage ride.

Way back in the days of the "scenics" a lot of travel one-reelers were made under his name. All real proper, too.

AMONG OTHER THINGS the matter a lot of the customers are sneaking off and ruining their eyes by reading books, particularly pocket books. Walter B. Pitkin, Jr., of Bantam Books in the course of an annual survey of the whole field is out with figures to indicate about 260,000,000 pocket-size books were printed in 1953 by regular publishers—not counting digests and one-shots. Compared with the year before the output of mysteries was down fifteen million copies and "Westerns" were up by the same number. Short stories and science fiction were both up two or three million and the number of titles for the year showed an increase of nearly 17 percent. It is just possible that the relation between the price of admission and the price of the little paperbound book has something to do with it. Also reading is said to be habit forming. Once the habit is formed it is said to be substantially incurable.

DIRECT MAILERS' DELIGHT—The Post Office has changed its rules so that one may send circular matter, theatre programs and such, without having to use the name or address of the recipient. One merely gives the post office a supply of mailing pieces and pays the postage. Then the carrier service drops one in every mail box in the indicated area, or in every post office box. It is reported that the post office is also authorized to inform the mailer of how many copies will be required for a route, an area or even a city. That sounds handy. It is being used aplenty, as the daily mail of this observer attests. Personally he resents this as another federally empowered invasion of privacy, but he is a member of a decided, so very decided, minority. The method will work.

Traub Seeks Revision of Maryland Censor Laws

BALTIMORE: A change in Maryland's censorship laws has been asked by Sydney R. Traub, chairman of the State Board of Motion Picture Censors. During a broadcast Mr. Traub said the legislature now in session "should commence to spell out in carefully written provisions what is deemed acceptable and what is deemed unacceptable" in the state's censorship statutes, otherwise the U. S. Supreme Court may ultimately knock down other, and possibly all, undefined categories in our statutes." Mr. Traub charged a bill introduced in the state legislature to provide the censors with only two grounds for rejecting films—obscenity and indecency—"would open the way for 'fly-by-night' operators to exhibit films with narcotics and criminal techniques for their themes." The statute now provides that the board must disapprove those pictures that are "sacrilegious, obscene, indecent, inhuman or immoral, or such as tend to debase or corrupt morals or incite to crime."

Will Explore Need for Oklahoma Censor Unit

OKLAHOMA CITY: A state legislative council committee here has voted to investigate the need of a state film censorship board. The committee on public health and welfare will have a sub-committee study censorship laws of New York, Ohio and Massachusetts to determine if similar laws should be adopted in Oklahoma.

Morris Loewenstein, president of the Theatre Owners of Oklahoma, Inc., said, "In view of recent court decision on city and state censorship whereby local censors' positions have been made somewhat impotent, it seems impractical to bring this problem to a state level here."

"We feel that a uniform national format, such as the MPAA Code, will prove more effective than any unrelated group of control efforts which can only cause confusion and be the cause for imposing differing restrictions that would keep one section from seeing the same films showing elsewhere."

Branson Heads All of RKO Foreign Operations

Walter E. Branson has been named general manager of all foreign operations for RKO Radio Pictures, J. R. Grainger, president, announced Wednesday. Mr. Branson has been temporary manager since the resignation three weeks ago of Alfred Crown. He became western division sales manager in 1941 and in 1952 assistant general sales manager.

Award to Golden

WASHINGTON: Commerce Department film chief Nathan D. Golden received the Department's Silver Medal meritorious service award Tuesday. The award was presented by Commerce Secretary Weeks to Mr. Golden in recognition of his "outstanding accomplishment and service in the promotion of foreign and domestic trade for the film, photographic and allied industries."

Takes Bid of MPA to Talk Arbitration

The Independent Theatre Owners Association of New York has voted to accept the invitation of the Motion Picture Association of America for a conference to discuss the establishment of an industry arbitration system.

The invitation was sent out last Thursday by Eric Johnston, MPAA president, to the six major exhibitor associations including Theatre Owners of America, Allied States Association, Metropolitan Motion Picture Theatres Association and Southern California Theatres Association.

While TOA still had not accepted the invitation at midweek, it was a foregone conclusion that it will do so inasmuch as TOA instigated the move for resumption of the negotiations. The Metropolitan Motion Picture Theatres Association will be represented at the conferences only by "observers," since its constitution prevents it from dealing with trade practices. Trade feeling is that Allied will not participate, but the matter will probably be discussed at the association's board meeting in New York February 25-26.

Mr. Johnston's invitation specifically pointed out that arbitration of film rentals would not be up for discussion at the coming sessions, a point which Allied has heretofore always demanded. Said Mr. Johnston: "To avoid misunderstanding, the distributors have asked me to make it clear that they will not be able to agree to arbitrate film rentals and that therefore they do not consider this subject open for discussion."

The MPAA head said also that the distributors did not consider themselves "bound by the drafts submitted in 1952" and that the present conferences should "start from scratch." "It is hoped," he concluded, "that some simple, effective and inexpensive machinery for arbitration can be set up which will commend itself to the exhibitors and distributors and can be approved by the Department of Justice."

Exhibitor in Indiana Files Trust Action

CHICAGO: Attorneys Sheldon Collen and Seymour Simon filed a suit here last week on behalf of Louis Philon and the Liberty theatre, Michigan City, Ind., against Loew's, Inc.; Indiana-Illinois Theatres, Inc., and Indiana-Illinois executives Alex Manta and Jack Rose asking for an injunction to prevent the defendants from continuing an alleged conspiracy to monopolize first-run pictures in Michigan City. The suit, filed in U. S. District Court, further alleges a history of past efforts on the part of Indiana-Illinois to take pictures away from the Liberty, including bidding so high for the pictures in their Tivoli and Lido theatres that losses on the engagements were a foregone conclusion.

GOLDENSON FINDS STUDIOS STARTED ON "RENAISSANCE"

There is a tremendous wave of enthusiasm at the Hollywood studios and with such enthusiasm, the industry "can't help but go forward." Such were the findings of Leonard Goldenson, president of American Broadcasting-Paramount Theatres, when interviewed in New York this week on his return from a two-and-a-half week visit to the coast. Sitting in with Mr. Goldenson at the press conference was John Balaban, president of Balaban and Katz, an AB-PT affiliate, who accompanied Mr. Goldenson.

An increase in the number of "quality" pictures and a general renaissance in the motion picture industry was predicted by the AB-PT president. He said he still feels there is a "need for more product today," but "there are enough signs that the decline in the number of quality pictures is leveling off and on the way up. He also expressed his sentiments dealing with low budget pictures, stressing that there is a market which needs them today.

Mr. Balaban joined with Mr. Goldenson in pointing out that all the studios were enveloped in programs to develop new talent, stars, directors, writers and others. Mr. Balaban told how warmly he, Mr. Goldenson and R. J. O'Donnell, vice-president of Texas Interstate Circuit, another AB-PT affiliate, were welcomed at the studios. He said one of the reasons for such a reception was that since divorcement the studios are not as aware as formerly of exhibition's needs and they welcome the information that exhibition can give them.

The Balaban and Katz president said the visiting delegation relayed the experience of AB-PT theatres in regard to home television competition, which, Mr. Balaban said, has declined as a competitive factor over a two-year period.

While acknowledging that AB-PT has no plans to engage in film production, Mr. Goldenson said exhibition still should consider production on its own and keep alert to the product situation. He said he intends to make a number of Hollywood visits during the year, possibly every four or five months, to keep abreast of the developments. Stereophonic sound he described as an "added value" and estimated the number of CinemaScope installations by AB-PT between 250 and 300.

Later Mr. Goldenson and Mr. Balaban revealed that while on the coast they had suggested a plan to develop young screen talent by placing them on selected television shows. The plan would be to utilize young actors and actresses, whom the studios select as promising stars, in the shows of the American Broadcasting Company, a division of AB-PT. By spotlighting these performers, Mr. Goldenson said, the public can become familiar with their faces and names, and respond accordingly. He reported that Robert Weitman, AB-PT vice-president, and Earl Hudson, AB-PT vice-president on the west coast, are currently working on this plan as well as the projected "Hollywood Parade," an ABC-TV show designed to promote the motion picture industry on a nationwide basis.

Mr. Goldenson's opinion that the product situation is easing up a bit was echoed this week in the latest bulletin of the Iowa, Nebraska, Mid-Central Allied. Easing of the shortage was credited in part to the "protests" of exhibition and possible production plans by exhibition. "Extended playing time for some of the bigger pictures has helped to alleviate this situation too," Charles Jones, secretary, stated, adding, however, that "pictures are not too plentiful."

Small Signs With UA For 12 Films in 1955

Independent producer Edward Small and United Artists have concluded a new production-distribution agreement under which Mr. Small's organization will deliver 12 motion pictures to the releasing company during 1955, it was announced this week by Arthur B. Krim, president of United Artists.

In making his announcement, Mr. Krim said: "With our product schedule for 1954 set at not less than 48 releases, we are now building our 1955 program. The agreement with Eddie Small assuring us of one of his productions a month during 1955, combined with other important distribution agreements, should provide further encouragement to exhibitors who may have had fears about a so-called shortage of product."

The 12 new films include a minimum of two to be turned out by the writing-producing-directing team of Clarence Greene and Russell Rouse, whose "Wicked Woman" currently is in release, and at least one from Arthur Gardner and Jules V. Levy, the producers of "Vice Squad."

St. Cloud Amusement Sells Jersey Houses to Brandt

Eighteen New Jersey houses were acquired last week by New York circuit owner Harry Brandt from the St. Cloud Amusement Company, of Washington, New Jersey. Principals in the latter are Harvey Newins, Irving Wormser, and Warner Mandell. Frank Fowler will continue as general manager of the theatres, which are in Belvidere, Blairstown, Clinton, Flemington, Franklin, Frenchtown, Hackettstown, High Bridge, Lambertville, Newton, Sparta, Sussex, and Washington. Mr. Brandt declared he would immediately put stereophonic sound into six.



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ATHOL .....YORK
MARLBORO .....MARLBORO
CLINTON .....STRAND
WEBSTER .....STATE
MIDDLEBORO ....MIDDLEBORO
WHITINSVILLE .....PROSPECT
HUDSON .....HUDSON
MILLBURY .....ELMS
WESTBORO .....STRAND
ORANGE .....ORANGE
FALMOUTH .....ELIZABETH
BUZZARDS BAY .....BAY
HYANIS .....CENTER
SPRINGFIELD .....PARAMOUNT
NEW BEDFORD.....OLYMPIA
LOWELL .....STRAND
HAVERHILL .....COLONIAL
FITCHBURG .....FITCHBURG
SOUTHBRIDGE .....STRAND

RHODE ISLAND

PROVIDENCE .....STRAND
NEWPORT .....STRAND
WOONSOCKET .....PARK
WESTERLY .....UNITED
BRISTOL .....PASTIME
WARREN .....LYRIC

MAINE

PORTLAND .....EMPIRE
WATERVILLE .....HAINES
AUBURN .....AUBURN
BRUNSWICK .....CUMBERLAND
BATH .....UPTOWN
ROCKLAND .....STRAND
CARIBOU .....POWERS
HOULTON .....TEMPLE
PRESQUE ISLE.....BRADEN
FT. FAIRFIELD .....PARAMOUNT
LIVERMORE FLS....DREAMLAND
VAN BUREN.....MARILYN
NORWAY .....REX

CONNECTICUT

NEW HAVEN .....PARAMOUNT
BRIDGEPORT .....WARNER and MERRITT
HARTFORD .....ALLYN
WATERBURY .....STATE
NEW BRITAIN.....EMBASSY
STAMFORD .....PALACE
BRISTOL .....CAMEO
MERIDEN .....CAPITOL
SO. NORWALK .....PALACE
NEW LONDON.....CAPITOL
DANBURY .....PALACE
TORRINGTON .....WARNER
NORWICH .....PALACE
WILLIMANTIC .....GEM
ROCKVILLE .....PALACE
PUTNAM .....BRADLEY
DANIELSON .....ORPHEUM
SO. MANCHESTER .....STATE
SAYBROOK .....SAYBROOK
MADISON .....MADISON

VERMONT

BURLINGTON .....STATE
BRATTLEBORO ....PARAMOUNT
BARRE .....MAGNET
ST. JOHNSBURY .....STAR
BELLOWS FALLS .....OPERA
MONTPELIER .....MOONLIGHT
RUTLAND .....GRAND
ST. ALBANS .....STUDIO

NEW HAMPSHIRE

MANCHESTER .....STRAND
CONCORD .....CONCORD
NASHUA .....STATE
BERLIN .....BERLIN
DOVER .....UPTOWN
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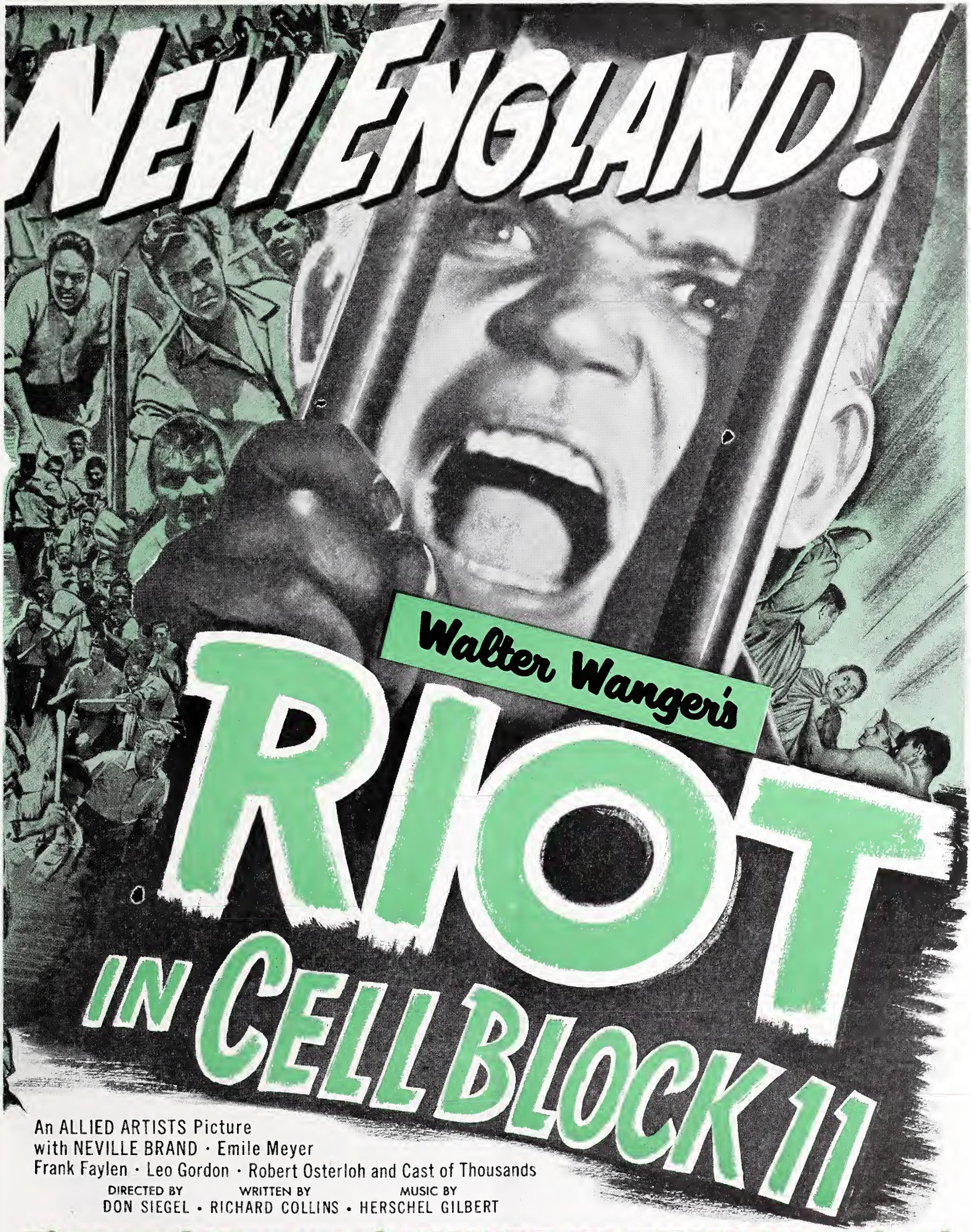
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ACADEMY LISTS 1953 NOMINEES

"Eternity" Scores Heavily with Thirteen Mentions for Awards Election

HOLLYWOOD: Nominations for the Academy of Arts and Sciences "Awards of Merit" for the past film year were announced here Monday night. The Awards' ceremonies at which the winners of the 1953 "Oscars" will be disclosed will be held here on March 25. The proceedings will be telecast and broadcast nationally.

Columbia's "From Here to Eternity" led in the nominations for the 26th annual awards with mentions in 13 different categories. It was followed by Paramount's "Roman Holiday" with 10, and by MGM's "Lili" and Paramount's "Shane" with six each.

Following are the nominations in each category:

Best Motion Picture: "From Here to Eternity," Columbia, Buddy Adler, producer; "Julius Caesar," MGM, John Housman; "The Robe," 20th Century Fox, Frank Ross; "Roman Holiday," Paramount, William Wyler; "Shane," Paramount, George Stevens.

Best Actress: Leslie Caron, for "Lili," MGM, Ava Gardner, for "Mogambo," MGM; Audrey Hepburn, for "Roman Holiday," Paramount; Deborah Kerr, for "From Here to Eternity," Columbia; Maggie McNamara, for "The Moon Is Blue," Preminger-Herbert Prod.

Best Supporting Actress: Grace Kelly, for "Mogambo," MGM; Geraldine Page, for "Hondo," Wayne-Fellows Prod.; Marjorie Rambeau, for "Torch Song," MGM; Donna Reed, for "From Here to Eternity," Columbia; Thelma Ritter, for "Pickup on South Street," 20th Century-Fox.

Best Actor: Marlon Brando, for "Julius Caesar," MGM; Richard Burton, for "The Robe," 20th Century-Fox; Montgomery Clift, for "From Here to Eternity," Columbia; William Holden, for "Stalag 17," Paramount; Burt Lancaster, for "From Here to Eternity," Columbia.

Best Supporting Actor: Eddie Albert, for "Roman Holiday," Paramount; Brandon de Wilde, for "Shane," Paramount; Jack Palance, for "Shane," Paramount; Frank Sinatra, for "From Here to Eternity," Columbia; Robert Strauss, for "Stalag 17," Paramount.

Best Director: Fred Zinnemann, for "From Here to Eternity," Columbia; Charles Walters, for "Lili," MGM; William Wyler, for "Roman Holiday," Paramount; George Stevens, for "Shane," Paramount; Billy Wilder, for "Stalag 17," Paramount.

For Best Cinematography, Black-White: Hal Mohr, "Four Poster"; Burnett Guffey, "Eternity"; Joseph Ruttenberg, "Caesar"; Joseph C. Brun, "Martin Luther"; Frank P. Planer and Henry Alekan, "Roman Holiday."

Best Cinematography, Color: George Folsey, "All the Brothers Were Valiant"; Edward Cronjager, "Beneath the 12-Mile Reef"; Robert Planck, "Lili"; Leon Shamroy, "Robe"; Loyal Griggs, "Shane."

Best Story: Beirne Lay, Jr., "Above and Beyond"; Alec Coppel, "Captain's Paradise"; Louis L'Amour, "Hondo"; Ray Ashley, Morris Engel, Ruth Orkin, "Little Fugitive"; Ian McLellan Hunter, "Roman Holiday."

Best Screenplay: Eric Ambler, "Cruel Sea"; Daniel Taradash, "Eternity"; Helen Deutsch, "Lili"; Ian McLellan Hunter, John Dighton, "Roman Holiday"; A. B. Guthrie, Jr., "Shane."

Best Story and Screenplay: Betty Comden, Adolph Green, "Band Wagon"; Richard Murphy, "Desert Rats"; Sam Rolfe, Harold Jack Bloom, "Naked Spur"; Millard Kaufman, "Take the High Ground"; Charles Brackett, Walter Reisch, Richard Breen, "Titanic."

Best Art Direction Black-White: Cedric Gibbons, Edward Carfagno, "Julius Caesar" (Set Decoration: Edwin B. Willis, Hugh Hunt); Fritz Maurischat, Paul Markwitz, "Martin Luther" (Set Decoration: none); Lyle Wheeler, Leland Fuller, "President's Lady" (Set Decoration: Paul S. Fox); Hal Pereira, Walter Tyler, "Roman Holiday" (Set Decoration: none); Lyle Wheeler, Maurice Ransford, "Titanic" (Set Decoration: Stuart Reiss).

Art Direction Color: Alfred Junge, Hans Peters, "Knights of the Round Table" (Set Decoration: John Jarvis'; Cedric Gibbons, Paul Grosse, "Lili" (Set Decoration: Edwin B. Willis, Arthur Krams); Lyle Wheeler, George W. Davis, "Robe" (Set Decoration: Walter H. Scott, Paul S. Fox); Cedric Gibbons, Preston Ames, Edward Carfagno, Gabriel Scognamillo, "Story of Three Loves" (Set Decoration: Edwin B. Willis, Keough Gleason, Arthur Krams, Jack D. Moore); Cedric Gibbons, Urie McCleary, "Young Bess" (Set Decoration: Edwin B. Willis, Jack D. Moore).

Costume Design Black-White: Walter Plunkett, "Actress"; Helen Rose, Herschel McCoy, "Dream Wife"; Jean Louis, "Eternity"; Charles Le Maire, Renie, "President's Lady"; Edith Head, "Roman Holiday."

Costume Design Color: Mary Ann Nyberg, "Band Wagon"; Irene Sharaff, "Call Me Madam"; Charles Le Maire, Traviola, "How To Marry A Millionaire"; Charles Le Maire, Emile Santiago, "Robe"; Walter Plunkett, "Young Bess."

Achievement in Documentary Production: "Conquest of Everest," Countryman Films, Ltd., and Group 3 Ltd.; "Living Desert," Disney; "Queen is Crowned," Rank.

Documentary Shorts: "Alaskan Eskimo," Disney; "Living City," Encyclopedia Britannica Films; "Operation Blue Jay," U. S. Army Signal Corps; "Word," 20th-Fox.

Film Editing: Irving Warburton, "Crazylegs"; William Lyon, "Eternity"; Otto Ludwig, "Moon is Blue; Robert Swink, "Roman Holiday"; Everett Douglas, "War of Worlds."

Best Scoring of Musical: Adolph Deutsch, "Band Wagon"; Ray Heindorf, "Calamity Jane"; Alfred Newman, "Call Me Madam"; Frederick Hollander, Morris Stoloff, "5,000 Fingers of Dr. T"; Andre Previn, Saul Chaplin, "Kiss Me Kate."

Best Score, Drama or Comedy: Hugo Friedhofer, "Above and Beyond"; Morris Stoloff, George Duning, "Eternity"; Miklos Rozsa, "Caesar"; Bronislau Kaper, "Lili"; Louis Forbes, "This is Cinerama."

Best Song: "Moon is Blue" from "Moon is Blue"; "My Flaming Heart" from "Small Town Girl"; "Sadie Thompson's Song" from "Miss Sadie Thompson"; "Secret Love" from "Calamity Jane"; "That's Amore" from "Caddy."

Cartoons: "Christopher Crumpet," UPA; "From A to Z-Z-Z-Z," Warner; Plunk and Boom," Disney.

Shorts, One-Reel: "Christ Among the Primitives," I. F. E. Releasing Corp.; "Herring Hunt," National Film Board, Canada; "Joy of Living," Fox; "Merry Wives of Windsor," MGM; "Wee Water Wonders," Paramount.

Two-Reel: "Bear Country," Disney; "Ben and Me," Disney; "Return to Glennascaul," Dublin Gate Theatre; "Vesuvius Express," Fox; "Winter Paradise," Warner.

Best Achievement by Sound Department: "Calamity Jane," Warner; "Eternity," Columbia; "Knights of the Round Table," MGM; "Mississippi Gambler," U-I; "War of Worlds," Paramount.

Fox to Offer 12 Features In 5 Months

Twentieth Century-Fox will release 12 feature films, six in CinemaScope and six standard, all but one of which will be in color, between February and June, the company announced in New York Tuesday. Nine CinemaScope short subjects also will be released in the five-month period between February and August.

The February releases are "Hell and High Water," in CinemaScope and color by Technicolor-De Luxe, starring Richard Widmark and Bella Darvi, and "Miss Robin Crusoe," Pathecolor, with Amanda Blake and George Nader. March releases are "Night People," in CinemaScope and Technicolor-De Luxe, starring Gregory Peck, Broderick Crawford and Rita Gam; "New Faces," in CinemaScope and Eastman color, starring Ronny Graham and Eartha Kitt, and "Racing Blood," in color, with Bill Williams and Jean Porter.

Productions to be released in April include "Prince Valiant," in CinemaScope and Technicolor-De Luxe, starring James Mason, Robert Wagner and Janet Leigh; "The Kid from Outer Space," starring George Winslow and Charles Coburn, and "The Seige at Red River," Technicolor, starring Van Johnson and Joanne Dru. The May schedule includes "River of No Return," in CinemaScope and Technicolor, starring Robert Mitchum and Marilyn Monroe, and "Gorilla at Large," Technicolor and 2-D and 3-D, starring Cameron Mitchell, Anne Bancroft and Lee J. Cobb.

The June releases are "Three Coins in the Fountain," in CinemaScope and Technicolor, starring Clifton Webb, Dorothy McGuire, Jean Peters and Louis Jordan, and "Princess of the Nile," Technicolor, starring Jeffrey Hunter, Debra Paget and Michael Rennie.

Shorts in CinemaScope to be released in the period include "Polovetzian Dances from 'Prince Igor' by A. Borodin," "Tournament of Roses," "The New Venezuela," "Haydn's Farewell Symphony," "A Day on a Jet Aircraft Carrier," "Multiple Piano Concerto," "Stunt Pilot," "Stephen Foster Medley" and "Valley of the Nile." The musical shorts feature 20th-Fox Symphony orchestra.

Paramount Sets 3-Reel Featurettes

A. W. Schwalberg, president of Paramount Film Distributing Corporation, last week announced 11 pictures for Paramount release February through April. These include six three-reel featurettes in a specially-produced series titled "Calling Scotland Yard," with Paul Douglas starring in each.

The other five, all of which are in color by Technicolor are:

February: "Jivaro," starring Fernando Lamas, Rhonda Fleming and Brian Keith, and "Money from Home," in 3-D and 2-D, starring Dean Martin and Jerry Lewis.

March and April: "Red Garters," starring Rosemary Clooney, Jack Carson, Guy Mitchell, Pat Crowley and Joanne Gilbert; "The Naked Jungle," starring Eleanor Parker and Charlton Heston, and "Casanova's Big Night," Paramount's big Easter release starring Bob Hope, Joan Fontaine, Audrey Dalton and Basil Rathbone.

The "Calling Scotland Yard" six also will be released during March and April. These are mystery-adventure stories.

With Paul Douglas cast as the storyteller, each subject in the series tells a separate and distinct tale of mystery and adventure. The titles are: "Javanese Dagger," "Falstaff's Fur Coat," "The Missing Passenger," "The Final Twist," "The Sable Scarf" and "The Wedding Gift."

"With features becoming bigger and, naturally, longer, these subjects were ideally designed to round out a program, not only in single feature territories but, more importantly, in double feature territories," Mr. Schwalberg said.

He indicated that the three-reel feature film would become a standard in Paramount distribution if exhibition's reception of the forthcoming six justifies their regular inclusion with full-length features on release schedules.

Coast Communion Breakfast Attended by 2,000 Persons

Some 2,000 persons of the Hollywood territory motion picture industry attended the third annual Motion Picture Communion Breakfast February 14. It was at the Palladium, and followed mass at the Blessed Sacrament Church. James Francis Cardinal McIntyre was the principal speaker. The breakfast was one of several held at this time of year for motion picture workers of this country and Canada.

Gene Lockhart served as the master of ceremonies and on the program were Jeanne Crain, Ann Blyth, Ray Bolger, Dennis Day and the House Party Quartette. Guests of honor included Irene Dunne, Loretta Young, Joseph J. Breen, Frank Fay, George A. Smith who was general chairman, and Chief of Police W. H. Parker of Los Angeles.

Reade Drops "Mixers" for Stereophonic Equipment

Walter Reade, president of Theatre Owners of America, head of the circuit bearing his name and the man whose "mixer" to convert stereophonic sound to conventional sound brought the sound-with-CinemaScope controversy out into the open, has installed full stereophonic equipment in three of his theatres, in Morristown, N. J., Perth Amboy, N. J., and Kingston, N. Y. The three originally were equipped with "mixers." Meanwhile, from Toronto comes the report that Famous Players Canadian is installing full CinemaScope equipment in its units at the rate of one a week. The latest house is the 955-seat Paramount at Peterborough, Ontario. Loew's, with installations in Toronto and London, Ont., is the only other Canadian circuit with CinemaScope equipment.

Allied Files With U.S. on Fox Sound

WASHINGTON: Allied States Association late last week formally filed its complaints against 20th Century-Fox's stereophonic sound policies with the Justice Department.

The complaints were sent to Attorney General Brownell last Friday by Abram F. Myers, Allied's general counsel. Both Allied's drive-in convention and Allied's board approved resolutions attacking the 20th-Fox insistence that CinemaScope showings be restricted to theatres with stereophonic sound equipment. While the resolutions were confined to the drive-in field, the complaint filed with the Justice Department commented on the situation in indoor theatres as well.

Mr. Myers refused to reveal details of his covering letter. He said he had no plans for sending copies of the complaint to key members of Congress but that he would be "very much surprised if some of the drive-in owners didn't call it to the attention of their Congressmen."

Referring to the stock purchase plan, now under consideration by Allied, Mr. Myers corrected a report printed last week that Allied members already own $40,000 worth of stock in major companies. Contrary to that report, Allied members already own 40,000 shares of stock in various majors, indicating a far greater ownership than the earlier figure. Allied membership currently is being surveyed by questionnaire on its attitude toward stock purchase, a plan put forward at the national convention in Boston last year as one means of alleviating the product shortage.

Stengel Heads Crescent

NASHVILLE: Kermit C. Stengel, executive vice-president since the death of Tony Sudekum and with the company since 1934, has been elected president of Crescent Amusement Company, succeeding the late R. E. Baulch.

RKO Holders To Vote on Hughes Offer

ATLANTA: The board of directors of RKO Pictures, meeting here last week, voted to accept the offer of Howard Hughes to buy the assets of the company for $23,489,478, or exactly $6 a share, and called a special meeting of stockholders for March 18 in Dover, Delaware, to vote on the proposal.

At the meeting here the board membership was increased from five to seven by amending the company's by-laws, and directors A. D. Simpson and J. Miller Walker resigned. Elected to replace them and to fill the two new seats were E. L. Walton, RKO Radio executive vice-president; William H. Clark, treasurer; Garrett Van Wagner, comptroller, and Charles Boasberg, domestic sales manager.

The resignations of Mr. Simpson and Mr. Walker, according to a company statement, were submitted so that "a full study of the proposal could be made by the new directors" who were not defendants in minority stockholders' litigation aimed at Mr. Hughes' stewardship of the company. The length of service of the new directors depends on Mr. Hughes' plans following stockholders' action.

If the proposal goes through, it was pointed out, RKO Pictures would become a company completely owned by Mr. Hughes, the directors and officers appointed by him, with RKO Radio Pictures remaining the operating production-distribution arm of the company.

The board meeting was held here due to the illness of Mr. Walker, who is in Atlanta convalescing from virus pneumonia. Mr. Hughes and Noah Dietrich, a director, did not attend, while James R. Grainger, RKO president, declined to participate on the vote on the Hughes proposal.

Coast Theatre Owners Get Congressman's Support

Congressman Clyde Doyle, Democrat, Cal., has endorsed the Southern California Theatre Owners Association drive to banish taxes on admissions of 85 cents and under. The organization's efforts, aimed at alleviating the burden of smaller theatres, is apart from and not endorsed by the national tax repeal campaign committee of the Council of Motion Picture Organizations.

Columbia's "Jesse James" Opening in 500 Houses

A big saturation booking is being given Columbia's "Jesse James versus the Daltons" in more than 500 theatres in four exchange areas. Two hundred of these houses are in the Charlotte territory. Others are in the areas served by the Oklahoma City, Kansas City, and St. Louis branches. The houses range from first run to the smallest in the smallest towns.

BRITISH STUDY SKOURAS PLAN

CEA Sifts Information on Stereophonic Sound; to Prepare Full Report

by PETER BURNUP

LONDON: As anticipated, the disclosures and declarations made at last week's meeting of Spyros P. Skouras with exhibitors came in for an exhaustive examination at the subsequent meeting of the CEA's executive group.

The latter occasion occurred in private but it was learned later that protests and allegations against 20th-Fox's policy were made in even more forthright fashion than at the open meeting. The more indignant and hot-headed among the protestants pressed for immediate action against 20th-Fox with talk of a boycott of the company's product being organized.

To Collect Its Thoughts

The canny officers of the Association had their way, however. The executive ultimately agreed that the better course would be to sift all the information now available to it and collect its thoughts. In due course the officers will prepare a detailed report on the CinemaScope position to date for presentation at next month's general council session.

CEA's secretary, Walter Fuller, has made formal enquiry of other American distributors in regard to their stereophonic sound intentions but so far has received no reply. Mr. Fuller also maintains this contact with unnamed sources in the U. S. He envisages apparently a close liaison between independent exhibitor on the respective sides of the Atlantic.

Mr. Skouras was manifestly surprised at the strength and, at times, bitterness of the protests by exhibitors. In his opening remarks, he had declared that the whole industry's prosperity was conditioned by the prosperity of the small exhibitor and had promised if the small men were not given acceptable stereophonic sound credit terms by equipment makers he (Mr. Skouras) would do his utmost to secure better terms. Those assurances clearly did not impress the meeting.

Called "Monopolistic Proposal"

Yorkshire's John X. Prendergast, for example, forthwith accused Mr. Skouras of seeking to impose upon the industry "the most devastating monopolistic proposal ever." Mr. Prendergast declared also that Mr.Skouras "had sold us down the river to the electrical industry"; threatened moreover that exhibitors would be driven to take the matter to "higher authority"—a reference to the Government's Monopolies Commission, now in session.

That Mr. Prendergast's speech precisely reflected the sense of the meeting was made abundantly clear in the enthusiastic cheers which greeted it. It was unfortunate, too, for the 20th-Fox arguments that Mr. Skouras had had to confess to the meeting that the Rank Organization had decided against further installations of stereophonic sound on the ground that the public didn't want it.

The only concessions Mr. Skouras made to his audience at the meeting were:

1. That for subsequent run houses he would agree to either the Stableford or Harkness screens being used;

2. For independent exhibitors unable to pay for the full equipment he would endeavour to arrange "some form of credit terms."

Cost Chief Complaint

Back of all the sound and fury, CEA's anti-Skouras attitude appears now to crystalise under two main heads: firstly, the cost and credit terms insisted on by the equipment-makers; secondly, the effect the 20th-Fox proposals might have on subsequent run houses generally.

Many exhibitors and, among them, a number operating large-scale theatres, claim that in their present financial position they cannot afford stereophonic sound in any event. But it has become known here that in France, for example, CinemaScope equipment is available at prices no higher than 60 per cent of those obtaining in this country. Moreover, news is to hand of a lens manufacturer in Eindhoven, Holland, prepared to sell anamorphic lenses at as low a price as £150 against the current £650 prevailing here.

Apart from their admittedly difficult fiscal position arising out of the high entertainment tax, apart also from the equipment maker position, men operating subsequent run houses see themselves in a further difficulty. They claim that up to 90 per cent of the national box office aggregate derives from their houses. But as things are now, with extended runs accorded all CinemaScope product, they see themselves put out of business by first run houses.

Cite "Robe" Examples

Examples are cited of runs of "The Robe" drawing paid admissions in excess of a city's entire population. The plaint was epitomised in a comment at the Skouras meeting from CEA's highly respected treasurer, E. J. Hinge. "Do I plonk down my money and put in CinemaScope and run 'The Robe' for what there is left," asked Mr. Hinge, "or do I continue with Roy Rogers and reissues?"

All comment on the present position and future developments is refused at the Rank Organization. John Davis, the Organization's managing director, was present at the Skouras meeting but made no contribution to the debate. The Rank combined Gaumont-Odeon circuit has been over the years the traditional outlet for 20th-Fox product. When Mr. Skouras made his revelation he added that he had told Mr. Rank that without stereophony he could have no more 20th-Fox films.

Meanwhile, it is regarded as not without significance that as from February 26 the Carlton theatre, Haymarket, hitherto operated by Paramount, will be leased to 20th-Fox. CinemaScope equipment including the Miracle Mirror Screen and full stereophonic sound is being installed by Western Electric. This includes 26 surround speakers. It is understood that the theatre will reopen with the CinemaScope picture of the Queen's Pacific tour which has been made in some conditions of secrecy by a 20th-Fox crew.

CinemaScope in 22 Houses

A check-up on equipment makers shows that to date only 22 theatres have so far been equipped here for full CinemaScope. It is claimed that around 75 will be so equipped by April. The forward position is by no means clear although it is regarded as certain that a great deal of clarification will occur when Skouras returns here from Athens in about two weeks.

▽

The president of the Board of Trade has formally announced that the Quota will remain at 30 per cent for first features and 25 per cent for supporting programmes for the year beginning October 1, 1954.

▽

The Cinematograph Trade Benevolent Fund celebrated its 30th Anniversary last week. The general scheme for the foundation of the Fund was drawn up February 11, 1924, by a committee consisting of the late J. Brooke Wilkinson, E. W. Pashley Peall and Reginald C. Bromhead, who is now president of the Fund. Today, the Fund spends something like £70,000 a year on pensions, general assistance and the upkeep of two homes.

▽

A new wage agreement between the CEA and the Society of Cinema Managers has been ratified by the respective parties. Retroactive to December 1 and set to operate for 18 months, it provides for a weekly wage increase of 15 shillings for all managers and for adjustment of such payments as laundry allowances and for performances outside the normal opening hours.

Jack Warner Increases Company Stock Holdings

WASHINGTON: Jack L. Warner, vice-president of Warner Brothers, purchased 15,500 shares of the company's common stock in January, increasing his direct holdings to 262,799 shares, the Securities and Exchange Commission reported this week. Albert List, principal stockholder and chairman of the board of RKO Theatres, disposed of 400,000 shares of stock held by him as gifts to members of his family. His personal holdings still exceed 500,000 shares.

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Story and Screenplay by SAMUEL W. TAYLOR • Produced and Directed by HUGO HAAS

FROM *Columbia!*

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

Arch Oboler is back in town and preparing to produce another picture, his first since "Bwana Devil," the picture that introduced Milton L. Gunzburg's Natural Vision 3-D process as a going force in the film industry and triggered the chain-reaction that became known as the technological revolution. Producer Oboler had ventured to utilize the Natural Vision process and equipment after it had been taken under advisement, tested, speculated upon, debated, weighed, experted and by-passed by all or nearly all of the major studios and by most if not all of the major independent producers.

Year's Earnings of Pair Were Quite Spectacular

The amount of money paid out by stockholders to major studio managements for the experting and counselling that resulted in all of them sitting still while the great 3-D gravy train chuff-chuffed past them cannot be calculated and maybe were better left unmentioned. The earnings of the venturesome producer and the industrious inventor have been extensively publicized, and are to be publicized again and again as the unended story of 3-D runs on into the tomorrows.

Whatever fortunes these men acquired in a year's time from a standing start may or may not have broken all records in an industry that had a half-century of record-breaking behind it when they came on the scene, but in view of the benefits their exploits precipitated there can be none to say they were too large.

Mr. Oboler's next undertaking is to be a production of the Raoul Faure novel, "Spear in the Sand," which he has owned for a good while now, and which, in fact, he contemplated using instead of "Bwana Devil" for the first 3-D feature. He has been spending his long and profitable production holiday in researching the subject, which required an extended overseas stay, and in conferring with technologists and showmen on the manner of its production.

Has Sought Advice and Counsel from Ryder

He is rapidly rounding out decisions on production policy, means and methods, and is proceeding at the leisurely, sure-footed pace permitted only to producers who, as is the Oboler case this untroubled time, finance their own productions.

Loren Ryder, the distinguished commander-in-chief of technological operations at the Paramount studio, is among the experienced authorities to whom Mr. Oboler has turned for advice and counsel. The precise nature of the advice and counsel given is for subsequent disclosure.

Marco Wolff, the Fanchon & Marco circuit executive, is among the exhibitors whose guidance is to be reflected in the new Oboler picture. It's the Wolff opinion that 3-D, properly used and exploited, is still in big demand, as demonstrated most spectacularly in the current exhibition earnings of "Hondo."

At this point, and with leave to reconsider, revise and add, the Oboler plans for production of "Spear in the Sand" include 3-D, wide-screen, color, magnetic recording, and something referred to, loosely for the present, as "tall screen." An underwater sequence in 3-D on the wide screen (just how wide is not yet decided) is to be a climactic and possibly precedental feature.

There may be other technological developments between now and the start of shooting that Mr. Oboler will adopt. For this is a venturesome, almost an adventurous, producer. He never was afraid of the untried. His fame in radio rested firmly on his readiness to try out the unknown, the difficult, even the improbable methods and materials of that medium. His fame in this industry, which cannot be overlooked by historians so long as the cinema survives, is conspicuously that of the explorer, the enterpriser and the darer, rather than of the artisan.

Said to Trace Rather to Quality of Product

It has been said widely and often that the tapering-off of 3-D production and exhibition traces rather to the nature of the product offered the public in that medium than to the medium itself. And the Oboler production of "Bwana Devil" is often listed as the least of the 3-D product, quality-wise. But all of that is a matter of opinion. It is a matter of plain fact that the last previous Oboler production made a huge sum of money for everybody who touched it. Surely nobody who was around when that production was making its sluggish way through experimental cameras toward all those spinning turnstiles is going to underrate for a moment the next Oboler production, whatever it may be.



THREE PICTURES were started, and six others completed, to continue the steady decline in over-all production which set in around holiday time and is expected by the optimistic to be reversed sharply next month.

The standout among the new undertakings is "The Pleasure's All Mine," Technicolor, Columbia's first production starring Betty Grable, its first in CinemaScope, and for both of these reasons a most promising project. Marge and Gower Champion are dancing alongside the star who outranked all members of her sex in this publication's annual Money-Making Stars poll for more years than anyone else ever did, and Jack Lemmon, whose first screen performance (in "It Should Happen to You") attracted trade and audience attention, is another principal. Jonie Taps is producing and H. C. Potter is directing.

Warners' started "Battle Cry," a CinemaScope job in WarnerColor, with Raoul Walsh directing Van Heflin, Aldo Ray, James Whitmore, Tab Hunter and others. It's being shot in Puerto Rico.

Exhibitor-producer W. R. Frank launched his long-planned "Sitting Bull" in CinemaScope for United Artists release, with Sid Salkow directing a cast that includes Dale Robertson, J. Carrol Naish, John Litel, Mary Murphy, Bill Hopper, John Hamilton and many others. The picture is being shot in Mexico.

THIS WEEK IN PRODUCTION:

STARTED (3)

COLUMBIA
Pleasure's All Mine (CinemaScope; Technicolor)

U.A.
Sitting Bull (CinemaScope; Color)

WARNER
Battle Cry (CinemaScope; WarnerColor)

COMPLETED (6)

COLUMBIA
Killer Wore a Badge (CinemaScope; Technicolor)
Three Hours to Kill

MGM
Beau Brummell

U-I
Sign of the Pagan

Dawn at Socorro (Technicolor)

WARNER
Star Is Born (CinemaScope; WarnerColor)

SHOOTING (12)

MGM
Brigadoon (CinemaScope;

PARAMOUNT
Ansco color)
Brides at Toko-Ri (Eastman color)

RKO
Big Rainbow (Technicolor)
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Matter of Life and Death (Panoramic Prod.)

U.A.
White Orchid (Cosmos; Eastman Color)
Barefoot Contessa (Figaro, Inc.; WarnerColor)

U-I
This Island Earth (Technicolor)
Bengal Rifles (Technicolor)
Matchmakers

WARNER
Lucky Me (CinemaScope; WarnerColor)
Talisman (CinemaScope; WarnerColor)

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Produced by Ivan TORS · Directed by Richard CARLSON · Screenplay by Curt SIODMAK

QUALITY PICTURES UA IN QUANTITY

35TH ANNIVERSARY 1919 UA 1954

The National Spotlight

ALBANY

The acceleration of CinemaScope releases —dramatized by "Knights of the Round Table" competing in its second week at the Palace with "The Command" at the Strand —has increased speculation as to the effect on regular releases. The latter, according to some exhibtors and theatre managers, appear even smaller than they are, after a CinemaScope production. They believe regular patrons take notice of this. . . . "The Captain's Paradise" played to a big three weeks at the Delaware, again demonstrating Alec Guinness' draw at the art house. . . . In from Buffalo were Stanley Kositsky, who manages Albany, too, for United Artists, and Nate Dickman, of Monogram. . . . The four Buffalo area drive-ins of which Dickman is a partner will start the season Apr. 4. . . . The Variety Club had as dinner guests: Allen J. Goodrich, State Tax Commission president; Mortimer M. Kassell, deputy and counsel for the Commission; Senator Fred G. Moritt, of Brooklyn. . . . Timothy Anspach presented Chief Barker Jules Perlmutter with a $900 check—his commission as auctioneer at a used car sale held for the club's Camp Thacher fund.

ATLANTA

Tony Lam, Lam Amusement Co., Rome, Ga., was in town booking for the circuit. . . . N. E. Savini, Astor's New York special representative, was in at the local office. . . . Betty Landers and Hilda Knight, Monogram, are back after a visit to Daytona Beach, Fla. . . . A. L. Reagan is the new owner of the Center theatre, Knoxville, Tenn. . . . Leonard Burch, manager United World Films, checked in at his office after a business trip to Tennessee. . . . J. E. McLeor, Monogram's Charlotte, N. C., sales representative, is back there after a trip to Atlanta. . . . The Ringo theatre, Ringold, Ga., has closed for the want of business. . . . We had on the row booking: Mr. and Mrs. Geo. Odlum, Cleveland drive-in, Cleveland, Tenn.; Mr. and Mrs. John Carter, theatres in Brookhaven, Ga.; L. J. Duncan, Al-Dun Amusement Co., West Point, Ga., and P. L. Taylor, Dixie theatre and editor of the Columbus World, Columbus, Ga.

BALTIMORE

Lauritz Garman, Garman Theatres; C. Elmer Nolte and "Ham" Durkee have returned from Cincinnati and the National Allied Drive-in convention. . . . T. L. Harrison, Jr., manager of the Park and Plaza, Lexington Park, Md., is back at work after a siege of the grippe. . . . Ben Oletsky, Beacon manager, is another back at work and off the sick list. . . . Roy Knight, Stanley Warner sound department assistant, in town checking the local Stanley theatre. . . . Morris Mechanic, New and Centre theatres, back in town after a New York visit. . . . Jack Sidney, Loew manager, in Florida visiting his sister. . . . Janetta Somerset, one of the Morning Sun film reviewers, back after visiting her folks in England. . . . Fred Schanberger, Keith's theatre, in New York on a booking trip. . . . Bette Prescott is the new aide at the Century. . . . Madge Hoff, Century assistant, is on the sick list. . . . Rodney Collier, Stanley manager, is visiting in Philadelphia.

BOSTON

"The Living Desert," playing first run at the Beacon Hill theatre, broke all existing house records for a first week. . . . "The Best Years of Our Lives" also had a good first week in its come-back presentation at the Astor. . . . Ray Canavan, executive assistant to E. M. Loew at the Loew circuit, will be married in late February to Miss Geraldine Flynn of Revere. After a wedding trip south the couple will reside in Point-of-Pines, Revere. . . . American Theatres Corp. has taken a long lease on a new drive-in now under construction on the Auburn-Oxford, Mass., line. To accommodate 1,000 cars, the theatre is being built under the circuit's specifications. This marks the sixth open air theatre under the ATC banner. . . . Charles Jandeau, projectionist at the Rivoli, Roxbury, is in Boston City Hospital for surgery, while Louis Brown, salesman for National Theatre Supply, is in Veterans Hospital for observation. . . . Sylvia Gilman, ledger clerk at National Screen Service, was married to Harold Nathanson, a packer with the same outfit.

WHEN AND WHERE

March 9-10: Annual convention, Allied Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

BUFFALO

Constantine J. Basil, president of Basil Theatres circuit; Basil J. Basil, vice-president, and V. Spencer Balser, film buyer and booker, and their wives left Buffalo this week for a two-week vacation in Havana, Cuba and Miami Beach, Florida. . . . Jack Gilmore, former MGM exploitation representative in the Buffalo and Albany areas, writes from West Palm Beach, where he is now wintering, that his real estate business has been a bit quiet. . . . Harold Lee, manager of the Babcock in Bath, N. Y., has been very successful in lining up co-operative ads in his town, in which he has been assisted by John Snyder. . . . Michael DeAngelis, architect, is designing the North Park drive-in in Rochester especially for wide screen and new dimension projection systems. . . . The 12-year-old Variety Club Cerebral Palsy department of the Children's Hospital —the oldest clinic of its kind in the state— has moved from 309 North Street to the Crippled Children's Guild. . . . Walter W. Matchette, 68, a projectionist for 50 years before his retirement in 1951, and a past president of Local 233, Motion Picture Operators Union (AFL), died here. . . . The Murray theatre, closed for several years in Rochester, has resumed operation.

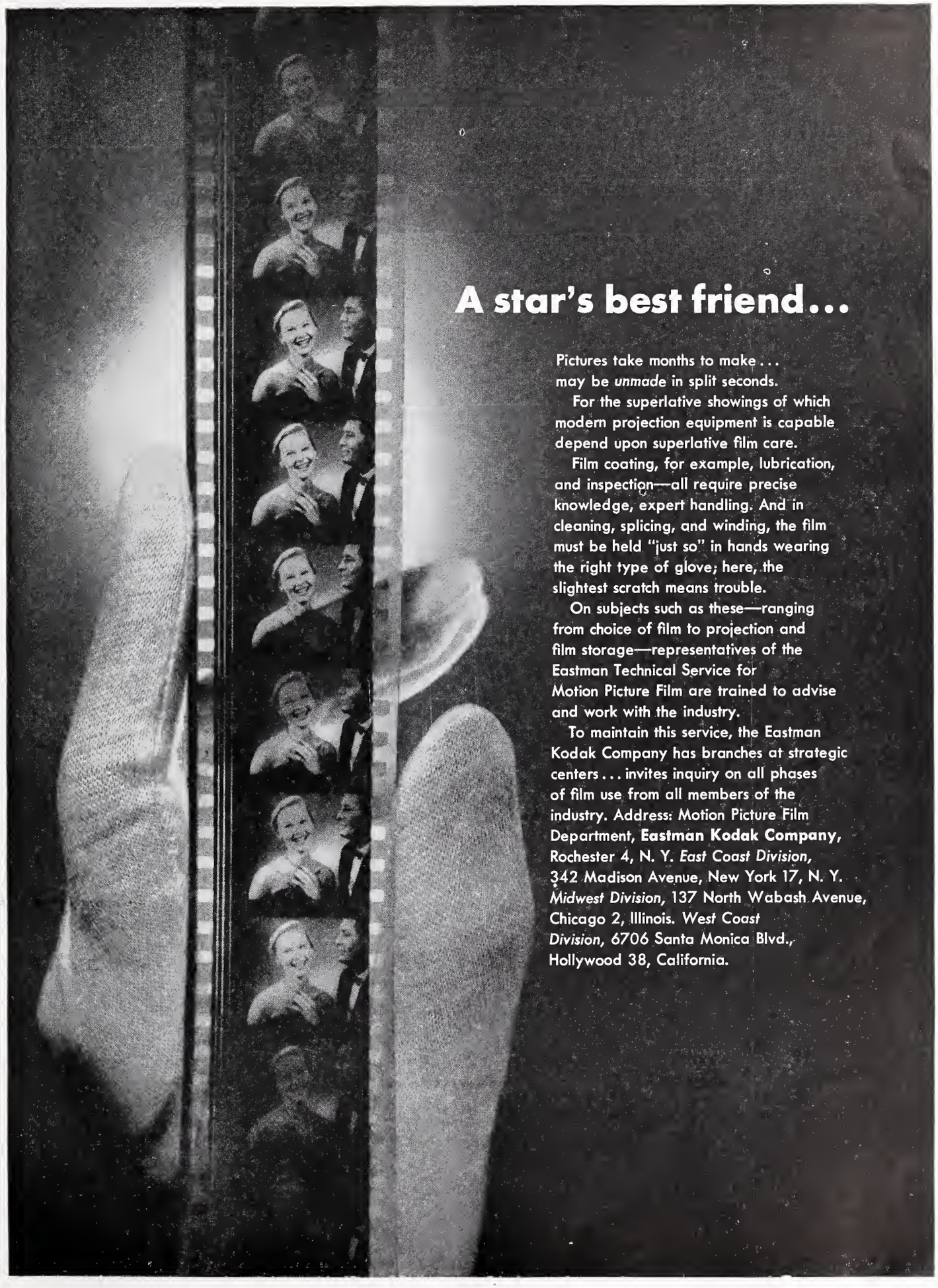
CHICAGO

Ray Hemple, long-time employee of National Screen Service here, has been appointed head of the branch's special service department, replacing Bill Harris, who recently resigned to join Filmack. . . . Joe Stern, who operates the Marquette, Highway and Colony with his sons Meyer and Arnold, is vacationing in West Palm Beach, Florida. . . . James Jovan flew to New York to round up some top first runs for his Monroe theatre in the Loop here. . . . Herbert Jaffe, international publicist for 20th Century-Fox, was in Chicago over the weekend to attend his brother's wedding. . . . C. J. Cerny, vice-president in charge of sales for the Dalite Screen Co., returned here after a Hollywood confab with members of the Motion Picture Research Council. . . . Abe Platt and Bob Flannery presided at a kick-off luncheon for the Amusements division of the Chicago Red Cross drive.

CINCINNATI

Something new has been added to the sum total of the local exhibitors' overhead through the passage by city council of a one per cent income tax, effective April 1, to be levied against individual gross incomes and

(*Continued on page* 28)



A star's best friend...

Pictures take months to make . . . may be *unmade* in split seconds.

For the superlative showings of which modern projection equipment is capable depend upon superlative film care.

Film coating, for example, lubrication, and inspection—all require precise knowledge, expert handling. And in cleaning, splicing, and winding, the film must be held "just so" in hands wearing the right type of glove; here, the slightest scratch means trouble.

On subjects such as these—ranging from choice of film to projection and film storage—representatives of the Eastman Technical Service for Motion Picture Film are trained to advise and work with the industry.

To maintain this service, the Eastman Kodak Company has branches at strategic centers . . . invites inquiry on all phases of film use from all members of the industry. Address: Motion Picture Film Department, **Eastman Kodak Company,** Rochester 4, N. Y. *East Coast Division,* 342 Madison Avenue, New York 17, N. Y. *Midwest Division,* 137 North Wabash Avenue, Chicago 2, Illinois. *West Coast Division,* 6706 Santa Monica Blvd., Hollywood 38, California.

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the net earnings of businesses, designed to take care of a $6,000,000 deficit in the city's general fund. . . . Services were conducted February 12 for Alonzo Horton, 78, for six years assistant manager of the suburban Twentieth Century theatre, who died at his home following a short illness. . . The Plymouth theatre, the only house in Plymouth, Ohio, has closed permanently "because of television competition, high taxes and other similar factors," according to the owner, Ed Ramsey, who also operates a drive-in in the vicinity, which will remain in operation. . . . The Crescent theatre, at Minster, Ohio, is also scheduled to close. It has been operated by Frank Foltz. . . . Marc Cummins, Cincinnati drive-in circuit operator, will open an outdoor theatre near Lexington, Ky., in June. . . . William McSpedden, for the past eight years manager of the Palace theatre, Greenville, Ky., has resigned, with future plans unannounced. . . . Edward Wilson, of Springfield, Ohio, has been appointed manager of Chakeres' Fairbanks theatre there, replacing Perry Shinas, who is entering television work in northern Ohio.

CLEVELAND

The 500-seat Tower theatre, formerly the Telenews, built in the early 1940s by Herbert Sheftel and Alfred G. Burger, fades from the scene the end of this month when the property, owned by the May Company, will be converted to commercial use. . . . Earl Seitz, with theatres in Sandusky and Wadsworth, and Mrs. Seitz are Florida vacationing. . . . William Wilson will continue operation of the Cadiz drive-in, Cadiz, Ohio, in place of his brother, Norris, killed this fall while hunting. . . . Florence Friedman, IFE office manager, will be married to Sam Harris on March 7 and Jean Bauer, IFE secretary, this week announced her engagement to Ronald Jurcak. . . . William De Ford, husband of Imperial Pictures inspectress, Katherine, died. . . . J. O. Guthrie is installing complete CinemaScope equipment cluding stereophonic sound in his 300-seat Karolyn theatre, New London (pop. 1,656), allegedly the smallest theatre in the smallest Ohio town to get a complete installation. . . . Van Del drive-in, Delphos, built by Paul Staup, and operated last season by the Schwyn circuit, has been purchased by E. L. Staup, owner of the Capitol theatre, Delphos. . . . Julius Lamm, Colony theatre manager, checks into University Hospital shortly for a second cataract operation.

COLUMBUS

Local friends of Russell A. Bovim and Frank Henson were congratulating the two theatremen on their recent promotions. Bovim, who was manager of Loew's Ohio from 1931 to 1944, has been named Loew's western division manager, succeeding the late Michael J. Cullen. In recent years, Bovim has been Loew's city manager in St. Louis. Henson, former manager of Loew's Broad, succeeds Bovim. Henson has managed Loew's theatre, Akron, Ohio, for the past several years. . . . Herman "Bud" Kissel, former Columbus Citizen theatre editor, has been appointed advertising and promotion director of Metro Motor Sales here. Kissel also maintains a local publicity office. . . . Walter Kessler staged a Disc Jockey Record Rolling Derby in the State House yard for "The Glenn Miller Story."

DENVER

James Ecker, Republic salesman, has been named branch manager of the Salt Lake City branch, where he succeeds Tom McMahon, who had resigned. Warren West, office manager and booker, has been made a salesman for the southern territory, and Frank Carbone returns to the film business in the former West spot. Carbone was formerly a booker at Metro. F. A. Bateman, western division manager, was here when the changes were made. . . . Miss Rose Sanchez, New State cashier, and Lt. Albert Davy of the air force, were married. . . . Lynn Fetz, manager of the Denver Shipping and Inspection Bureau, and Don Spaulding, shipper at Republic, and their wives, vacationed in Florida. . . . Wm. Moore is building a 275-car drive-in at Naturita, Colo., and hopes to open in March. The town has no indoor theatre. . . . Robert Lotito, Denham manager, made the weekly "Gallery of Fame" in the Denver Post for his part in producing a gigantic polio show that netted the drive about $6,000. . . Neil Ross, city manager for Fox Inter-Mountain Theatres, Delta, Colo., named man of the year by junior chamber of commerce.

DES MOINES

New salesman at Fox is Paul Back, who replaces Carl Olson, now the manager of United Artists. Back comes here from the Omaha branch. . . . Leon Mendelson, former manager at Warners, is associated with Columbia as a salesman. . . . Gwelda Wax Jones, married Feb. 1, has returned to her desk at Universal after a brief honeymoon. . . .Foster Blake, division manager, and Lester Zucker, district manager, called at the Universal office. . . . Colonel Kirby, Universal publicity man, was in town working on "The Glenn Miller Story." . . Mr. and Mrs. Harry Dawson of Hawarden, have returned from Hollywood where they appeared on the "This Is Your Life" program featuring Hope Emerson, formerly of Hawarden and a schoolmate of Mrs. Dawson. . . . Three more theatres in the state have been forced to close their doors. They are the Princess at Brighton; the Sutherland at Sutherland, and the Jesup at Jesup. . . . The Princess and Jesup both blamed TV for causing the declining patronage which made them go dark. Don Henry failed to sell the Sutherland at auction and was forced to close pending its sale at a later date. A fourth theatre, the Nashua at Nashua, has threatened to close if business does not improve within 60 days. The owner, Mrs. Opal Canty, in a by-line story appearing in the local paper, told of the plight of her business due to lack of customers and explained she would have to close down if business did not pick up by Apr. 1.

DETROIT

Due to the strong appeal to the school age groups, "Julius Caesar" at the Krim is playing matinees, a temporary policy change. . . . Disney's "Living Desert" holds a third week at the Telenews. . . . Retiring business agent Roger Kennedy will be replaced by Frank Kinsora, president of IATSE Local 199. Gilbert Light, Michigan Theatre projectionist, will succeed Kinsora as president of the local. . . . George Brosch died at 61. He was president of Brobuck, Inc. and had at one time been owner of Phoenix Productions, both commercial film producers. . . . William Brown, late of the Avenue staff, also passed on recently. . . . Norman Brinkrant, Michigan Theatre Booking Agents Association attorney, has been appointed honorary Austrian counsel for the state. . . . Jack Hurford, formerly at the Fox, was caught in some of Cadillac's 20 below weather. . . . Chas. Deeson is leaving United Artists in Des Moines to return to independent distribution with his father. . . . Paramount's Shirley Hicks has left for the ad business.

HARTFORD

Jean DuBarry, assistant manager at the Stanley Warner Strand, Hartford, has been promoted to manager of the S-W Art, Springfield, Mass. Replacing him in Hartford is William Horgan, formerly on the staff of the Springfield Paramount. . . . James F. McCarthy, Connecticut district manager, Stanley Warner, has been recuperating from surgery. . . . Fred R. Greenway, manager, Loew's Poli Palace, Hartford, has returned to his desk following a lengthy illness. . . . Paul W. Amadeo, general manager, Turnpike Theatre Corp., Newington, Conn., and Mrs. Amadeo are back in Hartford after an extended vacation stay in Miami Beach. . . . Richie Andrusco, star of "Little Fugitive," has returned to New York from Hartford. . . . Atty. Steven E. Perakos of the Perakos Theatre Associates, New Britain, Conn., has been named head of the by-laws committee of the New Britain Lawyers' Club. . . . Joseph A. Riley, assistant manager at the Paramount theatre, Springfield, Mass., was married Feb. 13 to Miss June I. Jasmin of that city.

INDIANAPOLIS

Indianapolis Tent No. 10 of Variety will have a dinner dance at the Marott Hotel Feb. 26 to inaugurate its new officers. . . . Joe Doyle has replaced John L. John as MGM exploitation and field man here. John was transferred to Pittsburgh. . . . J. B. Sconce has reopened the Brownie at Brownsburgh, which had been closed about two years. . . . Charles Stanley, operator of the Hamilton, presented orchids to all feminine patrons over 12 as valentine greetings. . . . Carl Niesse is reseating the Vogue, northside neighborhood house. . . . Greater Indianapolis is experimenting with "Money from Home" in 2-D in a moveover at Keith's after playing it 3-D at the Indiana last week. . . . F. O. Hilligoss, Terre Haute drive-in operator, is bidding for the lease on the Coliseum at the state fair grounds. . . . The Allied Theatre Owners of Indiana will hold their next board meeting at noon March 2 in the Hotel Lincoln here.

JACKSONVILLE

Bob Capps, Metro office manager, reported day and date first-run openings for "The Long, Long Trailer" in Jacksonville, Miami, Tampa and St. Petersburg. . . . Columbia's branch manager, Paul Hargette, and Bob Ingram, of the Atlanta office, left for Tampa and St. Petersburg. . . . Oscar Morgan, head of Paramount's short subjects in the New York home office, was here with Ed Chumley, branch manager. . . . The

(*Continued on page 30*)

Another forward step . . .

In keeping with the increasing importance of refreshment sales at both indoor and drive-in theatres, the HERALD has developed an every-week-in-the-year plan to stimulate *better refreshment merchandising.*

¶ As an expansion of service to theatre owners—and to the men responsible for building business at the theatres, the managers—this further step forward commences in the March 6th issue of the HERALD and will continue every week.

¶ In the position immediately following the Managers' Round Table department—"in the heart of the Herald"—there will be a weekly report on "Better Refreshment Merchandising".

¶ On the second week of each month it will be a complete department with additional, unique functions. An extra edition of the full department will be featured in the annual Market GUIDE issue of *Better Theatres* (March 27th).

¶ Thus, alert theatre men will be kept abreast of *better refreshment merchandising* developments 53 times in the year!

The theatre vending news department was originated by the HERALD in 1930. It was expanded in 1941, and again in 1947 when it became known as "Theatre Sales." It now moves into a considerably broadened program of progress.

To the 5,734 enrolled members of the Managers' Round Table . . .

An advance outline of the BRM plan for interchange of business-building ideas has been mailed to you. If the first special bulletin has not reached you, please advise us.

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Florida premiere of "Hell and High Water" was set for three Miami houses, the Miracle, the Miami, and the Carib, day and day, said Cliff Hardin, Fox branch office manager. . . . Visitors here included Ray Dunn, from the U. S. No. 1 drive-in, Daytona Beach, and Harold Poppell, Telco Theatres, West Palm Beach. . . . Young Bob Skaggs, Sr. has been jumped from management of the small, suburban Capitol theatre to the same post at the Florida, the city's largest and plushiest first-run house. The latter job has been open for several months. . . . Charlie Holcomb, former trainee, is the new manager of the Capitol. . . . from organist and assistant manager of the Florida, Hal Stanton moved up to management of the Edgewood, replacing Jim Frazer, who moved to South Florida.

KANSAS CITY

Three drive-ins operated this week-end. They are the Shawnee, Boulevard and Heart, at Kansas City. . . . The Giles, a neighborhood theatre on West 39th Street, Kansas City, Mo., is being used for services by a neighborhood Methodist church, while its building is undergoing improvements. . . . The ultra-high frequency television station that began operations in the summer of 1953, and was bought in January by DuMont, is being closed down because of small number of sets equipped to receive its signals and due to the dearth of advertising business. . . . Members of the executive board of Local No. 31, I.A.T.S.E., were hosts to Mr. and Mrs. Lawrence Lehman recently; and presented Mr. Lehman, recently retired manager of the RKO Missouri theatre, with a scroll. The text expressed appreciation for his long service to show business. . . . "The Best Years of Our Lives" opened at the RKO Missouri first-run February 10.

LOS ANGELES

Charles Piercy, booker for Preferred Theatres, is resting at home after being confined to the Valley Hospital, North Hollywood, with a heart ailment. . . . Recovering from a virus attack was Don Stough, who manages the Ramona theatre for Arnold Schaak. . . . Patricia Vincent, London born, is the new secretary to Fred Greenberg, succeeding Vicky Pineda, who has resigned. Miss Vincent was formerly employed by the London office of 20th Century-Fox. . . . Ben Taylor, formerly a film salesman for Film Classics, has joined the Favorite Film office as Arizona salesman. . . . The Circle theatre, Greenfield, has been leased to Walter J. Giordano. . . . The long-shuttered Temple theatre, Glendale, has been re-opened by Philip Ordin. . . . The nephew of Morris Sudman, 20th Century-Fox branch manager, was one of the top winners in the recent history contest conducted by the Hearst newspapers. . . . Ben Estrim, formerly of the Four Star, has been named manager of the Marcal. . . . Gerald Gallagher, 56, former owner of the El Cajon theatre in El Cajon, died recently in his room at a Los Angeles hotel. He had been residing there to be near his wife, Yvonne, who is hospitalized with a serious illness. Gallagher was a FWC district manager from 1932 to 1942 in the El Cajon valley territory.



MEMPHIS

Mr. and Mrs. George Gaughan sold the Norman theatre in Memphis to John Eaton this week. Mr. Gaughan has accepted a position as traveling representative of Theatre Owners of America. He and his wife will continue to make their home in Memphis. . . . Around 125 civic leaders gathered on a vacant lot on Court Avenue in Memphis to watch two children break ground for the Variety Club's Home for Convalescent Children. Julia Ray Pinner, 10, who once suffered from rheumatic fever herself, and Alan Lightman, 5, grandson of M. A. Lightman, Sr., president of Malco Theatres, Inc., turned the first shovels of dirt at the ceremony. . . . John Murphy, general manager of Loew's Theatres and exchanges outside New York, came to Memphis to help Russ Bovim, St. Louis, newly appointed southern district manager, explore his new territory. . . . Kathryn Reed and Perry Sheehan, Hollywood starlets, are in Memphis with a duplicate of the long trailer used in the MGM film, "The Long, Long Trailer."

MIAMI

The personal pride of the personnel of Wometco's station WTVJ, climbed to a pinnacle when the top national award for merchandising promotion in cities between 500,000 and 1,000,000 population was tendered the station. Also president Mitchell Wolfson was honored with a plaque from the President's Committee on the Physically Handicapped for his nationwide efforts in helping the physically handicapped. . . . Mortimer W. Loewi, president of WITV, Fort Lauderdale accepted a scroll and blue ribbon from Gov. Charley Johns at the Florida State Fair for the "best local news show in Florida television." . . . Stanley Kramer, producer, made a brief stop in Miami. . . . George Jessel was skedded to "MC" Variety Club's annual "Show of Shows" as part of a fund raising drive for the Variety Children's Hospital.

MILWAUKEE

Some 100 members attended Wisconsin Variety, Tent No. 14, last meeting at the Schlitz Brown Bottle. The members were excited as their chief barker, Ben Marcus, had just returned after being elected Allied States president. Thirty-five new members were installed. . . . Mr. Goodnough was made an honorary member of Wisconsin Variety Club. . . . The following were announced as the chairmen of various Variety committees: Heart, Sam Kaufman; Publicity, Eddy Weisfeldt; Executive, Jack Lorentz; Legal, Samuel Gross; Bequest, Jess Habush; Ways and Means, John Schuyler; Program, John Mednikow and Ray Trampe, and Sunshine, Jack Frackman. . . . Harry Mintz has resigned from the Stanley Warner Circuit here effective March 6. Mr. Mintz is taking over three theatres in Wisconsin Rapids. . . . F. J. McWilliams, Portage, was called home from Florida because Mrs. McWilliams suffered a stroke.

MINNEAPOLIS

Minnesota Amusement Co. will reopen the 800-seat loop Aster in about two weeks. House, which has been closed for about two years, will be operated on a subsequent run, double feature policy. . . . It is now fairly certain that the Stanley Warner Corp. will lease the loop Century for Cinerama as soon as a deal is made with the Motion Picture Projectionists union, local 219. House currently is operated by Minnesota Amusement Co. . . . Taking advantage of the momentary absence of the cashier at the Chateau, neighborhood house, long-armed thieves stole $25 from the ticket booth. . . . Thomas Aschoff is the new assistant manager at the loop Gopher. He formerly was assistant at the Strand and Tower, St. Paul. . . . The Cokato at Cokato, Minn., operated by Larry Buck, and the Lake at Eden Valley, Minn., operated by Hjalmar Kauppi, both closed. . . . Bertram Cunnington is the new assistant booker at Universal. . . . Jerry Corwin has been named television salesman for Tele-Film Associates in the area, which is a part of Don Swartz' Realart franchise in the area. . . . Harry Weiss, RKO Theatres district manager, was on a tour of the Iowa situations.

NEW ORLEANS

Dan M. Brandon, general manager of Transway, Inc. announced that the company will stage a party and "shrimp boil" for all exchange shipping clerks and Transway's traffic personnel at the Stein Room of Jackson Brewing Company, May 14. A crowd of 75 is expected to attend. Leon Johnson, manager of Transway's Film Row Depot, is in charge of arrangements. . . . The WOMPI's new publicity chairman is Mary Morris of Paramount Distributing Corp. The organization is now 7 months young, with a membership of 150. . . . The Rex, Baton Rouge, La., a Pittman showcase, is being equipped for CinemaScope. . . . Paramount Gulf's Grand, Natchez, Miss., reopened after a brief closing for new equipment installations. . . . L. W. Stevens has slated February 28 as reopening date of his Legion drive-in, Coushatta, La. . . . At Republic Pictures Mrs. Barbara Palermo was promoted from 16mm to 35mm booker's post. Mrs. Jackie Ames replaces her in the 16mm department. . . . Neil Mixon advised that he's scheduled February 27 for reopening of Mixon's drive-in, Amite, La. . . . Warner Bros. division manager, John Kirby, and district manager W. O. Williams, Jr., were visitors at the local exchange.

OKLAHOMA CITY

Ollie Brownlee, owner and manager of the Ritz theatre, Oklahoma City, has instituted special prices for school groups. A price of 25 cents each is being offered to students attending in groups of 150 or more. . . . Working girls are getting a new kind of break. Cooper Foundation theatres (Criterion, Harber, Plaza, Tower and Capitol) are distributing what they have labeled "Career Girl Movie Discount Cards" which mean a saving up to 40 per cent on ticket purchases. About 2,000 will be given out through firms and business organizations. . . . Bill Weaver, son of Buck Weaver, well known Oklahoma City theatre man, is the new manager of KMPT-TV in Capitol Hill. . . . Gordon McLendon, Dallas radio mag-

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nate has taken over the management reins of KMPT-TV formerly KLPR-TV. He was reared in Idabell, Okla., and owns two theatres there. R. Lewis Barton, Oklahoma City theatre chain head, is the heaviest stockholder in KMPT-TV. . . . "Money From Home" is still drawing crowds in its 2nd week at the Criterion, Oklahoma City. . . . "King of the Khyber Rifles" is in its 4th week in Oklahoma City at the Tower.

OMAHA

A veteran of the Iowa theatre business, Joe Anderson, 72, co-owner of the King theatre with Bob Fridley at Ida Grove, was stricken with a heart attack and died following an operation at Sioux City. His wife survives. . . . Miss Mabel Mitchell, secretary to Ralph Goldberg, of Goldberg Theatre Corporation, is vacationing in Los Angeles, San Francisco and Phoenix, Ariz. . . . Paul Fine of Western Theatre Supply, announced the addition of Robert Gilinsky, of Omaha, as bookkeeper, and Ralph Burrell, of Dighton., Kans., stock clerk. . . . Bick Downey, Colonial theatre, Hamburg, Ia., is offering Saturday afternoon shows under a program worked out by the Junior Chamber of Commerce. . . . H. P. Carlton purchased the theatre at Griswold, Ia., from Mrs. Arch Conklin, who has been operating it since the death of her husband. . . . Byron Hopkins of Glenwood, Ia., has reopened his theatre in suburban Bellevue.

PHILADELPHIA

A realignment of bookers at MGM has David Titleman now handling city and suburban first-runs; Charles Kaselman for the Stanley Warner Circuit and New Jersey houses; Jack Smith, for the upstate circuits, and Max Bronow for upstate Pennsylvania houses. . . . David E. Brodsky, local exhibitor and theatre decorator, was reelected president of the Downtown Jewish Orphan Home for the fourth consecutive year. . . . Nat Warshaw takes over the managership of the Stanley Warner Sedgewick, key house in the Germantown neighborhood. . . . Francis X. Kelly, 20th Century-Fox booker, has been retired on pension after over 30 years of service with the company. . . . Mrs. William Van Berg, formerly head of the MGM research department for stories in the public domain, and Judge Leonard M. Propper, of the Philadelphia Municipal Court, will be married in the spring, it was announced. . . . Mike Felt, of the Felt Theatres circuit, celebrating his 25th wedding anniversary. . . . Jesse J. Shields elected president of Local 307-A, Motion Picture Operators Union comprising only the Negro projectionists.

PITTSBURGH

"Forever Female," delayed several times at the Stanley, followed "The Command" in that house, with "Little Caesar" and "The Public Enemy" set to follow. . . . "Easy to Love" finally reached the Penn after considerable delay, caused mostly by a six-week run of "Knights of the Round Table." . . . "Hell and High Water" giving the Harris its third CinemaScope feature to lead the city in that respect. . . . "The Glenn Miller Story" set for a long run in the Fulton, to be followed by the re-issue of Goldwyn's "Best Years of Our Lives." . . . "This Is Cinerama" builds every week, with its eleventh week at the Warner its best yet. . . . Louis Fordan, veteran manager of the Memorial theatre, McKeesport, is in San Francisco for a three-week vacation. . . . "The Robe" in CinemaScope did big business in 10 local and area neighborhood houses, paced by a strong ad campaign.

PORTLAND

Nearly all first run houses have returned to regular price product. . . . The Paramount theatre installed CinemaScope and stereophonic sound equipment this week making the score now 100%. . . . Judd Kinberg in town for five days to talk about "Julius Caesar." He was associate producer. . . . Irving Pichel, director and professor, is here as guest speaker for the NW Drama Conference. Paramount manager Dick Newton played every angle of promotion for the Louis Armstrong stage show at his spot for a week. Big business. . . . Liberty is showing its first CinemaScope film this week and only a dime higher than regular admission.

PROVIDENCE

The Kent theatre, in nearby East Greenwich, has installed a new wide-vision screen. . . . Dave Levin, manager of the RKO Albee, used larger than usual newspaper advertising, heralding "King of the Khyber Rifles." The Albee, now equipped to present CinemaScope, is reportedly enjoying accelerated patronage when this type of program is offered. . . . Harold Lancaster, Pawtucket Strand manager, again headed up the Blackstone Valley campaign committee for the March of Dimes drive. . . . The Greenwich, in East Greenwich, is featuring dishware promotions every Monday night, resulting in increased patronage on the normally dullest evening of the week. . . . In his unceasing fight to remedy local censorship practices which plagued this city for many years, Brad Swan, star film reviewer and critic on the staff of The Providence Journal and Bulletin, devoted his entire Sunday Journal column recently to a discussion of the problems involved, and a review of recent Supreme Court decisions, which he believed would "rock censorship."

SAN FRANCISCO

The row was saddened with news of the death of Al Dunn, 38, who at one time worked as manager of the Orpheum and also with the Fox West Coast Circuit. At the time of his death, Dunn had left the industry. He died of TB at the San Francisco Hospital, Feb. 10. . . . Robert Palmer, at one time publicist for United-Paramount Theatres and more recently in the Navy, is now in the public relations division of Cerebral Palsy in New York City. . . . The Arch Booking and Buying Service has the account of the Maribel theatre at Weott, recently bought by Roy Case from Roy Cheverton. . . . F. S. Hatcher closed Dos Palos, Dos Palos, February 13, and Phil Zenovitch closed the Vista, Rio Vista on that date. . . . Charles Minehart, at one time with Lippert Theatres and more recently with the Diablo Guide at Walnut Creek, is the treasurer at Cinerama, replacing Walter Chenoweth, who resigned to return to his former post as treasurer at the Curran. . . . The wife of Jack Miller, resident manager of Cinerama, is recuperating at home following hospitalization. . . . Bill Lanning, booker, Columbia, has been confined to his home with the "flu." . . . The Bayview theatre, formerly operated by Robert Lippert Theatres, is now being operated by employees of George M. Mann's Affiliated Theatres.

TORONTO

Mounting TV competition in Canada is indicated from the fact that there are now 590,211 sets in operation. This is the figure from the Radio and Television Manufacturers Association. . . . TV looms in greater importance with the announcement by the CBC of conducting educational telecasts in the schools next fall. . . . The ten-millionth foot of newsreel story material shot by Associated Screen News in Canada will be contained in the coming weeks' issue of most of the major newsreels. It is shown in the story of Prime Minister Louis St. Laurent leaving Canada on his world flight. The story was covered by cameramen Jack Hynes and Len MacDonald of ASN. . . . Bernard Devlin was appointed executive producer in charge of the National Film Board's television unit, while Hugh O'Connor is executive producer of the filmstrip unit. Successor to Jack Chisholm as Ontario manager for Associated Screen News is S. Alexander MacKay.

VANCOUVER

Wally Woolridge of the Strand is hospitalized for a check-up. . . . Ernest Fairleigh, of the Hollywood, broke his leg in a skiing accident on Seymour Mountain. . . . Flora Cooke, a former Paradise theatre employee who resigned to enter the night club circuit in the U-S., was killed in an automobile accident in Florida. . . . Charlie Doctor, president of the Famous Players Managers Association of B. C., handed over $770 to the Vancouver Boys Club Association—the profits from the Film ball held by the FPMA last fall. . . . Ivan Ackery, Orpheum manager, and Dave Borland, Dominion, are stepping out with some choice publicity stunts on their current pictures "Mogambo" and "Here Come the Girls." Borland tied in with the Saturday Evening Post's Bob Hope story. . . . A surprise grosser here this week was a Russian import, "The Fall of Berlin," at the Hastings. . . . The Williams Bros. are building a 400-seat theatre at Rocky Mountain House, Alberta, at a cost of $46,000. It will be opposition to the old 250-seat Roxy there. . . . Sammy Karby has started construction of a 300-car drive-in theatre at Fort Qu'Appelle, Sask., where he owns the small Fort theatre.

WASHINGTON

Sidney Lust, veteran theatre owner, received a scroll from the Metropolitan Police Dept. for his work in raising thousands of dollars for the Metropolitan Police Boys Club. . . . Universal-International Exchange has moved to 227 H St., N.W. . . . Sidney Lust has installed 52-foot long screens in his Allen and Bethesda theatres, for CinemaScope. . . . The Motion Picture and Television Council of the District of Columbia met on February 12, with guest speaker Philip E. Lerman. . . . Leonard B. Schloss, for 40 years operator of the Glen Echo Amusement Park here, died on February 9 at the age of 81. . . . Variety Club chief barker Jack Fruchtman presented a check for $2,000 to the Metropolitan Police Boys Club. . . . Ben Lust, owner of Ben Lust Theatre Supply, died February 11, at Mt. Alto Hospital, after suffering from a lengthy illness.

People in The News

LEONARD H. GOLDENSON, president of American Broadcasting-United Paramount Theatres, was honored February 9 at the Brotherhood Temple Ohabei Shalom in Brookline, Mass., for his work in helping the needy and under-privileged.

SAMUEL PINANSKI, president of American Theatres Corp., has been reelected for four years to the board of directors of the John Hancock Mutual Life Insurance Co.

BARNEY BALABAN, Paramount president, was to leave New York for the Coast Wednesday.

JOHN JOSEPH is resigning as director of publicity and advertising of Cinerama to become director of public relations for Hilton Hotels Corp. and Hilton Hotels International. FRED JOYCE, midwest publicist, has been named publicity director of the hotel organization.

MYER NACKIMSON has been appointed manager of the Toronto office of RKO. Formerly Winnipeg branch manager, he is succeeded by BARRY MYERS, salesman.

MYRON KARLIN has been appointed manager of MGM of Argentina, succeeding STUART DUNLAP, who resigned.

WENDELL BJORKMAN has been appointed west coast sales representative of Buena Vista Film Distribution Co. He was formerly associated with RKO in Minneapolis, Los Angeles and San Francisco.

LEON BRANDT has been retained by producer LAZAR WECHSLER as advertising-publicity representative on "Heidi," a United Artists release.

DARREL DANCE, former chief of the technical services branch of the International Motion Picture Division of the U. S. Information Agency, has been named acting head of the New York office of USIA.

MITCHELL WOLFSON, circuit executive, has been presented a citation by Major General Melvin Maas, U. S. Marine Corps Reserve, a member of the President's Committee on Employment of the Physically Handicapped, "in grateful appreciation for the leadership he has demonstrated in a field which is unique but very important and vital to this country."

"Pinocchio," in Boston, Starts Third Time Around

BOSTON: Walt Disney's "Pinocchio" started its third time around the nation's theatres this week with a big official premiere at Keith's Memorial here Wednesday. The RKO Radio release was to open in more than 200 cities in New England before the end of the week.

According to RKO officials, this has been the biggest campaign ever accorded "Pinocchio," and in scope it exceeds the efforts in behalf of "Snow White and the Seven Dwarfs," which opened here two years ago. An extensive TV campaign, coupled with a tie-in with the 900 First National Food Stores and personal appearances in every city or town that has booked the picture by three teams of Disney artists, have publicized "Pinocchio." The Disney artists, Roy Williams, Dave Detiege and Al Bertino, accompanied by RKO field men Hank Howard, Al Margolian and Joe Longo, are currently rounding out their fourth week of personal appearances of a seven-day-a-week schedule.

"Pinocchio" will be released nationally around Easter time.

U.A. Orders More "Go" Prints

An additional 250 prints of "Go, Man, Go!", the film about the Harlem Globetrotters, have been ordered by United Artists, distributors. The film's additional playing time, in so many dates, has caused a shortage of prints.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

JUDY HOLLIDAY
IN
"IT SHOULD HAPPEN TO YOU!"
co-starring PETER LAWFORD with Michael O'SHEA and Introducing JACK LEMMON
Story and Screen Play by GARSON KANIN • Produced by FRED KOHLMAR • Directed by GEORGE CUKOR
General Release: March

BATTLE OF ROGUE RIVER
starring GEORGE MONTGOMERY
with Richard DENNING • Martha HYER
The Frontier Blazes In Color by Technicolor
Story and Screen Play by DOUGLAS HEYES • Produced by SAM KATZMAN • Directed by WILLIAM CASTLE
General Release: March

BAIT
starring
CLEO MOORE • HUGO HAAS
JOHN AGAR
Story and Screenplay by SAMUEL W. TAYLOR • Produced and Directed by HUGO HAAS
General Release: March

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Management Asks "Are You As Big As Your Job?"

WE are indebted to Kinematograph Weekly (London) for the headline above, and inspired by what they have written of interest to Round Table members. Kine says: "For some managers the past year has been one of steady achievement. Men who were assistants 12 months ago are now in their own kinemas, and have assistants under their own charge. Others have gone on to executive positions. There have been new names appearing again and again in showmanship contests, and many a young man has been marked for promotion at the first opportunity."

It's pleasant to report this editorial opinion from across the Atlantic, where showmanship is prized and rewarded, and where we have been proud of the showing of our Round Table members in many British contests. Nor is it entirely remote from our own side of the water.

Kine admits that "business could have been a great deal better, but it is encouraging to hear reports of a brisker box office. It is not a coincidence that business has picked up where courageous and undaunted showmen are situated. These men have not been 'lucky'—on the contrary, they have taken the rough with the smooth." Television, and other disturbing forms, have hit England as hard as here, and they have met their problems with hard work. The editor says, "Healthy business can only thrive on steady, concentrated effort, and I prefer to speak of 'hard work' instead of 'increased productivity.'"

One other thought is brought out in Kine's editorial comment, and that is the proposition that some managers value security and their homes beyond advancement that means both travel and travail. They say, "Many a manager is firmly settled in his present job, and would, if asked in strict confidence, admit that he is quite happy to continue in his particular kinema. A man who is content to be a good manager, an able showman, and a loyal employee, often has no wish to take on the responsibility of executive status, with a possible domestic move in addition. Such men are the backbone of the managerial section"—and we interrupt to say that these men deserve all recognition and reward from their circuits.

ONE MAN SHOW

Two good friends of the Round Table are concerned with a project of mutual interest. Montague Salmon, managing director of the Rivoli Theatre, on Broadway, and Vincent Trotta, veteran artist of film industry, will be joined in the creation of a one-man show of Vincent Trotta's portraits, in the mezzanine lounge of the Rivoli, beginning with the next change of bill, following "King of the Khyber Rifles."

Monty has popularized these fine art exhibits in the past, with many worth-while offerings in the attractive lounge which is an always interesting feature of his presentations. His public has grown to watch for new things, and an outside public has been drawn to the theatre by clever use of display space that is a proper setting for such art objects.

Vincent Trotta has done more than 800 portraits of our fighting men, in veterans' hospitals, and recently, in Korea, on the fighting front, as his generous contribution to the military services. He has a host of friends in our industry, who will welcome the opportunity to see a comprehensive display of his art. He organized the art department of Paramount in 1914, and pioneered many great developments with that company. In 1940, he took over the art department of National Screen Service, and he is now an independent artist with his own studio. He is a past president of AMPA, a member of Motion Picture Pioneers, the Art Director's Club, the Society of Illustrators, and is a competent judge in various contests of note.

¶ MANY MORE radio and television stations are scheduled to go on the air, and with that accepted fact, there should be borne in mind that many situations that have never had one or the other will be starting in business, probably closer than you think. For one thing, you can reach out now, and offer studio space, on stage at your theatre, in the manner that Paul Brown reported from a Fox West Coast theatre in Fresno, California. It costs money to build studios, even as part of a new broadcasting enterprise, and you may make a friend as well as a dollar, by meeting these newcomers at the outer gates. Also, since we're on the subject, new TV stations are looking for station managers and program directors, and combing the bars and back streets of our Rockefeller Center neighborhood, offering fabulous salaries to folks we've never had high regard for in these parts. Tell 'em how good you are at putting on stage shows.

¶ THE GOVERNMENT will prosecute its civil anti-trust suit against film industry to compel various distributors to make available its product in 16-millimeter to all comers, without restrictions. This is a Government suit in favor of the so-called "jackrabbit" operators, the free show on a parking lot in your town, the free shows in schools and elsewhere, where such shows are in direct competition with tax-paying theatre properties. In fact, we are asked to underwrite this program, at our expense. For years, the major companies have resisted such generosity, and they have ample reason to object to the supply of their costly product on a "little-pay—or no pay" basis, wherein subsequent users may demand and get, by Government decree, for buttons, marbles or chalk, what has cost millions of dollars to produce and which is not in the public domain, nor subject to free distribution nor at cut rates to benefit free distribution. —*Walter Brooks*





Sonny Shepherd had these pretty models, with their baggage, on the street as ballyhoo for "The Glenn Miller Story" at the Carib, Miami and Miracle theatres in sunny Florida.

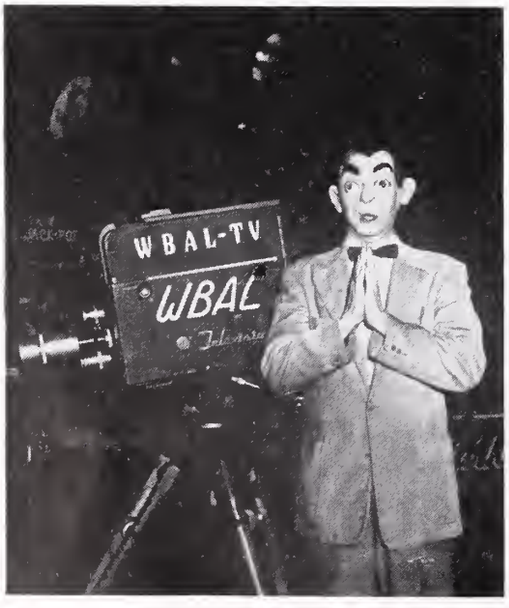
Mark Alling, manager, and Bill Blake, publicist, used a practical illustration of "Walking My Baby Back Home" as ballyhoo at the RKO Golden Gate theatre, San Francisco.

Ingenuity Is Idea In Showmanship

CLEVER, these showmen who can attract attention and sell tickets, with ideas that compel potential patrons to go to the movies. You'll find ideas here, especially that mask below, an Eddie Cantor face that will appear for television, or as a waiter at a press luncheon, or on stage, for "The Eddie Cantor Story." You can do the same thing in your town, at small cost, plus idea.



Betty Thomas and Pat Blake, two of the girls from Paramount's "Red Garters" cast, pointed up the display for the picture at the Fox Wilshire theatre, Hollywood.



Spreading the word about "The Wicked Woman" — these six shapely girls got plenty of attention on the streets of Philadelphia for the engagement at the Goldman theatre.



Staging the Arrival of CinemaScope

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., has an interesting story of how he introduced the coming of CinemaScope to his public, with the avid cooperation of his newspapers. He staged the whole affair with the connivance of Trans-Canada Airlines, who helped to pose a picture of the CinemaScope lens arriving by air, when it really arrived by train, if the truth were known. But it made good publicity pictures, for all parties concerned, in the Moncton Transcript, with the press photographer on his side.

Then, various and sundry of the top brass of the electronic industries and the new branches of film industry, in Canada, also arrived by air and were greeted as top brass should be, in their stint of installing new and valuable equipment at the Paramount theatre. It might have been uranium, which is not as newsy and no more valuable, in Canada, than our new dimensions. The handshaking in airports by managers of theatres and engineers would do credit to the staging of a Four Power Conference.

Recently, the Paramount played seven Technicolor pictures in a row, and to observe that occasion, they had special lobby display with slogans in several languages, including Indian, Korean and Hindustani. It made clear the international appeal of our new pictures in color. "Valentine's Day" was celebrated in proper style with huge display hearts and candy tieups.

The Gordon Theatre in New Orleans ran a complimentary newspaper advertisement, praising the neighboring Paramount theatre for their showing of "The Robe" in CinemaScope.

▼

Joseph D. Nevison, district manager of the A. M. Ellis Theatres, is leaving the Erlen theatre, Philadelphia, to step out with the Mutual of Omaha.

▼

J. Boyle and M. Psysk report a joint campaign for the pre-release showing of "The Long, Long Trailer" at Loew's Poli theatre, Norwich, Conn., which shows ingenuity. There was no trailer available, so they used the Red Cross Bloodmobile.

▼

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, showing marquee signs with holdover copy on "The Robe"—which makes news—and a grand co-op page on "Gilbert & Sullivan" underwritten by local advertisers.

▼

Elaine George, owner-manager of the Star theatre, Heppner, Oregon, advertised for GI's who had their basic training at Fort Bliss, Texas, as guests of honor for "Take the High Ground."

SHOWMEN IN ACTION

Thomas A. Adams, manager of the Paramount Newark theatre, over the river, used a coupon herald to promote the Essex County, New Jersey, blood bank, as exploitation for "Flight Nurse."

▼

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., offered prizes in a contest to benefit the Safety Council, and landed news pictures and sketches in the papers, with a tie-in for "Knights of the Round Table."

▼

Mark Alling, manager and Bill Blake, publicist, at the RKO Golden Gate theatre, San Francisco, reporting great results with "Affairs of Massalina"—which went over for a big week, with the sponsorship of local Italian civic leaders.

▼

Jack Purdue, manager of the Starlight Drive-in theatre, North Wilkesboro, N. C., passes along his editorial opinions on upcoming attractions, as the front page of his house program.

▼

Ken Carter, manager of Schine's Madison theatre, Richmond, Kentucky, says this is his seventh annual "Miss Valentine" contest, and Kentuckians are gallant enough to never quite reach a final decision as to the most beautiful of all.

▼

Lee Willis, manager of the Piqua theatre, Piqua, Ohio, found his own answers to the question of "3-D or not 3-D" by asking his patrons to write their opinion after they had seen the new dimensions in "Kiss Me Kate."

▼

Ed Evans, manager of Schine's theatre in Milford, Delaware, has just been elected to his SEVENTH term as Mayor of Milford, which proves satisfaction with the management in his town.

Herman Kopf, manager of Schine's Waller theatre, in Laurel, Delaware, has just made his annual arrangements with the Allis Chalmers Farm Equipment Co., for a special matinee on Feb. 24th which will be sponsored by the company for their guests.

▼

George W. Pugh, manager of the Rialto theatre, Glens Falls, created an outstanding front display using 24-sheet cut-outs on the "Eddie Cantor Story"—and backed it up with sound-effect records of Eddie and his songs. Eddie in the cut-outs was four times as big as life and twice as natural.

▼

Jack Bridges, manager of the Victory theatre, Timmins, Ont., sends in the description of his ballyhoo for "All the Brothers Were Valiant" with good merchandising and radio tieups.

▼

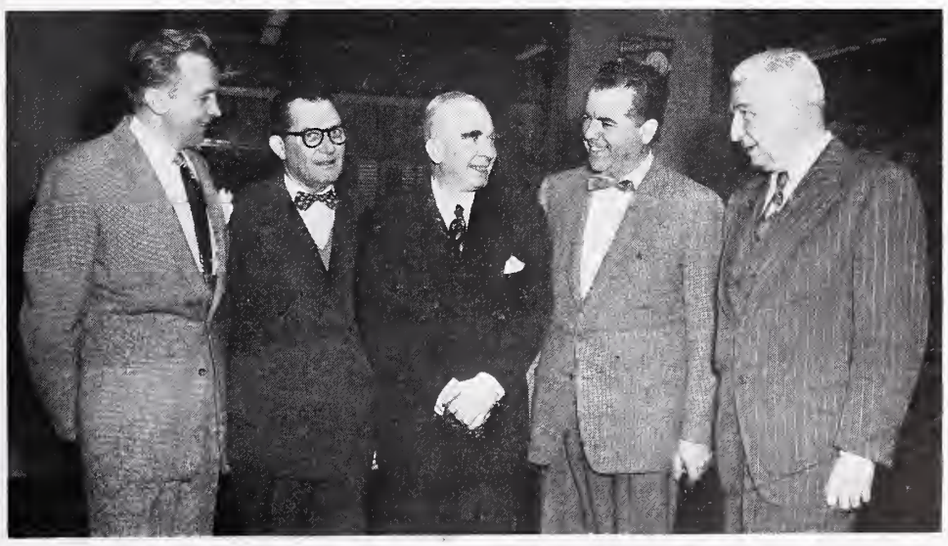
C. H. Stewart, city manager for Interstate Theatres in Waco, Texas, delighted with the front page breaks in full color obtained in the Waco News-Tribune, for "The Robe"—and it's truly great to find "color on the press" nowadays.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, used a tape recorder in the lobby to pick up audience comments on "The Bigamist," which were sent to Hollywood for Joan Fontaine's keen interest.

▼

Leo A. Lajoie, manager of the Capitol theatre, Worcester, Mass., submits a resume of his campaign on "The Bigamist" as an entry for the Quigley Awards in the first quarter. Good display ads and a fine tieup with a local radio station. The Mercury dealer in town also paid for cooperative advertising.



Major Ed Kirby (center) who was instrumental in bringing "The Glenn Millery Story" to the screen, is touring key cities on behalf of the Universal picture. Here he is in Philadelphia, with Ed Potash, salesman, Dave Shapiro, manager of the Alden theatre, William Huffman, manager of the Auditorium, Coatesville, Pa., our old home town, and old friend, Earl Sweigert, manager of Universal's Philadelphia branch.

Charlie Jones Shows Sample of "Aisle Say"

We had an editorial reference, a short time ago, to a new series of pieces that Charlie Jones was going to write, as part of his continuing column in the weekly newspaper at Elma, Iowa. For some time, his local advertising has been in the form of a personal column, entitled "Aisle Say"—and he promised that he would salute various local people—his newspaper man, local business houses, and individual public servants, such as the electric lineman, telephone man, postman, fireman, etc., in future columns. Here is a sample of "Aisle Say"—containing some of his advertising, for current films. It's chatty, informal, friendly, personal and effective.

It is doubtful if one type business establishment is so much more vital than any other that a community could not exist without it. A business is a group of merchants centrally gathered for serving and selling the public. Each is dependent on the other to add the benefits of his particular type business to make the community attractive to the potential trade. The loss of any single one hurts us all. The combined loss of any given few ruins us all.

* * *

Probably every merchant thinks at times that the public has forgotten him. It's usually just a doldrum and the trade winds always start blowing again. To call your attention to what we hope can be an occasional piece of commendation to our particular businesses in Elma is the purpose of this ad. We hope we can accomplish it without stroking any sensitive fur the wrong way.

* * *

Let's look at the newspaper. You probably don't think of the newspaper as a store, nor the editor as a merchant. Yet, in a sense it and he are both. He sells his merchandise mostly on a yearly basis, but he sells his time by the hour. That's all he has to sell.

* * *

The editor of a small town weekly paper exists because of the service he supplies to his community. To say, "What would a town be without him?" is negative thinking. What is the town because of him? Because he was willing to gamble his savings and future in extremely costly and specialized equipment, he has been able to supply the place where we all learn the truth about all the things we've heard about, the official reports of our local governments, the social life of our community, the births and deaths, the activities and events of our churches, schools, clubs and organizations. Because of the newspaper we all get to know the little inconsequential, but humanly interesting items of who went where and did what among our friends and neighbors. The editor has no delusions of grandeur and knows his paper is no closer to the 40-page city daily than is the theatre to the Music Hall or the grocery store to the block square super-market. But he who fills his time and place is equal to any. That's how the newspaper serves you. With workdays running six and occasionally almost seven per week at from 12 to as high as 18 hours, and you getting his labors for a nickel—not even show tickets constitute that kind of bargain.

* * *

The newspaper is the vital means of communication for the merchant and his customers. How else are we to contact those so close, yet too remote to be reached any other way? For a merchant to exist and contribute his part to making of a community for the convenience and benefit of all he must sell goods and show a profit. No other thing has more to do with the growth and development of communities than the very fact that there was some place to go to get something that was needed, and not take too much time away from duties. Merchants know that when they have a newspaper they have a voice to talk with. Merchants can be thankful this medium is here helping them to help each other to make the community attractive and prosperous.

* * *

Now, we're not trying to butter anyone up. Nobody can blow their own horn. We're paying full fare for this ad. It's all our own sentiments, but it's the way we feel. We hope you all feel this way too. Let's appreciate what we have when we have it.

* * *

When you're thinking of movies this week—which we hope you'll be, we're playing a re-issued Abbott & Costello called "Africa Screams" and a Cartoon Festival of 52 minutes of cartoons Friday and Saturday. On Sunday, Monday and Tuesday we have a fine adventure picture starring John Wayne in a story of a rescue of a plane crew downed in the Arctic. Next Wednesday and Thursday is a whale of a comedy starring Rosalind Russell, Paul Douglas and Marie Wilson in "Never Wave at WAC"—it's about a socialite who accidentally joins the WAC's. Good? Natch!—Charlie Jones.

Good Advice Received From Joe Melcher, Evansville

Joe Melcher, city manager for Premier theatres in Evansville, Ind., sends in a bundle of his showmanship, and we'll start off with the postcript. He says, "If you can't buck TV, join it!"—and that's good advice. We are interested in stage shows in theatres that can accumulate TV tieups, with the manager functioning in his capacity as showman. He used the Arthur Murray dancers for a version of the Sadie Thompson Strut, and had a gal in a stage costume as street ballyhoo. Wonderful what a split skirt of fractional dimensions will do for a gal who is wearing a one-piece bathing suit, and what the combination will do to the on-lookers, and what the total will do for the box-office! His version of Sadie Thompson would even please Rita Hayworth, for it's a compliment.



W. B. Mallary, chief of the motion picture branch of the Panama Canal Company, Canal Zone, displayed all of Metro's "Lucky 7" an one lobby frame, for an MGM Film Festival, with a new picture every day.

ROUND TABLE 25 YEARS AGO

A youthful Montague Salmon, city manager for Publix theatres in Macon, Georgia, is hailed with high praise from "Chick" Lewis, editor of the Round Table, in the issue of July 27th, 1929. "Chick" says, "It is indeed very rare that the Round Table Club has the opportunity of presenting to its members the details of how one manager puts across some of the finest exploitation ever brought to our attention." And he makes a serial story of Monty's exploits, running through three issues, with pictures that we wish we could reproduce.

It says here, that Monty first joined the Round Table when he was connected with the West Coast theatres in Los Angeles—and we can confirm that with his record card in our current files, which now covers three cards, instead of one. His first appearance was credited from the Boulevard theatre, Los Angeles, and then the Rialto, Macon. It's a long and famous history of showmanship, in small space. He shows up at the Fox Riverside, in New York City, and with Publix in Pittsburgh and Philadelphia. As long ago as 1936, he was listed as assistant to George Skouras, in New York. Since 1942, he has been managing director of the Rivoli theatre, on Broadway.

You wonder what kind of exploitation he was doing 25 years ago? Well, it was good, and plentiful, and we wish we could spare the space to reproduce it. "Desert Song" and "Show Boat" were playing in Macon, with typical showmanship gestures. A film clipping from "Show Boat" attached to a give-away card, was one. Salmon's fine work with "Mary Dugan" was hailed, with pictures of his front display and electric signs. The Rialto Theatre News was printed and distributed to tell patrons all about "the greatest all-talking picture to date." For "The Man I Love," Monty used a simulated hand-written letter which starts "Dearest, I am returning your ring. My eyes are filled with tears. . . ."—and sounds exactly like Monty, in action. "Real Exploitation," says "Chick" Lewis, in a signed box—and we've been repeating that slogan, ever since. You should see the picture of young Monty, 25 years ago. He hasn't changed so much at that, either in appearance or in his showmanship style. —W. B.

This new feature of the Raund Table will be cantinued from time ta time in the future, as we discover other gaod members in this first volume of Round Table meetings araund the world, whom we all know by reputatian and who are actively supporting aur ariginal premise, in the interchange af shawmanship ideas for mutual aid and benefit.

Ed Linder Given Farewell Luncheon in Washington

Ed Linder received a fine gift at a farewell luncheon given by his friends and admirers in the 10th Precinct of Washington's Police Department when he left the Ontario theatre, prior to his return to New York. We'll have more news of this aggressive manager in the near future.

Selling Approach



- - EDITORIAL PAGE of The Rochester-Times-Union, Saturday, Jan. 23, 1954

THE TIMES-UNION SALUTES:

Benjamin Dargush

By ELMER R. MESSNER

When fire broke out in one of the lounges of the Riviera Theater last Sunday afternoon, about 400 patrons, most of them children unaware of the blaze, were enjoying an adventure thriller.

While there was no immediate danger to those in the theater, the task of getting them out as quickly as possible rested squarely upon the shoulders of the manager, Benjamin Dargush.

"The only thing I had to worry about was panic," said Dargush. "I knew that I would have to get the people out with as little fuss as possible.

"I didn't mention the fire. I just told them that we had a little trouble and that I would like to have the theater cleared quickly. They were told to use the six exits which ushers already had opened. With no confusion at all and in about one and a half minutes, the theater was cleared."

IT WAS NOT until patrons had reached the street that they realized that a fire, that caused an estimated $8,000 damage, was blazing just off the rear balcony of the theater.

It had been discovered a few minutes before by Earl J. Scanlon, a reserve policeman on weekend duty at the Riviera.

Each Saturday The Times-Union salutes a man or woman who has contributed in an outstanding way to community progress. The selection is made by The Times-Union editors. The sketch and drawings are by Elmer R. Messner, Editorial Page cartoonist.

DARGUSH HAS BEEN with the Schine Theater organization, owners of the Riviera, about eight years and came to Rochester fr[illegible] the Syracuse Paramount just a month ago.

This was his first experience with a theater fire and his cool handling of the [illegible] may have saved many from injury and possibly death.

A native of Amsterdam, N.Y., Dargush was a major in field artillery in World War II. He served first in the Caribbean area and in South America as a training officer, [illegible] natives to man defense [illegible]

[illegible] went to the European Theater and served from the Battle of the Bulge to the end of the war.

[illegible] it was my war experience that [illegible] in this situation," he said. "On the battlefield, one always has to be ready for emergencies and possible panic."

Fine recognition of a theatre manager in a local paper. The Rochester Times Union salutes Benjamin Dargush, manager of Schine's Riviera theatre, for brilliant handling of a dire emergency. When fire broke out, he knew what to do, to win this editorial comment, and his picture by a staff artist.

GO MAN, GO — United Artists. The World Famous Harlem Globe Trotters, in the heart-warning, barn-storming, thrill-filled story of a championship basketball team, a man and a dream. With Dane Clark as their manager, bringing his slam-bang live and love story to the screen for the first time. For split-second action, for rib-tickling hilarity, see this world famous team in motion pictures. No 24-sheet, but smaller sizes will serve. The herald keys the campaign for a majority of situations. Newspaper ad mats are okey and the economy composite mat, at 35c at National Screen, includes, a full assortment of eight ad mats and slugs, plus two publicity mats, sufficient for small theatres. There's a title song, "Go, Man, Go" and 1,000 disc jockeys have the records. The title itself is an exploitation natural. The Harlem Globe Trotters are a Negro team, and basketball is something new as a theatre attraction. You can find good publicity and public relations in both ways.

THE BOY FROM OKLAHOMA—Warner Brothers. In color by WarnerColor. What a wonderful chip off the old block! Will Rogers, Jr., in the new story you've been waiting for. In all Bluerock County, there were only two that didn't tote a gun—the sheriff, and his hoss. He even took Billy the Kid, himself, with only his grin and a rope in his hand! "Scared of guns—and gals" they said. But the No-Gun Sheriff stopped 'em all. 24-sheet is fine for art materials, to build your own lobby and marquee displays. Other posters have equal quality. No herald, but you can use one of the several oversized ad mats, too big for use in most situations where newspaper space costs money. The economy mat, providing five ad mats and two publicity mats, is a real bargain for small theatres, and will encourage the use of more and better newspaper advertising where it is most needed. A set of 8x10 "Color-Glo" stills will help you sell color with color, in a special lobby frame. A good family picture, and the whole family likes to remember Will Rogers. In some poses, Will Rogers, Jr., looks remarkably like his father.

THREE YOUNG TEXANS—20th Century-Fox. In color by Technicolor. Three of the screen's most exciting young stars create an excitement all their own! Mitzi Gaynor, Keefe Brasselle and Jeffrey Hunter, in a picture that's Young—(and the gun feels alive in your hands) Young—(and love feels wild on your lips), Young—(with the whole fighting tradition of Texas to live up to!) They were the Three Young Musketeers of the Plains! 24-sheet is a dandy, for cut-outs and art materials, as lobby or marquee display. Other posters also have action. The herald keys the campaign, by containing all the best advertising slant. Newspaper ad mats are excellent, in all sizes from 4 columns wide down to slugs, and the big 35c economy mat, the biggest bargain on Film Row, includes six very well selected ad mats and slugs, and two publicity mats, all for the cost of a single mat, at National Screen. Triple-starred exploitation film, deep from the heart of Texas, looks like a fine attraction for all of the family audience.

THE MAN BETWEEN — United Artists. "Carol Reed's biting suspense all but slices the moviegoer in half! One of the finest thriller flickers yet seen, with James Mason and Clare Bloom in Academy Award performances! Overshadows the adventure of "The Third Man." Between the pursuers and the pursued . . . between the woman who fled, and the woman who followed, always, always, there was "The Man Between." Six-sheet and other posters have the same art work that cost thousands as a painted display on Broadway. The herald contains the excitement of the film, and keys the campaign for a majority of showmen. Newspaper ad mats in various sizes are intriguing and will sell the picture. The big economy mat, a real bargain at 35c for the entire group of eight ad mats and slugs, plus two publicity mats, has been designed for small theatres and should be on standing order at National Screen.

TAZA, SON OF COCHISE—Universal-International. In color by Technicolor. Press-book contains all materials for both 3-D and 2-D campaigns. A super-Indian picture, in fine color. Against Geronimo's hate, a brother's treachery, a nation's broken treaty, he took the flaming warpath on the side of the U. S. Cavalry, in the greatest Indian uprising of them all! At long last, 3-D in a picture where it really belongs! But the newspaper ad and other accessories are prepared two ways, for all situations. Even the big composite economy ad at 35c offers eight ad mats and two publicity mats, which will serve anywhere. The utility mat, consisting of bits and pieces out of other ad mats, is meant for large situations who prepare their own advertising. Two 24-sheets (either way) and both are excellent as a source of art work, for all display purposes. Two complete sets of posters and accessories, to provide for either technique. Even the herald, which has all the best advertising approach, is available with or without 3-D in the text and display copy. And there are two trailers—Universal really went all out to take care of all of their customers with this picture.

KILLERS FROM SPACE—RKO Radio Pictures. Science Fiction's Big Thrill Sensation. Invaders from another planet—a billion strong! Invasion by bulb-eyed creatures in flying saucers, set to destroy us all. Amazing scenes including strange people and giant animals guided by "Killers From Space." The most thrilling advertising campaign we've seen in all science fiction. The ads will scare you, not to mention your customers, and they like it. Six-sheet and other posters contain the gruesome objects in action, with plenty of art material for lobby and front display. Newspaper ad mats, from 4-columns down to one-column size, have that pair of eyes staring at you from outer space.



CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

DRIVE-IN EQUIPMENT

WIDE-SCREEN PRESENTATIONS PAY OFF! Wide angle lenses and special apertures available. Write for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

PROJECTORS BY DEVRY — REBUILT LIKE new by S. O. S. from $895. Send for bulletin Devpro. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

FOR BETTER BUYS—SEE STAR! PAIR DEVRY XDC Projectors, heavy bases. Suprex trim lamphouses, complete, rebuilt, $1,650; Simplex rear shutter mechanisms, six months guarantee, $275 pair; Lenses and Screens at lowest prices; Strong Mogul 65 ampere Lamphouses, rebuilt, $489.50 pair. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SEATING

CAN'T BEAT THIS SEAT FOR $4.95! 500 FULL upholstered back, boxspring cushion, excellent condition. Many more. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO. Cato, N. Y.

THEATRES

FOR SALE—725-CAR DRIVE-IN THEATRE LOcated near northwestern city. Finest and latest equipment available. BOG 2774, MOTION PICTURE HERALD.

NEW EQUIPMENT

BUY MASONITE MARQUEE LETTERS -SAVE 70%! 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

IT'S NEW—IT'S REVOLUTIONARY—IT'S TERrific! Vinyl metallic all purpose Screens, $1.25 sq. ft. Has heat weld seams, absolutely invisible! Gives high brightness gain with maximum light distribution; no streaks nor blemishes. Economy screen w/semi-invisible seams still available 90c sq. ft. Prompt shipments on short focus lenses for Wide Screens. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

CONVENTIONAL AND DRIVE-IN THEATRE managers wanted for locations in Wisconsin. All yearround permanent employment with aggressive theatre group. Write BOX 2769 MOTION PICTURE HERALD, and state your qualifications and references. Only those interested need apply that are now employed in Wisconsin or border states.

WANTED: MANAGER FOR DRIVE-IN THEAtre in New York state. Send detailed qualifications, photograph, salary expected and references. BOX 2770, MOTION PICTURE HERALD.

WANTED: SUPERVISORS—MANAGERS—BOOKers for Chicago chain. Good positions for experienced men. Write in detail. BOX 2773, MOTION PICTURE HERALD.

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Guy Madison on the Road For Heart Association Fund

Motion picture star Guy Madison has been on the El Camino Real, the historic Mission Trail of California, in behalf of the Heart Association Fund. He traveled partly by motorcade, partly by horseback, the horse being Riding Penny, a thorobred sorrel he used in Warner's "The Command." He led Heart Fund parades through cities along the route, and carried a petition to the state legislature to restore the highway's original name.

Present Cash Awards in Journal American Contest

Cash prizes totaling $1,000 were presented to 15 residents of New York Tuesday at a cocktail party in the Studio Apartment of the Radio City Music Hall with Russell V. Downing, managing director and president, as host. The prize recipients are the winners in the recently-concluded "New York Journal-American" poll to determine the best pictures, best actor and actress, best supporting actor and actress, and best discovery of 1953.

Object of the three-week contest was to match as closely as possible the selections for the six categories made by Rose Pelswick, the paper's film critic from the 281 films she reviewed during the year.

The best pictures of the year, in the order named, were "From Here to Eternity," "Julius Caesar" and "Lili," with Burt Lancaster receiving the best actor award for his portrayal of Sergeant Warden in "From Here to Eternity," and Audrey Hepburn the best actress citation for her role in "Roman Holiday." Best supporting actor and actress awards went to Frank Sinatra and Donna Reed, both for "From Here to Eternity," and Miss Hepburn was adjudged the best discovery of the year.

Ed Sullivan Hails MGM's History on TV Program

MGM spotlighted 16 of its stars and nine of its up-and-coming stars on Ed Sullivan's hour long CBS-TV show last Sunday night, designed by Mr. Sullivan as a tribute to MGM's 30th anniversary. Featured were live skits as well as film footage embracing the highlights of MGM classics over the past 30 years. Also shown were preview scenes from the upcoming "Executive Suite" and "The Long, Long Trailer." Dore Schary, MGM vice-president in charge of production, was co-host of the show.

Abraham A. Spitz, Oldest Exhibitor, Dies at 101

Abraham A. Spitz, known as the industry's oldest active exhibitor, died at St. Joseph's Hospital, Providence, February 11. Mr. Spitz reported to his desk every working day till late last summer, when his health began failing. He owned the Palace and Park theatres, Cranston, R. I., and was a partner in others operated by the Snider circuit. Mr. Spitz was the guest of New England exhibitors May 1, 1953, at a luncheon marking his many years in the film industry.

Ed Frenkel

Ed Frenkel, 65, one of the original showmen in Mobile, Ala., died February 10 in a hospital there. He was 65. He entered the business 30 years ago with the Crescent theatre, later changed to Century. His widow Bessie, a daughter, and grandchild are survivors.

William C. Goodwin

William C. Goodwin, Altec Service field engineer, died in Philadelphia, where he worked, February 9. He was with Altec 25 years.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 132 attractions, 6,383 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	11	40	15	6
Actress, The (MGM)	–	–	2	19	35
Affair in Monte Carlo (AA)	–	–	–	3	2
Affairs of Dobie Gillis, The (MGM)	–	2	10	19	2
All-American (Univ.)	–	13	28	14	14
All the Brothers Were Valiant (MGM)	–	16	39	29	1
Appointment in Honduras (RKO)	–	5	10	6	8
Arrowhead (Para.)	–	17	42	14	–
Back to God's Country (Univ.)	1	9	37	10	4
†Bad for Each Other (Col.)	–	–	2	4	–
Band Wagon, The (MGM)	4	12	36	49	23
Big Heat (Col.)	1	21	25	11	1
Big Leaguer, The (MGM)	–	–	12	24	8
Blowing Wild (WB)	8	18	32	30	6
Blueprint for Murder, A (20th-Fox)	–	–	8	6	1
Border River (Univ.)	–	1	4	4	1
Botany Bay (Para.)	–	1	24	25	3
Caddy, The (Para.)	10	57	31	5	1
Calamity Jane (WB)	3	44	30	7	1
Captain's Paradise (UA)	7	1	–	–	–
Champ for a Day (Rep.)	–	–	1	–	4
Charge at Feather River, The (WB)	8	10	9	12	7
China Venture (Col.)	–	2	1	2	–
City of Bad Men (20th-Fox)	–	8	51	28	4
Clipped Wings (AA)	–	8	6	1	–
Conquest of Cochise (Col.)	–	1	8	14	5
Crazylegs—All-American (Rep.)	–	2	7	2	–
Cruel Sea, The (Univ.)	2	14	11	–	1
Cruisin' Down the River (Col.)	1	4	21	31	9
Dangerous Crossing (20th-Fox)	–	–	9	11	6
Dangerous When Wet (MGM)	5	44	65	17	–
Decameron Nights (RKO)	–	–	–	4	5
Diamond Queen, The (WB)	–	–	4	1	3
East of Sumatra (Univ.)	–	17	27	15	5
Easy to Love (MGM)	15	5	11	2	–
Eddie Cantor Story (WB)	1	3	–	1	3
Escape from Fort Bravo (MGM)	–	3	16	18	3
*Farmer Takes a Wife (20th-Fox)	–	21	30	28	17
5,000 Fingers of Dr. T, The (Col.)	–	–	1	1	8
Flame of Calcutta (Col.)	–	–	1	–	5
Flight Nurse (Rep.)	1	5	10	7	2
Flight to Tangier (Para.)	–	1	8	10	8
†Forbidden (Univ.)	–	–	2	7	–
Francis Covers the Big Town (Univ.)	7	40	28	11	–
From Here to Eternity (Col.)	42	30	4	2	5
Gentlemen Prefer Blondes (20th-Fox)	45	43	13	17	1
Give a Girl a Break (MGM)	–	4	11	8	2
Glass Web, The (Univ.)	–	1	4	2	8
Glory Brigade, The (20th-Fox)	–	6	18	12	9
Go, Man, Go (UA)	3	6	1	–	–
Golden Blade, The (Univ.)	–	5	19	16	3
Great Jesse James Raid (Lippert)	–	3	6	6	–
*Great Sioux Uprising, The (Univ.)	1	5	27	38	8
Gun Belt (UA)	2	7	21	6	–
Gun Fury (Col.)	–	3	7	2	–
Half a Hero (MGM)	–	8	22	21	19
Here Come the Girls (Para.)	2	5	15	18	10
†His Majesty O'Keefe (WB)	1	3	2	1	1
Hondo (WB)	42	12	2	–	1
Houdini (Para.)	8	43	31	16	–
How to Marry a Millionaire (20th-Fox)	19	3	–	1	–
I, the Jury (UA)	1	5	10	20	3
Inferno (20th-Fox)	1	4	18	8	20
Island in the Sky (WB)	–	32	37	48	16
Joe Louis Story, The (UA)	–	1	1	5	–
King of the Khyber Rifles (20th-Fox)	1	5	1	–	1
Kiss Me Kate (MGM)	5	16	15	12	8
Last Posse, The (Col.)	–	1	5	16	12
Latin Lovers (MGM)	3	1	12	39	39
*Let's Do It Again (Col)	–	8	28	36	34
Lili (MGM)	8	31	21	25	11
Lion Is in the Streets, A (WB)	–	1	16	29	29
Little Boy Lost (Para.)	19	46	18	2	1
Man from the Alamo (Univ.)	–	18	9	19	10
Marry Me Again (RKO)	–	2	3	13	8
Martin Luther (de Rochemont)	16	14	2	–	–
Master of Ballantrae, The (WB)	1	3	16	35	12
Maze, The (AA)	1	2	8	12	4
Melba (UA)	–	–	–	10	2
Miss Sadie Thompson (Col.)	7	6	2	–	–
Mission Over Korea (Col.)	–	7	3	5	6
Mister Scoutmaster (20th-Fox)	3	17	53	31	10
Mogambo (MGM)	37	65	20	3	1
Moon Is Blue, The (UA)	41	31	25	15	4
Moonlighter, The (WB)	–	2	11	11	19
Nebraskan, The (Col.)	–	2	3	3	–
99 River Street (UA)	1	1	10	12	–
No Escape (UA)	–	–	–	8	1
Paratrooper (Col.)	–	6	4	–	1
Paris Model (Col.)	–	–	2	3	–
Plunder of the Sun (WB)	–	9	9	36	7
Private Eyes (AA)	–	2	4	–	–
Return to Paradise (UA)	–	14	35	55	3
Robe, The (20th-Fox)	48	7	2	–	–
Roman Holiday (Para.)	–	8	40	37	7
Sabre Jet (UA)	1	14	25	10	4
Sailor of the King (20th-Fox)	–	–	1	6	5
Salome (Col.)	11	61	35	12	1
Sea Around Us, The (RKO)	1	5	13	1	–
Sea of Lost Ships (Rep.)	–	1	4	7	–
Second Chance (RKO)	2	8	18	11	7
Shane (Para.)	56	45	6	2	–
Shark River (UA)	–	14	7	1	4
Sins of Jezebel (Lippert)	–	2	6	5	–
Sky Commando (Col.)	–	4	2	–	1
Slaves of Babylon (Col.)	–	1	3	1	2
So Big (WB)	1	16	65	18	4
So This Is Love (WB)	–	13	19	27	20
Stalag 17 (Para.)	9	47	35	18	–
Stand at Apache River (Univ.)	1	4	16	15	3
Steel Lady, The (UA)	–	–	7	2	–
Stranger Wore a Gun, The (Col.)	4	22	9	3	4
Sword and the Rose, The (RKO)	–	8	19	21	20
Take the High Ground (MGM)	9	39	40	9	3
Terror on a Train (MGM)	–	–	1	3	2
Those Redheads from Seattle (Para.)	–	7	18	17	4
Three Sailors and a Girl (WB)	1	4	21	12	4
Thunder Bay (Univ.)	3	13	45	33	10
Thunder Over the Plains (WB)	–	7	13	19	2
Torch Song (MGM)	–	9	19	13	30
Tumbleweed (Univ.)	–	13	17	2	2
Valley of Headhunters (Col.)	–	–	10	5	2
Veils of Bagdad (Univ.)	–	1	3	14	8
Vice Squad (UA)	–	1	19	20	6
Vicki (20th-Fox)	–	1	3	15	11
Walking My Baby Back Home (Univ.)	–	22	20	17	–
War Arrow (Univ.)	–	11	8	2	–
War of the Worlds (Para.)	2	7	15	39	18
War Paint (UA)	–	8	10	12	4
*White Witch Doctor (20th-Fox)	14	48	26	11	8
Wild One (Col.)	–	7	–	1	–
Wings of the Hawk (Univ.)	–	5	15	17	31

HOW BUSINESS RANKS NATIONAL ADVERTISING MEDIA

Ranking of National Media	Medium	Advertising Revenue (Jan.-Dec., 1953)
1st	LIFE	$109,708,903
2nd	CBS-TV	97,466,809
3rd	NBC-TV	96,658,551
4th	Saturday Evening Post	80,865,877
5th	CBS-Radio	62,381,207
6th	NBC-Radio	45,151,077
7th	Time	35,391,178
8th	ABC-Radio	29,826,123
9th	Better Homes & Gardens	27,240,924
10th	This Week	26,822,080

The next ten media rank as follows . . . **11th:** MBS-Radio, $23,158,000—**12th:** Look, $22,971,144—**13th:** ABC-TV, $21,110,680—**14th:** Ladies' Home Journal, $19,660,979—**15th:** Good Housekeeping, $16,324,132—**16th:** Collier's,* $16,310,942—**17th:** American Weekly, $15,904,772—**18th:** Newsweek, $15,205,490—**19th:** McCall's, $13,165,666—**20th:** Business Week, $13,150,555.

Source: Publishers' Information Bureau (gross figures).
Radio and television figures are for network time only.

*Collier's became a bi-weekly in August, 1953.



First in magazine circulation

First in magazine audience

First in advertising

FEBRUARY 27, 1954

MOTION PICTURE HERALD



Spring Product Has That New Look . . . And in Quantity, Too

REVIEWS (In Product Digest): EXECUTIVE SUITE, SASKATCHEWAN, DANGEROUS MISSION

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*



THE BIGGEST

M-G-M PICTURES TOP THEM ALL!

"Mogambo" started the Hit Parade in October, launching a new M-G-M record of 8-pictures-in-a-row at the famed Music Hall! Now "THE LONG, LONG TRAILER" is delighting audiences of the world's most famous theatre, with a terrific line-up of other big M-G-M hits to follow one after another. On Broadway and across the nation it's a happy celebration as M-G-M's 30th Anniversary rolls merrily along!

"MOGAMBO" (TECHNICOLOR)

"KISS ME KATE" (COLOR)

"EASY TO LOVE" (TECHNICOLOR)

CINEMASCOPE "KNIGHTS OF THE ROUND TABLE" (COLOR)

Now Playing! "THE LONG, LONG TRAILER" (COLOR)

Next! "RHAPSODY" (TECHNICOLOR)

"Just completed a great engagement!"

"Lucy and Desi off to a flying start!"

"Read the rave Trade reviews!"

Robert Taylor, Ava Gardner, Mel Ferrer, Anne Crawford

Lucille Ball, Desi Arnaz

Elizabeth Taylor, Vittorio Gassman, John Ericson

FOR THE BIGGEST!

THEY'RE FAVORITES AT THE MUSIC HALL!



Ann Blyth, Howard Keel, Fernando Lamas

William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern

1924 1954
MGM 30TH ANNIVERSARY JUBILEE

SALUTE TO ED SULLIVAN'S "TOAST OF THE TOWN"

Approximately 50,000,000 people heard and saw the M-G-M Anniversary Show, Sunday night February 14th on CBS-TV's hour-long show! Never before has any company's line-up of pictures received such visual selling to the nation! M-G-M takes this opportunity to express gratitude to a great showman, Ed Sullivan, for a magnificent job!

CROSS YOUR FINGERS.. KNOCK ON WOOD.. YOU AND **CINEMASCOPE** NEVER HAD IT SO GOOD!



Lucky You! Soon Comes 'Lucky Me'!

The big, big all-around promotion starts with a bang! Full-page ads in LIFE (April 5), LOOK (April 6) and 16 other national magazines cover every moviegoer in every corner of the land right up to and including the opening! And the happy, happy music hits the air-waves way in advance, with more top tunes than any Doris Day picture before!



'Lucky Me'

STARS **DORIS DAY · ROBERT CUMMING**

with EDDIE FOY, JR., NANCY WALKER, MARTHA HYER, BILL GOODWIN, MARCEL DALIO, HAYDEN RORKE and JAMES BURKE •

Musical Direction by



ANAMORPHIC LENS MAKES POSSIBLE FULL SWEEP OF WARNERS' GIANT SOUND STAGES (WORLD'S BIGGEST) TREATING FANS TO ZIPPIER-PACED PRODUCTION THAN EVER BEFORE

A NEW CINEMASCOPE DAY (DORIS) DAWNS IN WARNERS' 'LUCKY ME'

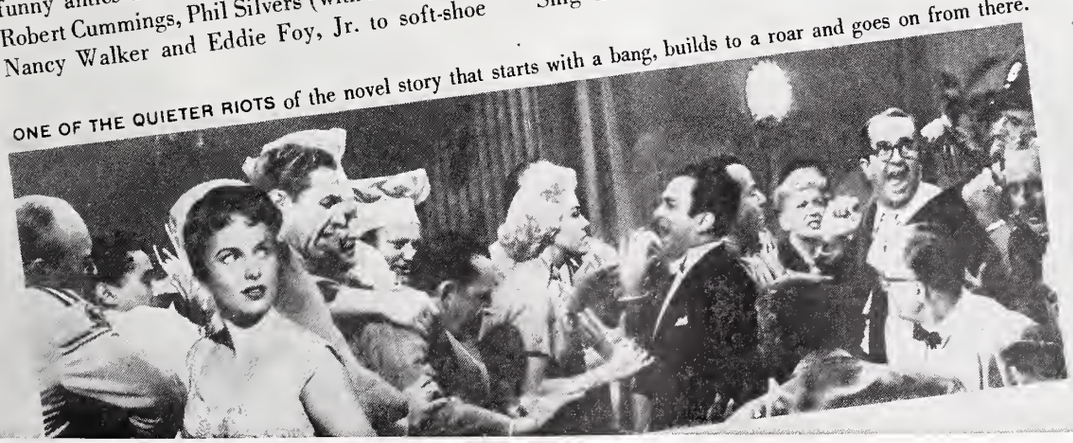
A racy, ultra-happy hit that hardly stops to breathe ushers in the ultra-modern look in screen musicals

Extra-lively, extra-colorful, extra-ordinary in each razzle-dazzling department, "*Lucky Me*" throws a kaleidoscopic smile across the screen that CinemaScope was born to catch. Fast, fresh, funny antics and romantics of stars Doris Day, Robert Cummings, Phil Silvers (with Broadway's Nancy Walker and Eddie Foy, Jr. to soft-shoe the blues away) keep things hot and humming. Variety of pic's top tunes are already stopping traffic on nation's radio-TV lanes: 'I Speak to the Stars', 'Take a Memo to the Moon', 'Love You Dearly', 'High Hopes', 'Bluebells of Broadway', 'Parisian Pretties', 'Superstition Song', 'I Wanna Sing Like an Angel', 'Men', and 'Lucky Me'.



PEPPY, POPULAR DORIS hits high note in motion picture that's all high spots.

ONE OF THE QUIETER RIOTS of the novel story that starts with a bang, builds to a roar and goes on from there.



THREE ON A LOVE-MATCH brings good luck to Doris, good moviegoing to all.



S · PHIL SILVERS IN CINEMASCOPE AND WARNERCOLOR

Screen Play by JAMES O'HANLON, ROBERT O'BRIEN and IRVING ELINSON From a Story by JAMES O'HANLON, Music by SAMMY FAIN • Lyrics by PAUL FRANCIS WEBSTER

Ray Heindorf • Produced by HENRY BLANKE • Directed by JACK DONOHUE



SOMETHING DIFFERENT! SOMETHING NEW!



Now CINEMASCOPE gives your audiences a front-row seat to the fabulous $6.60 musical



just as Broadway cheered it... with all its songs, stars, dances and fun!

Edward L. Alperson presents LEONARD SILLMAN'S

NEW FACES



CINEMASCOPE

in glorious **COLOR** in the wonder of **STEREOPHONIC SOUND!**

starring RONNY GRAHAM · EARTHA KITT · ROBERT CLARY · ALICE GHOSTLEY · Directed by HARRY HORNER · Co-producer BERMAN SWARTTZ · Released by 20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 9

February 27, 1954

Quiet Thoughts on Stereo Sound

ON both sides of the Atlantic there has been too much sound and fury recently about stereophonic sound and too little objective appraisal of its importance today and for the intensely competitive tomorrows. The subject is too vital to be dealt with in "sound and fury." Some critics of stereo sound have talked as if they felt it was a reincarnation of Homer's dread "terrible sound of the bow."

While the matter of cost is an economic life and death matter to many exhibitors, it would be shortsighted to evaluate an industry technical development such as stereophonic sound on the basis of cost alone. If that had been the rule during the history of the industry, the motion picture would have stayed (until its demise long ago) in the peep-hole stage Edison thought was best for it. Edison, great inventor that he was, was no motion picture prophet. He was reluctant to perfect a projector for fear that big pictures on a screen would swiftly satiate the public's desire for movies.

And so it has been all down the years. The carbon arc light was expensive. The first sound systems were prohibitively so, amounting to many times the costs of stereo sound today for the average theatre. Those prices, too, were in 1927 dollars with greater purchasing power than 1954 dollars.

Herbert Barnett, president of the Society of Motion Picture and Television Engineers, in an address to the Independent Theatre Owners of Ohio February 2 said, "Last year I said to you that whatever else may fall by the wayside [with respect to the new techniques], stereophonic sound has made good; it is here to stay. I would not alter that statement today but would like to qualify it to some extent." Mr. Barnett went on to point out that some stereo sound has been inferior and in some cases it may not be necessary.

AS Mr. Barnett commented in another address to the National Allied Drive-In Theatres Association, "it is conceded by most observers that true stereo sound can add much to the enjoyment of pictures."

The present controversy resolves itself down to two points: 1) Is stereo sound essential in regular theatres (assuming it is economically feasible in a particular situation)? and, 2) Is some kind of stereo sound practical in drive-ins?

It must be admitted that the answer to the second question will not be known until some time during the coming drive-in season. Certainly stereo sound in the sense that it is used in indoor theatres is not possible in drive-ins. The use of multiple speakers in a car may produce some pleasing and effective stereo effects and may enhance the dramatic enjoyment of some pictures in drive-ins. Stereo sound in a regular theatre aims to reproduce sounds in their spatial relationships to the action on the screen. This is done, of course, through the use of three sets of speakers behind the screen (six, in Cinerama). For any multiple speaker system in a drive-in, the human brain will be called upon to make an approximation of these spatial relationships from the carrying sounds coming to the two ears of each spectator. Just how that will work out, no one yet knows with certainty.

Turning to the first question, stereo sound is not essential to motion pictures any more than, say, color, or even sound of any kind. The screen art flourished in the days of the "silents." Hundreds of exhibitors believed that the "talkies" were a passing fancy and did not install sound for years.

Stereo sound, on the other hand, is "essential" in the sense that it is a marked improvement over the old system when used with very wide screens in big theatres. Its pleasing qualities in very small theatres also have been demonstrated.

Stereo sound has a tremendous technical advantage over all-optical sound because it uses magnetic reproduction which is undeniably superior.

ONE of the most controversial aspects of stereo sound has been the need or desirability of auditorium speakers for special effects. While admitting the use of such sound is in its infancy, indications now are that it may play an important role in creating audience impressions in the years ahead. One of the principal critics of the use of auditorium speakers—and one cited by many exhibitors as justification for their hesitation in putting them in—was the Loew Circuit. However, that circuit now has decided that auditorium speakers are important and is installing them through the circuit, bringing their installations to full CinemaScope standards.

The optical sound track had Hollywood's technical wizards pretty well boxed in. There is only so much sound that can be gotten—qualitatively speaking—from such a track. It is by nature uni-directional (although, of course, its output can be artificially switched from one set of speakers to another). Stereophonic sound using four magnetic tracks would seem to leave plenty of room for sound development for a couple of decades.

For theatres that can not really afford stereophonic sound and for drive-ins, the modification necessary must be worked out in the interest of both distributors and exhibitors. Where stereophonic sound is possible economically speakers should be installed.

—*Martin Quigley, Jr.*

Letters to the Herald

Off-Beat Shorts

To the Editor:

In these days of shortened product supply, the newsreel-short subject theatre is hard-pressed to present a balanced program without repetition of subject matter. Therefore, we constantly seek new sources.

Artistically speaking, the foreign film industries have done much to cause Hollywood to improve the quality of production by the example of turning out good material on a small budget.

Perhaps not as familiar to the public as the full-length features is the foreign short subject product.

The off-beat and high caliber U. P. A. Cartoons released by Columbia are always well received by the patrons here. Also in the cartoon field, Paramount re-released a little gem titled "The Enchanted Square" which we played during the Christmas season with much favorable comment. It was reminiscent of Warner's charming "Merry Melodies."

As a newcomer to this field, I have found The HERALD very helpful in advancing my screen education.—*JANE ECKER, Manager, Telepix Cinema, Boston, Mass.*

Over-Advertising

To the Editor:

We object to those over-advertised specials which turn out to be flops in the smaller theatres. You can persuade your customers a few times but when they walk out on such pictures several times, they get so that they don't want to see any pictures. The industry should make shows that *all* people like, such as "The Greatest Show on Earth."—*Wyoming Exhibitor.*

Stereophonic Sound

To the Editor:

I agree with the postion taken editorially by your magazine that "The Robe" is better in stereophonic sound. But is it *enough* better for the medium and small theatre to justify its cost? Here's what it will have to do *at the box office* in order to return its investment after the showing of 50 CinemaScope pictures:

Cost of sound equipment, approximately $7,000 installed; or $140 pro rata for each of the first 50 pictures using it. Allowing for film rental percentage, this means that each picture must gross upwards of $230 more with stereophonic sound than the same picture (same screen, same color, same title, same cast, same story) would gross with standard sound. Or for an average gross of $1,000 per picture, for example, more than 23 per cent of business done would have to be attributable solely to stereophonic sound.

There's nothing to indicate that the public generally is that enthusiastic.—*HAROLD ARMISTEAD, Colony Theatres, Easley, S. C.*

Confusion

To the Editor:

Utter confusion exists regarding ratios, equipment and techniques—contradictions of statements from so-called industry leaders and snap judgments of the great oracles—"columnists."—*Florida Exhibitor.*

Newspaper Treatment

To the Editor:

Neither newspapers nor any other medium which carries movie advertising should be allowed to get away with any articles slanted so as to cause a reading public to lose faith and interest in our business. And the way to overcome this is for the individual theatres in the individual cities just to take the bull by the horns and refuse to advertise in any form or medium which cannot give us a fair break.

Newspapers are scared to death of television, much more so than the movie industry has been ever, and in television theatres now have a powerful advertising medium in which to run in those situations where smart-aleck know-it-all so-called critics continue to pan our product and our business.—*Georgia Exhibitor.*

Balanced Programs

To the Editor:

Let's get rid of the double feature and show a program consisting of a single feature, cartoon, newsreel and comedy short. (A program of two hours or so.)—*New York City Exhibitor.*

Quality Shorts

To the Editor:

The public is hungry for quality shorts of travel, educational-scientific material and factual newsreel reporting.—*RUSSELL J. McGHEE, Grand Central Theatre, Inc., Grand Central Terminal, New York, N. Y.*

Take Off Tax

To the Editor:

If small theatres are to stay in business take off the admission tax at once.—*Caroline Theatre, Inc., Bowling Green, Va.*

MOTION PICTURE HERALD

February 27, 1954

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On the Horizon

IT looks as if the Theatre Owners of America may get into the fight, at that. Traditionally disinclined to directly quarrel about trade practices, the organization is reported excited enough about (or against) stereophonic sound, to have authorized a group of spokesmen to tell CinemaScope distributors they had better serve the medium without restrictions—or else. That "else," it is reported, would be TOA complaints to the Department of Justice, and the Senate Small Business Committee.

▶ Twentieth Century-Fox, which should know, says its CinemaScope is being used by five studios and six independent producers who have 31 pictures in preparation. The total thus far for 1954 release is 54. If the trend continues, the medium may well come to the standard plus value that color is in relation to black and white.

▶ RKO, which is distributing Walt Disney's reissued "Pinocchio," says the picture in its first week in New England is breaking the records set there by the fabulous "Snow White and the Seven Dwarfs." For an example: the gross at the Memorial, Boston, was $33,450 the first week.

▶ General admissions tax collections from July through December last year were about 21.6 per cent below collections in the like 1952 period, the Internal Revenue Service has announced in Washington. It listed collections for the last six months of 1953 of $136,320,000, compared with $173,828,000 for the corresponding 1952 months. It is pointed out, however, that the figures are not too meaningful since last July the Service switched to a new basis for reporting excise collections, and exhibitor payments are lagging behind those of a year before.

▶ While the screen may take certain dramatic license when it comes to adding romantic touches to the lives of great personages of the past, Hollywood's overall representation of history more than makes up for it by its thoroughness and authenticity, according to George Sidney, MGM director. In an address before the Beverly Hills Parent-Teachers Association, Mr. Sidney said, "Screen stories seldom stray far from well-authenticated facts and always there is a tremendous effort put forth to verify all points by exhaustive research. Any information you or your children absorb from costume motion pictures is 99 per cent absolutely authentic."

TUSHINSKY SYSTEM TO BE GENERALLY AVAILABLE

HOLLYWOOD: The Tushinsky variable anamorphic lens system, demonstrated last week at the RKO studios, will be made available to the entire industry under licensing arrangements. Tests are now being made for Columbia as well as other major studios. Co-inventor Joseph Tushinsky told The HERALD Wednesday especially good results are being obtained with footage shot with MGM's Metroscope camera. It was reported previously that Paramount was negotiating for the Tushinsky system. Mr. Tushinsky said that projection lenses will be sold outright to large theatres, will be available on a rental basis and, in "hardship cases," will be furnished to an exhibitor gratis. The lenses will sell outright for something less than $1,000 per pair.

▶ A big story property, coupled with talent of star calibre, is being sought for the third Cinerama production, it was reported last week as Stanley Warner continued talks with major studios and independents on production plans. The purpose would be to get away from the travelogue idea of the first Cinerama production and, to a lesser degree, of the forthcoming second program in the process, "Cinerama Holiday." Another factor spurring the Cinerama people is that shortly they will have to compete with the Todd-AO 65 mm medium and the first feature in that process, "Oklahoma."

▶ This, too, was bound to come to pass: Professor Jozef Cohen of the University of Illinois has applied for a patent for a device which, using standard lenses and film and only one projector, allows the audience in a circular theatre to be completely surrounded by the picture. Since no one would be interested in a picture behind him, Professor Cohen says that he thinks only a half circle picture would be used for practical purposes.

▶ The film business is petering out at the Supreme Court. Right now there's only one industry case pending there—an all-time low for recent months.

▶ John M. Novak, 39, last week in San Francisco was sentenced to pay a $200 fine or spend 30 days in jail for punching Donald Haley, manager of the Paramount theatre, last December after he (Novak) had become excited watching a 3-D Indian massacre in "The Nebraskan." Mr. Novak said the sequence was so unnerving to the audience, what with all those loose arrows flying about, that men turned cowards and women became physical wrecks. He said he also resented racial slurs against Indians.

▶ Nothing's been said about it, but there's one customer who's receiving CinemaScope without stereo sound—and no squawks. It's the Army. That organization's motion picture service on March 7 will show its first CinemaScope picture, Warners' "The Command," at 37 installations.

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This week in pictures



by the Herald



by the Herald

AL O'KEEFE, vice-president in charge of distribution for the Pola-Lite Company, as he explained to trade writers Tuesday the new Pola-Lite 3-D system, using one film; and its new glasses, with collapsible earpieces and all plastic frames. The system replaces Moropticon, has in-built filters, may be installed in three minutes and will be sold outright for $100 and a minimum order of 6,000 glasses in one year. Universal-International is printing two new 3-D releases on single film, for those who wish to use the system. Optical printing of a 3-D picture on to one film costs about 25 cents per foot, Mr. O'Keefe estimates.

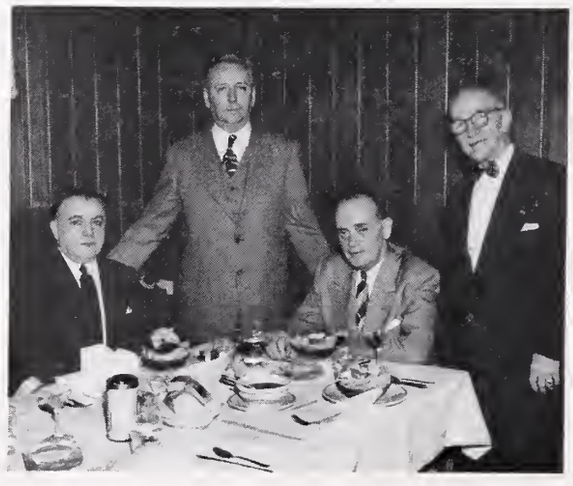




REASSIGNMENTS occurred this week at RKO Pictures. Walter Branson, left, became new general manager of foreign operations. He had been assistant sales manager. Simultaneously, three sales executives received promotions. Herb Greenblatt, above, was made central division manager. He had been midwest district manager. J. Herbert MacIntyre, right, above, western district manager, now is western division manager. And Harry Gittleson, right, sales administrative manager, becomes executive assistant to Charles Boasberg, general sales manager.



CITATION, in St. Louis, from IATSE Locals 143 and 6 to Cinerama exhibition director Lester B. Isaac. At the affair, right, are Stanley Warner vice-president Harry Kalmine, Local 6 president Roy Upton, Mr. Isaac, and Local 143 business agent H. O'Laughlin. Mr. Isaac will add his citation to some 49 others received since 1916.







PROMOTIONS AT PARAMOUNT: Herb Steinberg, left, now is national exploitation manager. Burt Champion is now home office publicity manager, succeeding Mr. Steinberg. Mr. Champion had been in charge of radio and television promotion.



by the Herald



TELLING ABOUT THE TRIP to Rochester, where Eastman Kodak conducted thorough tests demonstrating the flame resistance of acetate film and the myriad dangers of nitrate film. Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Association of New York, noted that New York City safety officials were deeply impressed and that insurance rating bureaus would probably be apprised of their opinions and the test results.

PREVIEW for "Top Banana." As United Artists showed it in the Victoria Theatre, New York, comedian Phil Silvers, second from right, was host. He greets John Hodiak, left, and Mr. and Mrs. Henry Fonda. Top headliners in show business were preview guests.



A 3-D THRILLER from Warners. Its "Phantom of the Rue Morgue," a scene from which is at the right, opened Wednesday in the Cleveland, Cincinnati, and Indianapolis territories backed by massive TV, radio, and newspaper promotion. It gets national distribution March 27.

CONGRESS TOLD OF CODE VALUE

Senator Schoeppel Lauds Producers for Voicing Loyalty to Film Code

Senator Andrew F. Schoeppel (R., Kan.) head of Senate Small Business sub-committee which has been studying industry trade practices, has added his voice to those applauding the decision of the major producers to a stand by the industry's Production Code. In the meantime more comments from exhibitors throughout the country reveal a general desire to see the document preserved in its present form. Indications from some were that there should be some relaxation in regard to certain types of pictures.

"In the best interest of the industry and the public," Sen. Schoeppel told the Senate, "I hope that everyone in and out of the industry will support the Code. I urge every producer to make only Code-approved pictures; I urge every exhibitor to show only Code-approved pictures; and I hope that the public will patronize only Code-approved pictures.

"It is the one sure way of making certain that decent entertainment will always be the best entertainment."

Sen. Schoeppel started by saying he wanted to associate himself with Sen. Johnson (D., Colo.) in "praising the industry leaders for their forthright stand on so fundamental an issue." He said he had come into close contact with industry leaders in his Small Business Committee post, and he knew the majority of the people in the industry are "fine, outstanding American citizens who are trying desperately to maintain their industry as the premier entertainment medium of the world."

"While the various elements in the industry have their internal differences, he said, "They stand united in their belief that the motion picture is the finest family entertainment."

Hopes Tax Will End

The industry is experiencing major economic problems, Sen. Schoeppel said. He mentioned box office declines, aggravated by the "onerous 20 per cent admission tax, which, incidentally, I earnestly hope will be eliminated by legislators at this session of Congress."

"But, despite these difficulties," he continued, "I know that no exhibitor in Kansas is going to put dollars above ethics by showing an off-color film."

Sen. Schoeppel said his sub-committee's studies showed the industry had many problems, "but it is clear that these problems are not going to be solved by trying to show pictures that do not conform to accepted standards of decency and morality. In my view, such pictures will not only do harm to the industry as a whole, but in the long run will hurt those who make and show them. The American public is not going to pay for trash and filth in the name of artistic license."

In recent months one or two film producers have been waging a campaign to modernize code standards, Sen. Schoeppel declared. "Just how decency and morality and good taste are modernized is difficult to understand," he said. "Women's clubs and parent-teacher organizations and religious groups and all right-thinking people believe that morality is not a dress to be changed with every passing fad.

"I am happy, therefore, to see that the responsible leaders in the production side of the industry make clear that they are not going to be stampeded into abandoning standards which have always been right and which have kept their product fit for family seeing."

Charles R. Blatt, president of Allied Motion Picture Theatre Owners of Western Pennsylvania, Pittsburgh, said: "The Production Code has served well for many years. The moral code on which it is based is eternal and not to be changed to fit the whims of modern times. I am not in favor of weakening the Code."

Saul J. Ullman, Fabian division manager in Albany, said: "I go along with the Code. It has served the industry long and well. It should be continued in the present form."

David Idzal, Fox theatre, Detroit said: "I am in complete agreement with the statement that decent entertainment is the best entertainment."

Charles A. Smakwitz, Stanley Warner zone manager: "I agree with the Production Code statement issued by the various member companies. I believe that the Code should be upheld and continued for the good and welfare of the industry which it has effectively served."

S. P. Gorrel and **Leonard Mishkind** of General Theatre Circuit, Cleveland, said: "Now when state censorship is under attack from state and federal courts and when we are trying to bring back family trade is not the time to tamper with existing production and advertising codes."

Ray Feeley, owner-operator of the Weymouth theatre, Weymouth, Mass., said: "While I feel that our industry as well as the press and other media of public expression should not be unduly limited by censorship, I also feel that the Code has justified its existence by protecting from within the industry the various branches which might have otherwise been hampered by one or more radical producers."

Arthur Lockwood, treasurer of Lockwood and Gordon Enterprises, and a former president of Theatre Owners of America said: "I agree wholeheartedly with the Code statement and consider it excellent."

Ernest A. Grecula, Hartford Theatre Circuit, Hartford, said: "The Production Code should be enforced to the extent where a motion picture bordering on the risque situation cannot be played in a commercial playhouse, but must be contained in an art house, the better outlet for this type of product."

John T. McGreevey, booker and buyer for the Harris Amusement Co., Pittsburgh, said: "The Code definitely should be maintained. The industry has a moral obligation to the millions of patrons who support it, and to see that what appears on the screen is decent and moral. It certainly hasn't hurt the industry since it has been in effect."

Exhibitors Ready for Tax Fight

WASHINGTON: Exhibitor leaders in the field are expected to start migrating to Washington within the next three weeks for conferences with their respective Congressmen in regard to the elimination of the Federal admission tax.

The purpose of the junkets, which are being encouraged by the Council of Motion Picture Organizations, is to make sure that the law-makers have a complete understanding of the industry's problem. COMPO officials believe that the industry's case is just as strong now as it was a year ago.

Meanwhile, the growing pressure on Congress for substantial tax cuts to stimulate business has completely beclouded the outlook for admission tax relief this session. Most Congressmen pressing for tax cuts mention excise cuts as one of their main goals. But even more of them mention an increase in individual income tax exemptions.

The problem the industry faces is this: an increase in individual income tax exemptions is an expensive proposition for the Treasury. If exemptions are increased, might not Congressmen be reluctant to go too far in the way of cutting excises and losing still more revenue? Chances still are excellent for some reductions in the tax. The question now is just how much of a reduction.

Meanwhile, Tuesday a Democratic attempt to get an immediate House Ways and Means vote on reduction in the admissions and other excise taxes was ruled out of order by Chairman Reed (R., N. Y.). He said the committee would take up the entire question of excise tax rates later, but well in advance of April 1, when some excise rates are scheduled to be dropped. The matter came up as the committee continued voting on the Technical Tax Revision Bill.

PRODUCT DOLLED UP IN BRIGHT EASTER BONNET

New Technique, Color Add to Values of Films Set for Spring Release

by MANDEL HERBSTMAN

In joyous keeping with the season, the companies are preparing a dazzling Easter parade of product. The range sweeps from drama to comedy and musicals to westerns with bright splashes of color. None overlooks the box office potential and all are fashioned to meet given exhibitor needs. Included in the sprawling array are films in CinemaScope, wide-screen, standard screen, 3-D and stereophonic sound. Streamlined and aggressive advertising and promotional campaigns will support the product for maximum result.

A quick glance at some of the forthcoming pictures will bring an uplift to the outlook.

MGM Schedule Has Many Musicals

Among those that soon will be seen flying the proud banner of MGM will be "Executive Suite." In the all-star cast are William Holden, June Allyson, Fredric March, Barbara Stanwyck, Walter Pidgeon, Shelley Winters, Paul Douglas and many others. Others from the company will be "Rhapsody," a musical drama in color by Technicolor with Elizabeth Taylor and Vittorio Gassman; the melodious "Rose Marie" in Kodacolor with Ann Blyth and Howard Keel; the musical "Student Prince" stars Ann Blyth and Edward Purdom and is in Ansco color. Another from the company will be "Flame of the Flesh," in color by Technicolor, with Lana Turner and Pier Angeli.

CinemaScope List From Fox Impressive

Pictures in CinemaScope, color and 3-D are slated to reach the exhibitors from 20th Century-Fox during the next few months. To name but a sampling few, there are: "New Faces," the Broadway review in Eastman color and CinemaScope, with Eartha Kitt heading the cast; "Prince Valiant," in CinemaScope and Technicolor, starring James Mason and Janet Leigh; "Night People," CinemaScope and Technicolor with Gregory Peck and Broderick Crawford. The drama was filmed in Germany under the production and direction of Nunnally Johnson. In 3-D from the company and in color will be "Gorilla at Large," with Cameron Mitchell, Ann Bancroft and Lee J. Cobb. "River of No Return," will bring together Marilyn Monroe and Robert Mitchum in CinemaScope and Technicolor.

Among the many pictures that will be rolling to the exhibitors of the nation from the Universal-International studios will be "Saskatchewan" in color by Technicolor, with a cast including Alan Ladd, Shelley Winters and Robert Douglas; "Johnny Dark," in Technicolor, with Tony Curtis, Piper Laurie and Don Taylor. In CinemaScope and Technicolor will be "The Black Shield of Falworth," with Tony Curtis, Janet Leigh and David Farrar. Others will be "The Far Country," in Technicolor, with James Stewart, Ruth Roman and Corinne Calvet; "Tanganyika" in Technicolor with Van Heflin, Ruth Roman and Howard Duff.

Among those to head the parade of product from Warner Brothers will be "A Star Is Born" in color and CinemaScope with Judy Garland and James Mason; "The High and the Mighty," also in color and CinemaScope with John Wayne, Claire Trevor and Laraine Day; "Dail M for Murder," is in 3-D and WarnerColor with Ray Milland and Grace Kelly; "Lucky Me," in CinemaScope and WarnerColor with Phil Silvers, Doris Day and Robert Cummings; "Ring of Fear" with Clyde Beatty, Pat O'Brien and Mickey Spillane; and "Them!" an adventure drama in 3-D with Edmund Gwenn.

Comedy Features From Paramount

Those up front among the releases from Paramount will be the Dean Martin and Jerry Lewis comedy "Money from Home," in 3-D and color; "About Mrs. Leslie" a drama with Shirley Booth and Robert Ryan; "Casanova's Big Night" will see Bob Hope starred with Joan Fontaine in color. Others from the company, all in color, include: "Elephant Walk," a drama with Elizabeth Taylor and Dana Andrews; "Knock on Wood," with Danny Kaye.

Columbia in the upcoming months will boast such pictures as "The Caine Mutiny," in color with a top cast that includes Humphrey Bogart, Van Johnson and Jose Ferrer; "Indiscretion of An American Wife," the Selznick picture filmed in Italy with Jennifer Jones and Montgomery Clift; "Black Knight," an adventure in color with Alan Ladd and Patrica Medina; "Hell Below Zero," an adventure drama in color with Alan Ladd and Joan Tetzel; "The Battle of Rogue River," a western in color

Overseas Productions On U. A. Schedule

Among the large roster from United Artists will be "Beat the Devil," the John Huston comedy made abroad with Humphrey Bogart, Jennifer Jones and Peter Lorre; "Act of Love," drama also made abroad with Kirk Douglas and Danny Robin; "The Golden Mask," in color with Wanda Hendrix and Van Heflin; "The Scarlet Spear," an adventure in color with John Archer and Martha Hyers; "Witness to Murder" will bring together Barbara Stanwyck and George Sanders; and "Adventures of Robinson Crusoe," a drama in color has Dan O'Herlihy and James Fernandez in the lead.

Last week RKO Pictures announced that a lineup of 10 productions and one reissue has been assured through June. Some of the productions are "Carnival Story," in color and wide-screen with Anne Baxter and Steve Cochran; "Dangerous Mission," in color, available in 2-D and 3-D, with Victor Mature and Piper Laurie; "Son of Sinbad," also in color and 3-D and 2-D, with Dale Robertson and Sally Forrest; "Susan Slept Here," in color with Dick Powell and Debbie Reynolds; and "Four Desperate Men," in color with John Payne and Lizabeth Scott.

"Jubilee Trail" Heads Republic's Lineup

Heading Republic's array of product are "Jubilee Trail," in color with Vera Ralston and Forrest Tucker; "Hell's Half Acre," with Wendell Corey and Evelyn Keyes; "Geraldine," with John Carroll and Mala Powers; "The Hot Heiress," with Judy Canova and Don Barry; and "Johnny Guitar," with Joan Crawford and Sterling Hayden; and "Laughing Anne," a British production with Wendell Corey and Margaret Lockwood.

Allied Artists has such pictures lined up as Walter Wanger's "Riot in Cell Block 11" with Neville Brand and Leo Gordon; "Dragonfly Squadron" with John Hodiak and Barbara Britton; "Pride of the Blue Grass," in color, with Lloyd Bridges and Vera Miles; "Cheyenne Crossing" with Wayne Morris; and "Arrow in the Dust," with Sterling Hayden and Coleen Gray.

As is obvious the companies have on the fire pictures to offset television competition, bring back so-called "lost audiences" and meet every new challenge.

WATCH TECHNIQUE IN BROADWAY MUSICALS

The technique of photographing plays just as they appeared on Broadway, without any concessions to motion picture production methods, was marked in two New York films last week. They were 20th Century-Fox's "New Faces" and United Artists' "Top Banana," both musicals. Audiences seemed to like both pictures and watchful production eyes are fixed on them. Newspaper ads for "Top Banana" said: "See it at movie prices exactly the way New York theatre audiences saw it for $7.70."

The "New Faces" ads said: "You've got a front row seat at that fabulous Broadway revue . . . with its stars, dances, wonderful fun at popular admission prices."

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Terry Ramsaye Says

CURRENT HIGH ART—The objective observer of the contemporary scene among the dramatic arts all along the way from stage to screen, can find more challenge than encouragement. Never have pretensions been higher, more arrogant, more boastful, or less convincing.

The stage of Manhattan has currently two choice specimens of high pretense and dubious merit, as evidenced by serious critical opinion, with patronage at $6.00 tops which seems to denote more curiosity than interest. The merchandise is:

Bastardy, with variations and complications. This is delivered by the play entitled "The Confidential Clerk" from the sacred pen of the ultra high frequency, ultra highbrow Amer-Anglo author and poet, T. S. Eliot. The play is mannered, with some elegance of literary skill purveying the plot, which is engaged with the problem of who is the illegitimate off-spring of which and who—with just a background touch of the ultimate possibility of some accidental incest.

Homosexuality constitutes the motivating factor of influence in the development and a plot about a marriage which went wrong for the painfully obvious reasons that the young man involved was not born for marriage. This, too, comes from the highest literary eminence, the novel entitled "The Immoralist" by the noted Andre Gide, so notably authoritative in the world of what are now politely called "deviates."

These two plays have been and yet continue to occupy the most profound attention of the dramatic press of New York, and therefore of the nation.

With a decided weariness one can wish that the boys and girls of the art, and the audience, too, might pause for a while and find something else to play with beside the more odoriferous aspects of sex in the arts. The subject lacks somewhat of novelty. The material will always be abundant. It is not going to escape and it will never be a lost art.

TELEMETER'S SURVEY—As inevitable in these days of interminable statistics in pursuit of solution of interminable problems, Internaitonal Telemeter Corporation, out to sell pay-as-you-see pictures by television, has come up with a survey. It comes to this desk by courtesy of Paul MacNamara in a brochure of unusual competency and grace. This survey, so emphatically presented is curiously, frankly limited to about three thousand persons among the millions of potential customers. On that basis it is positive, as positive as the testimony of any employed expert.

The Tele-Census Research Project was conducted in Los Angeles, San Francisco, Salt Lake City and Ames, Iowa. May be a fair cross-section, but an odd choice. It reports that of those interviewed, nearly 60 per cent would pay $1 to see on television a first run picture without commercials, and 53 per cent would pay as much to see a world series baseball game. The same document reports on "an independent survey in New Brunswick, New Jersey, a like taste and judgment, and in addition 28 per cent of those would pay $1.25 to see a Radio City Musical Hall stage show, 15 per cent a like price for a big football game, and 11 per cent would pay $1.77 to see the Metropolitan Opera.

All this of course indicates that these are customers for something as presented by an interviewer. Indicative. One great difficulty would seem to be that the pay-as-you-go motion picture vending by television can only get its test by being presented to a wide area of a big market —being born grown-up, which is very expensive.

VERY LONG THOUGHTS—While looking at the fire in slippered ease, one may reflect on some old and new calculations about the age of the earth, the sun, the Milky Way and the universe, recorded up the other day by Earl Ubell, science writer, from the findings of Dr. Dirk ter Haar, Dutch astronomer. The "fundamental process" he seems to think, can be described as a "kind of catastrophe," or explosion, occurring maybe four or five billion years ago. The evidence comes from abstruse calculations, the growing saltiness of the seas, from radioactive uranium, tide friction on moon movement, the dynamics of the interaction between galaxies, etc., etc. Dr. ter Haar thinks the universe has been about the same for from one to three billion years. To this reader nothing is settled until we are told what it was that blew up in that catastrophic cosmic bang, how it got there in the first place and what touched it off. I do not like the process, sounds inflationary. Probably nothing will be done about it. We must have patience in all dimensions.

TOA Names Arbitration Committee

Theatre Owners of America's delegates to the industry arbitration conference, which is being initiated by the Motion Picture Association of America, will be S. H. Fabian, Mitchell Wolfson and Herman Levy, according to an announcement from Walter Reade, Jr., president of TOA.

In accepting the MPAA invitation Mr. Reade said that TOA is approaching the meeting "with great optimism and in a spirit of complete cooperation." No date for the meeting has been set, but Mr. Johnston, in proposing the meeting about three weeks ago, suggested that it be held within 60 days, or in late March or early April.

Wednesday, Harry C. Arthur, chairman of the Southern California Theatre Owners Association, accepted the invitation but expressed the opinion that many phases of film rental procedures can be included properly in the agenda although actual film rental is excluded. Independent Theatre Owners Association of New York also has accepted, while the Metropolitan Motion Picture Theatres Association will participate as an "observer." Allied States has not yet replied.

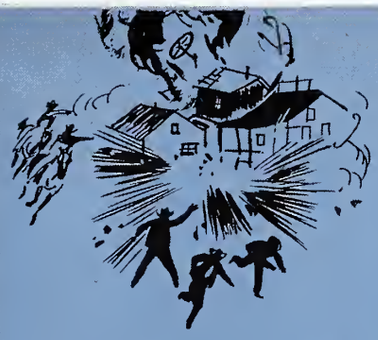
$655,582 Net For National Theatres, Inc.

Consolidated net income, after all charges, of National Theatres, Inc., and voting-controlled subsidiaries for the 13 weeks ended December 26, 1953 (the first quarter of the current fiscal year), was $655,582, or 24 cents a share on the 2,769,486 shares of stock outstanding. This was announced by Charles P. Skouras, president, at the company first annual meeting in Los Angeles last week.

For the 13 weeks ended December 27, 1952, the net income after all charges was $544,697, or 20 cents a share. Included in the earnings for the 13-week period ended last December is a net gain, less applicable income taxes, of $19,000, resulting from dispositions of theatres which were disposed of either for economic reasons or to comply with the consent decree. The net gain from such transaction in the 1952 period was $39,000.

O'Connor at Awards

HOLLYWOOD: Donald O'Connor will be master of ceremonies at the 26th annual Academy Awards presentation ceremonies in Hollywood March 25. Mitchell Leisen, who will be general director of the program, has announced.



Universal-International presents

JOHN PAYNE
MARI BLANCHARD
DAN DURYEA

SHOWDOWN AT LARAMIE!...

where Shanessey rules with a loaded gun and waits for Jeff Harder to make his play...and blaze a trail for the Iron Horse through the town they said was too tough to break!

RAILS INTO LARAMIE

COLOR BY Technicolor

with

JOYCE MacKENZIE · BARTON MacLANE

Directed by JESSE HIBBS · Screenplay by D. D. BEAUCHAMP and JOSEPH HOFFMAN · Produced by TED RICHMOND

Universal International

"...Pictures with that Universal appeal"

JOHNSTON CITES U. S. FREEDOM

Says at Brazilian Festival American Market Open to Product from All

by MARTIN QUIGLEY, JR.

SAO PAULO, BRAZIL: At the end of the first week, American delegates here for the first Brazilian International Film Festival had seen a total of 45 feature films and many short subjects. The festival, which began February 13, is scheduled to come to a close February 26.

The American delegation, led by Eric Johnston, president of the Motion Picture Association of America, is joined by representatives of 21 other countries for the festival. Arrival of the American delegates was marked by a police-escorted, 25-car procession through the streets of this Brazilian city. Entered in the festival, held in conjunction with the celebration of Sao Paulo's 400th anniversary, are five American feature films, as well as six documentaries produced by the United States Government.

News Boycott on U. S.

The first week of the festival was marked by a boycott of the entire U. S. delegation called suddenly by 30 Brazilian and European journalists. Disgusted by the treatment they had been receiving from local authorities in their attempts to cover the activities of the American delegation, one of the main features of the film celebration, the journalists brought the issue to a head by declaring a news ban on the Americans.

The decision, the journalists explained, was reached as a result of continual rescheduling of interviews they were supposed to have had with the stars and the "humiliation the press has been subjected to by the police" in an attempt to carry out their assignment. When told of the situation, American spokesmen quickly explained that they were not responsible for "loose arrangements" and sat down with a committee of reporters to arrange a satisfactory schedule.

After almost two hours of discussion, Mr. Johnston issued a statement that said the Americans were happy to be in Brazil and that he was sure the delegation was anxious to meet the free Brazilian press. Most newsmen seemed to be convinced that the trouble had been caused by local authorities. A mass press interview of the American stars was held Tuesday night at festival headquarters.

Stresses U. S. Freedom

In all his statements here, Mr. Johnston has been stressing the freedom of the American film market for the product of all countries, as well as the absence of all Government restrictions or subsidies in the American industry. Monday night Mr. Johnston held a reception for delegates from other participating countries and Brazilian film executives. Later the same evening there was a midnight screening of 20th Century-Fox's "The Robe." This was the first showing of the film, which is not in the festival program, in Brazil. The many foreign delegates who attended enthusiastically praised CinemaScope.

Among the festival attractions are a series on the history of Brazil, works of Eric Von Stroheim and scientific and educational pictures for children. The American feature films entered include Paramount's "Roman Holiday," Universal-International's "The Glenn Miller Story," Warner Brothers' "Hondo" in 3-D, 20th Century-Fox's "How to Marry a Millionaire" in CinemaScope, and MGM's "Julius Caesar."

Five U. S. Short Subjects

United States short subject entries include "Waterbirds," Disney-RKO; "Johann Mouse," Loew's; "Ungava," RKO-Pathe; "Bully for Bugs," Warner Brothers, and "Dancers of the Deep" in CinemaScope, 20th Century-Fox.

The festival is sponsored by the President of Brazil, Dr. Getulio Vargas, and has as its honorary presidents, Dr. Cafe Filho, vice-president of Brazil, and Dr. Lucas Nogueira Garcez, the Minister of Education and Culture and the Governor of the State of Sao Paulo. Dr. Vincente Rao, Minister of Foreign Relations, is president of the festival's executive committee.

QUIGLEY DISCUSSES NEW TECHNIQUES AT FESTIVAL

SAO PAULO, BRAZIL: Martin Quigley, Jr., editor The Herald and of the recently published book, "New Screen Techniques," who is here for the Brazilian International Film Festival, discussed the industry's newly developed projection and photographic processes at a conference here last week held as part of the festival. Among those attending was Abel Gance, the French film director whose feature, "Napoleon," was filmed in 1927 with three cameras and shown with three projectors.

Neil Beezley Heads Rocky Mountain Unit

Neil Beezley is the new president of the Allied Rocky Mountain Independent Theatres. Other officers elected at the Denver meeting are Fred Hall, vice-president; Gus Ibold, treasurer; and Joe Ashby, general manager. The organization's convention will be held May 3.

Technicolor Net Profit $2,371,735

Technicolor's net sales and net earnings in 1953 set new records despite the technical transitions, fewer feature length pictures and fewer release prints per picture, Dr. Herbert T. Kalmus, president, announced in New York last week in his annual report to stockholders.

Mr. Kalmus said that the net profit for 1953 was $2,371,735, compared to net earnings in 1952 of $2,069,206. Technicolor's net sales in 1952 totalled $37,701,770, against $33,020,559 the previous year, while the profit before taxes last year was $7,425,569, compared to $6,340,288 in 1952. Earnings per share of capital stock, after giving effect to the two-for-one split on May 19, 1953, were $1.23. In 1952, they were $1.09½. Dividends per share in 1953 amounted to $1.10 for a total of $2,113,439, against $1 and a total of $1,872,816 in dividends the previous year.

The report states there were 106 features produced in 1953 in color by Technicolor, or with Technicolor prints, as compared with the previous high mark of 97 in 1952. Pointing out that the Technicolor companies again closed the year "in a very strong liquid position," the report explained that the industry changes in 1953 were responsible for an adverse effect on the volume and profit during the last quarter of the year.

It was also stated that 99 features in color by Technicolor with prints by Technicolor were in work, in preparation or under contract for production this year.

Kansas-Missouri Group Holds Drive-in Meet March 9-10

The spring drive-in conference sponsored by the Kansas-Missouri Theatres Association will be held March 9-10 at the Continental Hotel, Kansas City. Handling arrangements are Stanley Durwood and John Bashen. To be discussed are promotion of pictures and theatres, details of theatre operation, concession operations and the gauging of the relative drawing power at drive-ins of different types of pictures on different days of the week.

Shapiro President of Des Moines Variety

DES MOINES: Byron Shapiro, branch manager of Columbia Pictures, has been elected chief barker of Variety Club, Tent No. 15, Des Moines, Iowa, for 1954. Other officers are Don Conley, assistant chief barker; Bill Feld, second assistant chief barker; Leon Mendelson, dough guy and Don West, property master. Crew members are Mr. Conley, Rudy Faulds, Mr. Feld, Dave Gold, Charles Iles,, Mr. Mendelson, Bob Sandler, Stan Soderberg, Ed Utay, Larry Wegener and Don West.

"FAME" EVALUATES PRODUCT, PEOPLE, HONORS SKOURAS

THE FIRST "Fame" Award of Achievement has been given to Spyros Skouras, president of Twentieth Century-Fox, for his introduction of CinemScope. The Award is announced this week in the 1954 edition of "Fame," just published.

A bronze plaque signifying the Award to Mr. Skouras is inscribed " . . . in recognition of his notable contribution to the art and industry of motion pictures by the development and introduction of CinemaScope and for the widening of mankind's horizons of knowledge, inspiration and entertainment realized by this new technique."

The plaque will be presented to Mr. Skouras at ceremonies now being planned.

The 1954 edition of "Fame," the 22nd in the history of the annual publication, is a 216-page book built around the annual audit of the box office worth of motion picture, television and radio stars, producers, directors and product. It is edited by James D. Ivers.

The book features the results of The HERALD "Fame" poll of exhibitors to determine the Ten Best Money Making Stars of the year and the "Motion Picture Daily"—"Fame" poll of newspaper critics to determine the best television and radio stars and shows in each of more than 25 different categories.

On the motion picture side the annual also lists the Box Office Champion pictures of the year with their complete casts and credits and the selections of the Annual Champion pictures.

Producers, Directors and Writers Are Listed

In addition to these the producers, directors and writers of the Champion pictures are rated for the year and in an all-time compilation of their credits, a feature eagerly awaited every year in Hollywood.

The British section of the book lists the Money-Making Stars of Britain, both all-British and international, and carries a survey of the British scene by Peter Burnup, London editor of Quigley Publications.

A special feature, inaugurated last year under the title "Looking Forward," lists two dozen pictures now in work or projected for 1954 which in the opinion of the editors have that special ingredient which makes them candidates for tomorrow's fame.

In the greatly expanded television and radio section, which carries its own cover, the winners in the polls are pictured and listed, there are special stories by Pinky Herman, television columnist for "Motion Picture Daily," and a special page of comments by the TV and radio critics of newspapers who voted in the polls.





SPYROS SKOURAS, president of Twentieth Century-Fox, and the plaque signifying his selection for the Fame Award of the Year in recognition of his development and introduction of CinemaScope.

Pimstein Sues List on RKO Stock Purchase

Harry Pimstein, former RKO attorney, has filed a suit for $225,637 plus interest against Albert List, board chairman of RKO Theatres, for alleged services performed in enabling the latter to acquire working control of the circuit. The complaint states that in November, 1953, Mr. List asked Mr. Pimstein to collect data in regard to assets and the condition of both RKO Pictures and RKO Theatres with a view toward acquiring control of one or the other. It is claimed that Mr. List agreed to pay Mr. Pimstein five per cent of the purchase price of the shares purchased directly or indirectly by the defendant, other than in the open market, through the efforts of the plaintiff.

Majors Ask Rehearing of the Adelman Case in Appeals Court

The I. B. Adelman anti-trust suit against the major distributors is continuing. The distributors last week petitioned the U. S. Circuit Court of Appeals, New Orleans, for a rehearing. That court previously had reversed a Federal District Court's dismissal of the case. Mr. Adelman operates the Delman, Dallas, and the Delman, Houston. He also had sued the Texas Interstate and Texas Consolidated circuits, but the Circuit Court upheld the District Court's dismissal of them as defendants. In addition to the joint move for rehearing, Loew's and RKO filed dismissal motions, contending Mr. Adelman had acknowledged they granted his bid for first run competitively with other theatres.

Disney Has $22,000,000 In Product

Walt Disney Productions has an investment of $22,000,000 in product at present, films currently in production or preparation, it was announced in New York this week by Leo F. Samuels, world-wide sales supervisor, after studio conferences.

Mr. Samuels, underlining Mr. Disney's enthusiastic support of CinemaScope, said that all current feature length Disney productions, both live-action and cartoon, will be made in CinemaScope with stereophonic sound. The productions now underway, or planned, include "20,000 Leagues Under the Sea," "The Lady and the Tramp," "Sleeping Beauty," an untitled cartoon feature, in addition to short subjects and the "True-Life Adventures" and "People and Places" series.

Slated to follow "The Living Desert" in the 60 to 70-minute "True-Life Adventure" format are "The Vanishing Prairie," "King of the Beasts," "The Elephant Story" and "The Northern Tundra."

Mr. Samuels said the product line-up represents the greatest output, both in volume and variety, in the history of the Disney

Mary Pickford Writes

Mary Pickford is writing the story of her life for "McCall's Magazine." The first instalment is in the March issue, distributed February 19. The title is, "My Whole Life".

LABOR UNREST HURTS BRITISH

Production Is Affected by Laboratory Workers' Employment Demands

by PETER BURNUP

LONDON: Uneasy labour relations continue to plague the production side of the industry here.

As previously reported, left-wing Association of Cine and Allied Technicians lately demanded a 30 shillings per week increase for adult laboratory workers and a 40-hour week, together with other concessions. The Film Laboratory Association rejected the demand, claiming the workers were already paid higher rates than those obtaining in any other craft industry. The lab group said moreover that the demands were impossible in view of the heavy capital expenditure with which the laboratories were faced in keeping abreast of new techniques.

Declined Arbitration Bid

FLA offered to submit the claims to arbitration. The union declined the offer and forthwith imposed a ban on overtime and a "work to rule" practice.

Added acerbity developed when Technicolor put into operation a system of three shifts per day instead of the previous two. The company claimed this had been agreed before the onset of the dispute. The union alleged, however, that the new system was a tactical maneuver designed to get round the overtime ban. At the order of the union, 29 Technicolor negative developers went on strike and the laboratory then issued dismissal notices to 130 more workers.

Studio production was affected immediately by the lack of colour rushes. A number of producers decided to close down studios pending the settlement of the dispute. Early this week, however, the laboratory and union negotiators arrived at a formula whereby the 29 developers return to work and the dispute referred to a joint conciliation committee consisting of equal numbers of representatives of the laboratory and the union and presided over by a chairman appointed by the Ministry of Labour.

Original Dispute Continues

Meanwhile, the original dispute between FLA and the union continues, with the former refusing to meet ACT. The overtime ban goes on.

MGM Elstree Studios have closed down, although not by reason of the laboratory dispute. Two productions—the Greer Garson "The Case of the Journeying Boy" and "Highland Fling"—had been planned for the plant. Neither project will be proceeded with and it appears likely that the studio will remain dark for some months.

Dismissal notices have been handed to more than 300 studio workers. Around 100 people are kept on consisting only of departmental heads and maintenance hands, it is understood.

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After two nights of discussion early this week, during which John Davis persisted in the Rank Circuit's resistance to stereophonic sound, Spyros Skouras was reported Wednesday set to break the traditional release pattern in Britain and trade with the independents for CinemaScope releases. "The Robe" and "How to Marry a Millionaire" will play the 75 Rank theatres already equipped for stereophonic sound and thereafter will be sold on a free-for-all basis. Mr. Skouras reiterated his offer to aid in the establishment of long-term credit for independents to finance installation of the equipment and admitted that he had already had discussions in financial circles looking towards the estblishment of three years' credit on an insurance basis.

Mr. Skouras said the new techniques demand a revolutionary revision of the entire British release pattern and declared that this was a challenge to the independents who can see their opportunity.

It had been reported here that Mr. Skouras would remain for the reopening of the Carlton theatre under Fox auspices March 1. He is expected to fly to New York March 2 or 3.

The Carlton, in process now of equipment with full CinemaScope, will open with "Beneath the 12-Mile Reef" accompanied by "Vesuvius Express." The programme had been pencilled in to follow "Millionaire" at Rank's Odeon. The break in the booking arrangement is accepted here as an indication of a widening rift between Mr. Skouras and his traditional circuit customers in Great Britain.

"Command" at Warner House

Warners' Leicester Square theatre is also in process of CinemaScope equipment. It will open in the new perspective at a date, still to be named, with the company's "The Command," starring Guy Madison and Warners' first in CinemaScope.

Western Electric has announced that the music recently recorded at MGM's Elstree Studios for "Knights of the Round Table" is the first film music to be recorded stereophonically in this country.

The equipment on which the recording was made, was installed at Elstree six years ago and before the theatre use of stereophony was envisaged. The equipment then intended for multi-channel recording of music, by the addition of stereophonic monitoring equipment, has been adapted for full stereophonic recording.

MGM's integrator device for the presentation of stereophonic sound, shot optically, will be used for the first time in this country when "Knights" is shown at the company's Leicester Square Empire theatres in London.

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At a Savoy Hotel luncheon to film critics inaugurating MGM's Anniversary Festival, Sam Eckman, Jr., proclaimed high faith in motion pictures' future. "My belief is that the new media of presentation will bring to the industry greater prosperity than it has ever known," he declared.

"Our Festival is a sign of health. We are in a position of challenge to meet the changing times. Films just now are doing very well at the box office and I am speaking not only of top-line American product but of British pictures like 'Genevieve' and 'The Cruel Sea.'"

Mr. Eckman claimed that television had lost its initial advantage.

Cites Approaches by TV

The Metro chief referred to recent approaches from the BBC's TV Service seeking pictures from film organizations and dryly commented that it seemed to be the case of "the TV mouse coming to the lion" of motion pictures.

"The industry is always going through transitions," said Mr. Eckman, "and flourishing on them. Today we are witnessing the biggest change of them all—that in the size both of the entertainemnt and of the screen itself."

He gave his critics-audience his slogan for the future: "Greater Scope in CinemaScope."

Beverley Baxter, the Member of Parliament lately appointed film critic to Beaverbrook's "Evening Standard," replied for the guests.

He declared that as a new comer he had been astonished at the virility and intelligence of films. "I find them extraordinarily alive," he said, "and marvel at the manner in which producers are able to serve a mass audience without descending to a level of dullness."

George Minter Announces Six New British Films

Six major British productions for the coming 12 months were announced in New York this week by Renown Pictures, distributor of pictures under that label made by George Minter Productions. They will cost more than $2,800,000. One will be in CinemaScope, and four will be for the wide screen. The CinemaScope picture will be "The Foolish Lover". Other pictures are "The Glorious Glosters", "Dance, Little Lady", "Triby and Svengali", "Our Girl Friday" and "Grand National Night".

Kupper Leaving 20th-Fox

LONDON: William Kupper, managing director for 20th-Fox in Great Britain, will leave that post at the end of March, it was announced here Wednesday. J. F. Pattinson, director of British sales for 20th-Fox, will conduct the British operations under the supervision of Albert Cornfield, managing director for Continental Europe, whose headquarters are in Paris.

Seek Quick Trial of RKO Stock Suit

WILMINGTON, DEL.: RKO Pictures Corporation last week moved for an immediate trial of the Schiff-Sacks minority stockholders suit, pointing out that the case should be decided in order "to avoid any possible question as to the propriety" of the corporation's action on the Howard Hughes offer to buy the company's assets for $6 a share.

The move was made in the Court of Chancery here in the form of a motion to split into two the suit brought by stockholders Louis Schiff and Jacob Sacks, one part dealing with the defendants' allegations against the corporation and the other dealing with the charges against directors as individuals. In making the motion, RKO attorneys pointed out that the suit split in such a fashion would facilitate bringing the case to trial. It was further argued by RKO that none of the individual directors named in the action were residents of Delaware and therefore it would be difficult to bring them under Delaware's jurisdiction.

RKO stockholders are scheduled to convene in Dover, Delaware, March 18 to vote acceptance or rejection of the Hughes stock offer.

The RKO quick maneuver for a trial came on the heels of another move by Mr. Schiff and Mr. Sacks, each of whom owns 100 shares in the company, to block consummation of the Hughes deal by action in New York Supreme Court. This action also seeks to enjoin the sale of the stock to Mr. Hughes.

Baltimore Variety Names Skouras "Man of the Year"

Spyros P. Skouras, president of Twentieth Century-Fox, has been named Industry Man of the Year" by the Baltimore Variety Club and will be honored by it at a testimonial dinner the evening of March 31st at the Emerson Hotel there. The award is for Mr. Skouras' "courageous and vital role in the pioneering and development of CinemaScope, the projection medium which has launched a great new era in entertainment." Proceeds of the dinner will go to the club's Heart Fund drive.

20th-Fox Sues Brando For $2,000,000

Marlon Brando, actor, is being sued by Twentieth Century-Fox for $2,000,000 in damages. The company alleges he agreed under a contract signed April 12, 1951, to serve it exclusively; that he failed; and that he refuses to comply with the contract provisions. The company also asks an injunction to prevent Mr. Brando from working for any other studio during the term of the contract.

South Carolina Senate Votes License Fee Cut

At Columbia, S. C., February 19, the State Senate rammed through a bill to cut film theatre seat taxes by $198,000 despite the vain pleas of Senator George Grantham, Pickens, that the state couldn't stand the loss of revenue. The vote was 31 to 5. Senators Lewis Wallace of York and James E. Leppard, Jr., of Chesterfield, were authors of the bill which lowered the annual license fee. A similar bill was passed last year, but was vetoed by Governor James F. Byrnes.

TOA Bulletin Endorses 1954 "Crusade for Freedom"

Theatre Owners of America this week sent out a bulletin to all members heartily endorsing the 1954 Crusade for Freedom, pledging its assistance "in the furthering of the objectives of Radio Free Europe," and recommending that TOA members "make their lobbies and facilities available for the advancement of the Crusade." The film industry drive for the Crusade takes place during the week of March 15-21 when a trailer starring Bing Crosby as narrator will be available to theatres. The trailer and necessary lobby displays, etc., are provided by National Screen Service.

Reade Buys New Drive-in Theatre at Trenton

Walter Reade Theatres has purchased the 900-car Drive-in theatre, on Route 130, New Jersey, from the Morris Ellis interests and W. Brock Whitlock. The acquisition gives Reade Theatres two in the area, the other being the 900-car Lawrence Drive-in theatre, just north of the city. The theatre just bought opened late last Fall. It has a giant screen, modern equipment, and land for expansion. It will have in-car heaters, and along with the Lawrence theatre will be operated 12 months yearly. Its concessions will be operated directly by Reade.

Technicolor Lays Off 330 Employees on March 1

HOLLYWOOD: A total of 330 employees out of 2,300 will be laid off at the Technicolor plant, effective March 1, the company has announced here. The management said that the personnel affected were the first employed during the past 18 months and the dismissal was reluctantly decided in consequence of reduction in production, principally of release prints, due largely to new processes and dimensions.

No More Film Shipments To Chile, MPEA Decides

There will be no more shipments of film to Chile for a while, the directors of the Motion Picture Export Association decided in New York session last week. Their action came after a report the Chilean government doubled the exchange rate for American companies. This reduces the estimated $1,000,000 remittances by half.

Revive Talks To Get Seal For "Line"

HOLLYWOOD: Negotiations have resumed between RKO Pictures officials and the Production Code Administration with a view to obtaining a Code seal for Howard Hughes' "The French Line" after revisions have been made, it was learned last week.

This is the third attempt by the company to obtain P.C.A. approval for the picture. It was submitted and denied a seal prior to its public exhibition last December. Following its opening in St. Louis without a seal, and condemnation by the National Legion of Decency, RKO officials reopened negotiations with the P.C.A. agreeing at the outset to eliminate the objectionable dance scene at the end of the film.

Big Circuits Steer Clear

The RKO offer was pronounced inadequate by the P.C.A. which proceeded to enumerate numerous cuts both in film and sound track which it considered necessary in order to qualify for a Code seal. The producer terminated negotiations and prepared to release the film without a seal wherever it could obtain playdates. With responsible major circuits steering clear of it, there have not been too many of the latter. Moreover, not one of the seven state censor boards has approved the picture for exhibition, and several large city censor boards have turned it down.

In Chicago, the February 19 issue of "The New World," official Catholic paper of the Archdiocese of Chicago, carries a front page editorial condemning the picture, under the title "All Decent Chicagolanders, Now Is the Time to Act." Calling the picture "trite, corny and dumb," the editorial goes on to say that "it is spiced up with sex because the dialogue drags, the plot is outworn, and the so-called star has nothing, but nothing, except the body God gave her, and this she exploits to the delectation of degenerates." The editorial concludes by urging readers to "enlist the aid of every decent citizen in our community to refrain from seeing this picture."

Condemned in Buffalo

In Buffalo the Rev. Joseph A. Burke, Bishop of the Buffalo Diocese declared that if the Code is rendered inoperative "we can be sure that our motion picture theatres, and probably later also television, will be flooded with a deluge of indecency, immorality and smut." In a pastoral letter read at all masses Sunday Bishop Burke said the latest attack on the Code comes in the form of the picture, "The French Line."

In Columbus, Ohio, Jane Russell's song and dance scene was ordered deleted from the picture by the Ohio consor board. Dr. Clyde Hissong, chief state censor, said the routine is "unsuitable for general exhibition."

QUALITY PICTURES UA IN QUANTITY

HERE'S THE 2 PG. AD THAT LAUNCHES

Theatres all over America and Canada are playing "BEAT THE DEVIL" in March!

ALABAMA
Birmingham ..... Empire
Gadsden ..... Pitman
Mobile ..... Saenger
Montgomery ..... Empire
Selma ..... Walton
Tuscaloosa ..... Druid

ALASKA
Anchorage ..... Fourth Ave.
Fairbanks ..... Empress

ARIZONA
Globe ..... Alden
Phoenix ..... Fox
Tucson ..... Cactus Drive-In

ARKANSAS
Ft. Smith ..... Temple
Hot Springs ..... Spa
Little Rock ..... Center

CALIFORNIA
Bakersfield ..... Nile
Berkeley ..... Berkeley
Chico ..... Senator
El Centro ..... Fox
Eureka ..... State
Fresno ..... Wilson
Long Beach ..... Belmont
Long Beach ..... Crest
Long Beach ..... Imperial
Los Angeles ..... Academy
Los Angeles ..... Los Angeles
Los Angeles ..... Ritz
Los Angeles ..... Vogue
Marysville ..... State
Merced ..... Merced
Modesto ..... Covell
Monterey ..... State
Napa ..... Uptown
Newport Beach ..... Lido
Oakland ..... Roxie
Palm Springs ..... Plaza
Paso Robles ..... T & D
Pomona ..... Fox
Porterville ..... Porter
Riverside ..... Riverside
Sacramento ..... Alhambra
Sacramento ..... Crest
Salinas ..... Fox
San Bernardino ..... Baseline D I.
San Diego ..... Mission
San Francisco ..... United Artists
San Jose ..... California
San Luis Obispo ..... Fremont
San Pedro ..... Cabrillo
San Rafael ..... Rafael
Santa Ana ..... West Coast
Santa Barbara ..... Arlington
Santa Cruz ..... Delmar
Santa Rosa ..... Roxy
Stockton ..... Esquire
Vallejo ..... Hanlon
Ventura ..... Mayfair
Visalia ..... Visalia
Woodland ..... State

COLORADO
Alamosa ..... Rialto
Boulder ..... Flatirons
Colorado Springs ..... Chief
Denver ..... Denver
Ft. Collins ..... Aggie
Grand Junction ..... Mesa
Greeley ..... Chief
Pueblo ..... Chief

CONNECTICUT
Bridgeport ..... Loew's Poli
Danbury ..... Embassy
Hartford ..... Loew's Poli
New Haven ..... Loew's Poli
New London ..... Garde
Middletown ..... Palace
Torrington ..... Palace
Waterbury ..... Loew's Poli

DELAWARE
Wilmington ..... Loew's Aldine

DISTRICT OF COLUMBIA
Washington ..... Trans Lux

FLORIDA
Coral Gables ..... Miracle
Fort Myers ..... Lee
Fort Lauderdale ..... Gateway
Jacksonville ..... St. Johns
Miami ..... Miami
Miami Beach ..... Carib
Pensacola ..... Saenger
St. Petersburg ..... Playhouse
Tampa ..... Park
W. Palm Beach ..... Florida

GEORGIA
Albany ..... Albany
Atlanta ..... Loew's Grand
Columbus ..... Bradley
Rome ..... De Soto
Savannah ..... Weis

IDAHO
Boise ..... Rialto
Burley ..... Orpheum
Caldwell ..... Roxy
Idaho Falls ..... Rio
Pocatello ..... Crest
Twin Falls ..... Orpheum

ILLINOIS
Aurora ..... Paramount
Champaign ..... Co-Ed
Bloomington ..... Castle
Chicago ..... United Artists
Danville ..... Fischer
Decatur ..... Lincoln
Elgin ..... Rialto
Herrin ..... Marlow
Joliet ..... Rialto
Mattoon ..... Times
Moline ..... New Illini
Mt. Vernon ..... Granada
Murphysboro ..... Marlow
Peoria ..... Palace
Quincy ..... Belasco
Rockford ..... State
Rock Island ..... Rocket
Springfield ..... Senate
Streator ..... Plumb
Taylorville ..... Capitol
Waukegan ..... Genessee

INDIANA
Anderson ..... Paramount
Bloomington ..... Princess
Elkhart ..... State
Evansville ..... Loew's Victory
Ft. Wayne ..... Embassy
Franklin ..... Franklin
Indianapolis ..... Loew's
Kokomo ..... Sipe
Lafayette ..... Mars
Logansport ..... State
Marion ..... Paramount
Michigan City ..... Liberty
Muncie ..... Strand
Richmond ..... Tivoli
So. Bend ..... Palace
Terre Haute ..... Grand
Vincennes ..... New Moon

IOWA
Cedar Rapids ..... State
Davenport ..... Coronet
Des Moines ..... Eastown
Des Moines ..... Forest
Dubuque ..... Grand
Ft. Dodge ..... Dodge
Iowa City ..... Capitol
Keokuk ..... Iowa
Marshalltown ..... Strand
Mason City ..... Cecil
Muscatine ..... Palace
Sioux City ..... Hollywood
Waterloo ..... Waterloo

KANSAS
Atchison ..... Fox
Coffeyville ..... Midland
Dodge City ..... Cooper
Emporia ..... Granada
Hutchinson ..... Fox
Lawrence ..... Jayhawker
Leavenworth ..... Hollywood
Manhattan ..... Co-Ed
Salina ..... Watson
Topeka ..... Grand
Wichita ..... Miller

KENTUCKY
Frankfort ..... Capitol
Lexington ..... Kentucky
Louisville ..... Loew's
Owensboro ..... Malco
Paducah ..... Columbia

LOUISIANA
Baton Rouge ..... Hart
Lafayette ..... Pat
Monroe ..... Paramount
New Orleans ..... Loew's State
Shreveport ..... Strand

MAINE
Bangor ..... Bijou
Lewiston ..... Ritz
Portland ..... Strand
Waterville ..... State

MARYLAND
Baltimore ..... Loew's
Cumberland ..... Maryland
Hagerstown ..... Maryland
Salisbury ..... Boulevard

MASSACHUSETTS
Boston ..... Loew's St. & Orpheum
Fitchburg ..... Saxon
Lowell ..... Keiths
New Bedford ..... Olympia
Pittsfield ..... Union Square
Springfield ..... Capitol
Worcester ..... Warner

MICHIGAN
Escanaba ..... Michigan
Houghton ..... Lode
Iron Mountain ..... Braumart
Ironwood ..... Ironwood
Marquette ..... Nordic
Sault St. Marie ..... Temple

MINNESOTA
Duluth ..... World
Minneapolis ..... State
Rochester ..... Chateau
St. Paul ..... Riviera

MISSISSIPPI
Gulfport ..... Legion
Jackson ..... Lamar

MISSOURI
Cape Giradeau ..... Esquire
Columbia ..... Missouri
Hannibal ..... Tom Sawyer
Jefferson City ..... Capitol
Joplin ..... Fox
Kansas City ..... Loew's Midland
St Joseph ..... Electric
St. Louis ..... Loew's State
Springfield ..... Gillioz

MONTANA
Billings ..... Babcock
Butte ..... Montana
Great Falls ..... Liberty
Livingston ..... State
Missoula ..... Fox

NEBRASKA
Grand Island ..... Grand
Lincoln ..... Varsity
North Platte ..... Paramount
Omaha ..... Admiral & Chief
Scottsbluff ..... Midwest

NEVADA
Elko ..... Hunter
Las Vegas ..... Fremont
Reno ..... Tower

NEW HAMPSHIRE
Manchester ..... State

NEW JERSEY
Atlantic City ..... Apollo

NEW MEXICO
Albuquerque ..... State
Carlsbad ..... Cavern
Gallup ..... El Morro
Hobbs ..... Frontier
Las Cruces ..... Rio Grande
Los Alamos ..... Centre
Portales ..... Tower
Roswell ..... Plains
Santa Fe ..... El Paseo

NEW YORK
Albany ..... Strand
Amsterdam ..... Tryon
Auburn ..... Auburn
Batavia ..... Mancuso
Binghamton ..... Strand
Buffalo ..... Loew's Buffalo
Elmira ..... Colonial
Glens Falls ..... Rialto
Gloversville ..... Glove
Ithaca ..... Strand
Jamestown ..... Winter Garden
Lockport ..... Palace
Niagara Falls ..... Bellevue
Olean ..... Haven
Oneida ..... Kallet
Rochester ..... Loew's
Rome ..... Capitol
Schenectady ..... Proctors
Syracuse ..... Loew's State
Troy ..... Troy
Utica ..... Uptown
Watertown ..... Town

NORTH CAROLINA
Charlotte ..... Center

NORTH DAKOTA
Fargo ..... Fargo

OHIO
Akron ..... Loew's
Canton ..... Loew's
Cincinnati ..... Palace
Cleveland ..... Loew's State
Columbus ..... Loew's Ohio
Dayton ..... Loew's
East Liverpool ..... American
Elyria ..... Rivoli
Galion ..... Galion
Lima ..... Sigma
Lorain ..... Lorain
Mansfield ..... Ohio
Marion ..... Palace
Middletown ..... Colonial
Newark ..... Midland
Portsmouth ..... Columbia
Sandusky ..... Ohio
Springfield ..... State
Steubenville ..... Capitol
Toledo ..... Loew's Valentine
Troy ..... Mayflower
Warren ..... Robins
Youngstown ..... Palace
Zanesville ..... Weller
Xenia ..... Xenia

OKLAHOMA
Lawton ..... Lawton
Muskogee ..... Ritz & Grand
Oklahoma City ..... Centre

OREGON
Astoria ..... Liberty
Bend ..... Capitol
Corvallis ..... Varsity
Eugene ..... McDonald
Klamath Falls ..... Esquire
Medford ..... Craterian
Pendleton ..... United Artists
Portland ..... Liberty
Salem ..... Elsinore
The Dalles Civic

PENNSYLVANIA
Allentown ..... Boyd
Altoona ..... State
Beaver Falls ..... Granada
Bethlehem ..... Boyd
Butler ..... Penn
Canonsburg ..... Alhambra
Charleroi ..... Coyle
Connellsville ..... Soisson
Du Bois ..... Avenue
Easton ..... Boyd
East Stroudsburg ..... Grand
Erie ..... Plaza
Greensburg ..... Strand
Greenville ..... Jordan
Harrisburg ..... Loew's Regent
Hazleton ..... Grand
Johnstown ..... State
Lancaster ..... Capitol
Lebanon ..... Academy
Mahanoy City ..... Victoria
New Castle ..... Penn
Philadelphia ..... Trans Lux
Pittsburgh ..... Loew's Penn
Pottsville ..... Hollywood
Reading ..... Loew's Colonial
Scranton ..... Comerford
Shamokin ..... Victoria
Sharon ..... Columbia
State College ..... State
Sunbury ..... Rialto
Uniontown ..... Manos
Washington ..... Basle
Wilkes Barre ..... Comerford
Williamsport ..... Keystone
York ..... Southern

RHODE ISLAND
Newport ..... Dpera House
Providence ..... Loew's State

SOUTH CAROLINA
Charleston ..... Riviera

SOUTH DAKOTA
Rapid City ..... Elks
Sioux Falls ..... State

TENNESSEE
Chattanooga ..... State
Jackson ..... Paramount
Knoxville ..... Riviera
Memphis ..... Loew's Palace
Nashville ..... Loew's Vendome

TEXAS
Abilene ..... Paramount
Amarillo ..... State
Austin ..... State
Bay City ..... Texas
Beaumont ..... Jefferson
Big Springs ..... Ritz
Corpus Christi ..... Ritz
Clarksville ..... Avalon
Dallas ..... Palace
El Paso ..... Ellanay
Fort Worth ..... Hollywood
Gainesville ..... State
Galveston ..... State
Gonzales ..... Lynn
Houston ..... Loew's State
Laredo ..... Plaza
Longview ..... Arlyne
Marshall ..... Paramount
Odessa ..... Scott
Orange ..... Strand
Pecos ..... Grand
Plainview ..... Granada
Port Arthur ..... Village
San Angelo ..... Texas
San Antonio ..... Aztec
Texarkana ..... Paramount
Tyler ..... Tyler
Waco ..... Waco
Wichita Falls ..... State

UTAH
Cedar City ..... Cedar
Logan ..... Capitol
Ogden ..... Orpheum
Provo ..... Paramount
Salt Lake City ..... Gem

VERMONT
Burlington ..... Strong

VIRGINIA
Bristol ..... Cameo
Charlottesville ..... Jefferson
Newport News ..... Palace
Norfolk ..... Loew's State
Petersburg ..... Century
Richmond ..... Loew's
Roanoke ..... Lee & Jefferson

WASHINGTON
Aberdeen ..... D & R
Bellingham ..... Mt. Baker
Bremerton ..... Admiral
Everett ..... Everett
Olympia ..... State
Seattle ..... Orpheum
Spokane ..... State
Tacoma ..... Roxy
Vancouver ..... Castle
Walla Walla ..... Liberty
Wenatchee ..... Liberty
Yakima ..... Liberty

WEST VIRGINIA
Bluefield ..... Granada
Charleston ..... Kearse
Clarksburg ..... Ritz
Elkins ..... Manos
Fairmont ..... Fairmont
Huntington ..... Palace
Morgantown ..... Warner
Parkersburg ..... Smoot
Wheeling ..... Court

WISCONSIN
Appleton ..... Viking
Beloit ..... State
Eau Claire ..... State
Fort Atkinson ..... Fort
Green Bay ..... Time
Janesville ..... Meyers
Kenosha ..... Gateway
La Crosse ..... Hollywood
Madison ..... Orpheum
Manitowoc ..... Mikadow
Marinette ..... Fox
Milwaukee ..... Wisconsin
Oshkosh ..... Oshkosh
Racine ..... Rialto
Sheboygan ..... Wisconsin
Wausau ..... Grand

WYOMING
Casper ..... America
Laramie ..... Wyo
Sheridan ..... Orpheum

CANADA

Alberta
Calgary ..... Uptown
Edmonton ..... Rialto
Lethbridge ..... Paramount
Medicine Hat ..... Astra

British Columbia
Trail ..... Odeon
Vancouver ..... Vogue
Victoria ..... Odeon

Manitoba
Winnipeg ..... Garrick

New Brunswick
Moncton ..... Capitol
St. John ..... Strand

Newfoundland
St. John's ..... Capitol

Nova Scotia
Halifax ..... Casino
New Glasgow ..... Roseland
New Waterford ..... Majestic
Sydney ..... Strand

Ontario
Belleville ..... McCarthy
Brantford ..... Esquire
Ft William ..... Ddeon
Galt ..... Palace
Guelph ..... Odeon
Hamilton ..... Capitol
Kingston ..... Ddeon
London ..... Ddeon
No Bay ..... Ddeon
Oshawa ..... Plaza
Ottawa ..... Elgin
Peterboro ..... Ddeon
Pt. Arthur ..... Ddeon
St. Catherine's ..... Palace
Sarnia ..... Odeon
Sudbury ..... Century & Park
Toronto ..... Ddeon
Windsor ..... Vanity
Woodstock ..... Capitol

Quebec
Montreal ..... Capitol

Saskatchewan
Moose Jaw ..... Royal
Regina ..... Rex
Saskatoon ..... Broadway & Tivoli

2,000,000 readers waiting to see it!



The BOLD Adventure That BEATS Them All!

Europe, the Mediterranean, Africa . . . this was their road to adventure and a fabulous fortune... a dangerous band of desperate men goaded on by two beautiful women ...all of them out to beat the devil at his own game!

THE FILM IN LOOK
March 9 issue
Feb. 23 on the stands
35TH ANNIVERSARY 1919 UA 1954

SANTANA PICTURES presents

HUMPHREY BOGART · JENNIFER JONES · GINA LOLLOBRIGIDA



IN JOHN HUSTON'S PRODUCTION OF

BEAT THE DEVIL

CO-STARRING ROBERT MORLEY WITH PETER LORRE EDWARD UNDERDOWN

screenplay by JOHN HUSTON TRUMAN CAPOTE
from the novel "Beat the Devil" by JAMES HELVICK

DIRECTED BY JOHN HUSTON

a SANTANA-ROMULUS PRODUCTION
released thru UNITED ARTISTS

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

The candor that has been a prime asset of William H. Pine and William C. Thomas throughout the first 14 years of their co-producership is unchanged by the making of 72 feature pictures that have run up a distribution gross of some $100,000,000 so far, without counting residuals. These extremely show-wise gentlemen were completely candid about the lightly-budgeted little melodrama they started making for Paramount distribution back in easy-going 1940, and on their regularly repeated tourings of the country in behalf of their offerings their frankness in describing them, linked with their equally outspoken counsel on how they should be exploited, created for them a kind and degree of exhibitor confidence that hasn't been matched since the late Carl Laemmle retired from the road with every living exhibitor his friend.

Were Candid When They Shifted to Technicolor

They were quite as candid about their policy and their plans when, in 1950, they lifted their budgetary ceiling to allow for an all-Technicolor program rounded out with name-players, and their exhibitor-intimates took that upward step with them unquestioningly. Now they're asking them to take another.

The next step upward from the Pine-Thomas level of the 1950-1954 period is, they say with their usual forthrightness, *all the way* up! They break this down to mean, specifically, that they are tapping their hard-won treasury for as much as it takes to buy the best stories, hire the best talent, on-screen and off-screen, in order to come out with pictures second to none and first to as many as they can manage.

They initiated this new policy as long ago as last July, they confess, but refrained from mentioning it until they'd had time to feel their way around in the sterner competitive field it let them into. Now that they've done that, they find the climate mighty agreeable, they say, although it may never have quite the personal thrill there was in whipping out a five-day melodrama that would return its cost ten-fold in less time than it takes to shove a color job through the laboratory.

Still Plenty of Gold Left in Short-Budget Hills

They say, as do a few others these days, that there's plenty of gold still to be mined in those short-budget hills, but they believe their own future lies in the production of tip-top product, for exhibition on the biggest, brightest screen Paramount will sanction.

The co-producers have been extremely busy in the seven months they've allowed to pass without declaring themselves. For one thing, they've been answering inquiries from exhibitor friends who've been wanting to know why they've not been riding to their relief in the face of the pressing product shortage. For the other, which is the answer to the inquirers, they've been getting their first three top-bracket pictures—that's right, the first *three*—ready to roll. The first is scheduled to go in June.

The June production project probably will be "Run for Cover," directed by William Dieterle, an original story by Harriet Frank, Jr., and Irving Ravetch, with script by Winston Miller. This will be headlined by a top-ranking male star whose name is to be divulged at a later date.

The Lewis and Clark Expedition will furnish the background for "Far Horizons," based on the novel, "Sacajawea of the Shoshones," by Della Hould Emmons, with Miller doing the script and which will require three top-drawer stars for principal roles.

A top feminine star will be announced for "Lucy Gallant," a "Good Housekeeping" serial by Margaret Counsins for which John Lee Mahin is writing the script.

All Pine-Thomas productions are to be in color by Technicolor, as has become a tradition of the organization, and they'll be filmed for the widest screen and the most effective sound system to come out of the present experimentation, tests and trials. The co-producers feel pretty sure that these matters will have been stabilized by the day next June when they launch their first production.

FOUR PICTURES were started last week, largest number in quite a spell, and only two others were completed, the week ending with, therefore, its first over-all gain in two or three months. That is to say, more specifically, the week ended with 17 features under the shooting lens, instead of only 15, as the week before.

Paramount accounted for two of the new undertakings.

Bing Crosby is the particular star of "The Country Girl," which has William Perlberg down as producer and George Seaton as director, and which is from the stage success of the same name by Clifford Odets. William Holden, Grace Kelly, Anthony Ross and Gene Reynolds are other principals.

Hal B. Wallis is producer of "The Big Top," which he's shooting in Phoenix at the moment, and its high-ranking co-stars are Dean Martin and Jerry Lewis. Joanne Dru, Zsa Zsa Gabor, Wallace Ford and Gene Sheldon are others in the cast. Joseph Pevney is directing. It's being shot for big screen uses, and in color by Technicolor, although it'll be practical for standard 1.33-1 exhibition also.

"Two Guns and a Badge" is an Allied Artists picture produced by Vincent M. Fennelly and directed by Lewis D. Collins. It has Wayne Morris, Beverly Garland, Morris Ankrum, Damon O'Flynn and John Pickard.

Bryan Foy is producing "Those Reported Missing" for Columbia release, with Lewis Seiler directing a cast headed by Robert Francis, Dianne Foster and Eddie Hyman.

THIS WEEK IN PRODUCTION:

STARTED (4)

ALLIED ARTISTS
Two Guns and a Badge

COLUMBIA
Those Reported Missing

PARAMOUNT
Big Top (Wallis; Technicolor)
Country Girl

COMPLETED (2)

PARAMOUNT
Bridges at Toko-Ri (Eastman Color)

WARNER
Lucky Me (CinemaScope; WarnerColor)

SHOOTING (13)

Three for the Show (formerly "Pleasure's All Mine")

MGM
Brigadoon (CinemaScope; Ansco Color)

RKO
Big Rainbow (Technicolor)
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Matter of Life and Death (Panoramic Prod.)

U.A.
Sitting Bull (Frank; CinemaScope; Color)
White Orchid (Cosmos; Eastman Color)
Barefoot Contessa (Figaro, Inc.; Technicolor)

U-I
This Island Earth (Technicolor)
Bengal Rifles (Technicolor)
Matchmakers

WARNER
Battle Cry (CinemaScope; WarnerColor)
Talisman (CinemaScope; WarnerColor)

Bosustow Is Reelected President of UPA

HOLLYWOOD: Stephen Bosustow has been reelected president and chairman of the board of United Productions of America for his ninth term. Also renamed by the board were Robert Cannon, vice-president; Charles Daggett, vice-president in charge of public relations; T. Edward Hambleton, treasurer; Melvin Getzler, assistant treasurer, and M. Davis, secretary. Don McCormick, now manager of the company's New York studio, was elected vice-president of UPA-New York. New board members seated at the meeting included George Bagnall, Ernest Scanlon, Richard Hungate and Peter Burness.

Protest on "Acquittal" By Senate

The intention of the monopoly sub-committee of the Senate Small Business Committee to drop its interest in motion picture industry practices has brought strong protests from the board of directors of the Southern California Theatre Owners Association.

Following a meeting of the board last week in Los Angeles, Harry C. Arthur, Jr., chairman, dispatched telegrams to all members of the Senate Committee expressing the California association's opinion that the sub-committee's action "will be a great error and injustice on the part of the sub-committee and definitely injurious to both the public and the small, independent exhibitor."

Mr. Arthur's wire charged distributor companies with "deliberately ignoring" the suggestion of the Committee that the industry create arbitration boards, stating that "the position of the Justice Department seems to be that distributors are operating within the framework of the present laws, to which we vehemently disagree."

To each of the Committee members were sent copies of a nine-page brief on the recent Justice Department's ruling, prepared by the Association's Washington counsel, Russell Hardy. Mr. Hardy's brief comments that "the conclusions (of the Justice Department in its ruling) are palpably wrong, on familiar and elementary principles."

20th-Fox Lines Up Five Color Labs for CinemaScope Prints

Twentieth-Fox announced this week that it has "mobilized" five film laboratories to manufacture CinemaScope prints to meet exhibitor demands for both features and short subjects. Enlisted in the drive are Technicolor in Hollywood, De Luxe Laboratories in New York and Hollywood, Color Film Corporation and Consolidated Film Laboratories. De Luxe Laboratories in Hollywood and Consolidated Laboratories in New York also will work on short subjects prints.

Allied Artists Sets Six To Exploit "Cell Block"

John C. Flinn, Allied Artists director of advertising and publicity, has set six exploiteers to handle the campaign in as many regions for the Walter Wanger production, "Riot in Cell Block 11". The six and their areas are: Jack Leewood, Texas; Blake McVeigh, Philadelphia, Pittsburgh, Cleveland, Washington and Baltimore; Harry Hollander, Chicago, St. Louis and Kansas City; George Bannon, southern states; Michael Zala, New England; James Schiller, San Francisco, Portland and Seattle.

MOURNS A THEATRE FRIEND, MURDERED BY TAXATION

While selling tickets one recent rather slow night, Charlie Jones, owner of the Dawn in Elma, Iowa, had a few sad thoughts about the closing of a theatre in a neighboring town. In a letter to The Herald he said, "They might have some value during the next few weeks with the tax drive gaining momentum again." Here they are:

They buried my old friend today.

I hadn't known him too long, but during those short years I learned a lot about him and a lot from him. He was part of that thoroughbred stock formerly found in every town and hamlet, making its indelible mark on the culture of its community.

It wasn't a very big funeral. Though, through his life he had probably spread more joy and happiness, lent more sympathy, brought more understanding, delivered more messages, carried more relief and hope, caused more enlightenment and promoted greater pride in country than anyone or anything ever to live in his community, not many showed up for last rites. Now he is dead.

People used to come to him with their wants, joys and sorrows. They came rubbing elbows with neighbors whether from uptown or across the tracks, and the great tradition of democracy was nurtured. They left empty handed, but their hearts were filled with renewed faith in life, beauty and happiness. He counselled all. Now he is dead.

As evil days approached and my friend was set upon by a younger adversary he suffered setbacks and was forsaken by some short memoried friends. But he was strong, vigorous and full of youthful vitality. He could fight off this plague. An immunity would develop and the adversary would in time become an ally. But now he is dead.

My friend did not die a natural death; nor did he succumb to disease.

He was murdered!

The power to tax can be the power to destroy!

Loew's 1953 "Hall of Fame" Candidates Announced

The second annual "MGM Hall of Fame" awards of Loew's International went to Stewart Granger, star of the year; Abraham Gotfried (MGM manager in Thailand), distributor of the year; and Gustave Zelnick (manager of the Metro Theatre, Cairo), exhibitor of the year. The honors for 1953 were announced by Morton A. Spring, first vice-president of Loew's International. Photographs of the three award-winners were unveiled in the permanent MGM Hall of Fame in the New York Loew's International home office.

Aides of 20 Nations at U-I Sales Meet March 15

Universal-International Films branch managers representing 20 countries in Latin America will meet with home office executives headed by Milton Rackmil, Universal president, and Alfred E. Daff, Universal-International Films president, and Americo Aboaf, foreign general manager, at the U-I Latin America sales conference which opens in Buenos Aires March 15. The delegation will preview a number of leading U-I and J. Arthur Rank pictures which have been set for release in Latin America next season.

"Seekers" Eastman Color

An advertisement for the J. Arthur Rank Organization appearing on page 139 of the 1954 edition of "Fame" lists a forthcoming picture, "The Seekers", in color by Technicolor. The credit should have read color by Eastman Color.

Bell & Howell Buys DeVry

The Bell & Howell Company, old and substantial motion picture equipment manufacturing company, will buy the DeVry Corporation, of Chicago, April 15. The latter also is one of the better known equipment makers.

The announcement did not disclose purchase price. It said a "substantial portion" of DeVry assets, including tools, inventories, patents, and government contracts, are in the purchase. Also, that DeVry on that day will cease manufacturing; and that, beginning May 1, Bell & Howell will make DeVry 16mm products and spare parts in its own plant, and distribute them from the Bell & Howell address at 7100 McCormick Road, Chicago.

Meanwhile, the Paromel Corporation, also of that city, has bought 35mm DeVry tools and equipment for making theatre projectors.

W. C. DeVry, president, and Edward B. DeVry, secretary-treasurer, of the DeVry Corporation, are reported planning to give their time to expansion of the DeVry Technical Institute, training school for television technicians, and also to other business interests.

Loew's Votes Dividend

The directors of Loew's, Inc., have declared a regular quarterly dividend of 20 cents a share on its outstanding common stock, payable March 31 to stockholders of record March 12.

People in The News

SOL A. SCHWARTZ, president of RKO Theatres, has accepted the post of chairman of the Motion Picture Division of the 1954 development fund drive of the New York Arthritis and Rheumatism Foundation.

EVERETT C. CALLOW has been appointed Cinerama's director of advertising and publicity, succeeding JOHN JOSEPH, who who has joined the Hilton Hotel organization.

KERMIT C. STENGEL, newly elected president of Crescent Amusement Company, was honored at a dinner in Nashville by Crescent officials, employees and theatre managers from the Nashville area.

BERNARD L. GREEN, Trenton, N. J., attorney, has been appointed general counsel for the Walter Reade Theatres.

EDOUARD P. GENOCK, former Telenews editor-in-chief, has been appointed head of television production of Eastman Kodak Co.

RAY TASH, Canadian veteran in motion picture production, has been appointed assistant manager, Ontario division, of Associated Screen News, Limited.

JOE DAVID, formerly with Consolidated, Precision and Mecca laboratories, has been appointed director of production and quality control of Circle Film Laboratories.

Edwin Aaron Dies at 59

Edwin W. Aaron, western sales manager of 20th Century-Fox, died suddenly, Saturday, February 20, at his home in New York City. He was 59 years old.



Edwin W. Aaron

A veteran of many years in the film industry, he had served in important sales posts for 25 years with MGM before joining 20th Century-Fox. He started in the industry as a cashier with the E. M. Saunders exchange in New York, and was an accountant when the company was taken over by MGM. He advanced progressively with MGM and in 1945 became assistant general sales manager. He joined 20th-Fox in 1948 and in 1952 was appointed assistant general sales manager.

Surviving are his wife, Dorothy Aaron, and a daughter, Mrs. Herbert Nusbaum. Services were held in New York Tuesday at the Riverside Memorial Chapel.

William C. Goodwin

William C. Goodwin, 51, Altec sound engineer for the past 25 years, died February 14 in Osteopathic Hospital, Philadelphia, following surgery. He was a member of Local 307, IATSE, and long active in the local Variety Club. His wife and four children survive.

Michael Steifel

Michael Steifel, 85, retired motion picture pioneer, died February 17 in Atlantic City, N. J. He operated an independent circuit of theatres in the Philadelphia and Southern New Jersey area after the Steifel theatre family sold their Stanley Company of America circuit to Warner Brothers. Two daughters survive.

Library of Congress Has Edison Film Exhibit

The public which visits Washington and sees its public monuments and agencies is being given a short course on the history of the motion picture industry, through an exhibit at the Library of Congress arranged in celebration of the 107th anniversary of the birth of Thomas A. Edison. On display till May 15 are such memorabilia as the first combination camera projector using a continuous flexible film, and said to have been constructed in 1888; and a small-scale reproduction of the "Black Maria," Edison's tarpaper covered early "studio." Being shown is the renowned early movie made there, "The Fred Ott Sneeze," two and one-half seconds long. There also are illustrations from many other early movies.

Yates Sees Films Strong

Prior to his departure for Europe last week, Herbert J. Yates, president of Republic Pictures, said in New York that for the first time in Republic's history, the company has nine pictures completed and ready for release not only in the United States and Britain, but all over the world.

The productions, he said, represent an investment of over $15,000,000. Included in the group are "Jubilee Trail," "Johnny Guitar," with Joan Crawford starring; "Make Haste to Live," "Laughing Anne," "Trouble in The Glen," "The Outcast" and "The Shanghai Story."

Mr. Yates attributed the recent upsurge in theatre business everywhere to the fact that pictures were better in quality and box office desirability for the public. "When there is an abundance of big pictures on the market, the box office soars," he said. He plans to be gone about six weeks, during which time he will make a survey of conditions in Great Britain, France, Italy and Germany, both as to the release of Republic's American-made product and the possibilities of producing several pictures abroad.

Arias Forms Company With Abrams and Beck

Formation of a new distributing company to handle both American and foreign films has been announced with the incorporation of Arias Quality Pictures, Inc., New York.

With Henry R. Arias as president, in association with Leo Abrams, sales executive, as vice-president, and Myer P. Beck, independent advertising and publicity representative, as the other officers, Arias Quality Pictures has already lined up product for distribution in the United States.

Mr. Arias, for many years a leading figure in film export and import, with distribution activities throughout the world, will maintain his own foreign distribution organization as a separate entity. All domestic distribution will be handled through the new organization under the supervision of Mr. Arias, Mr. Abrams and Mr. Beck.

Neil Agnew Will Supervise Defense Department Films

Neil Agnew, industry executive of long experience and renown, last week accepted chairmanship of a Washington cordinating committee which will coordinate and streamline motion picture activities of the Department of Defense. He will work in conjunction with the Motion Picture Association of America, whose assistance was sought by the Government. Mr. Agnew was recommended by Eric A. Johnston, MPAA president. He most recently has been assistant to H. J. Yates, president of Republic. Previously, he was with Vanguard, Selznick, Motion Picture Sales Corp. and Paramount, for which he was general sales manager.

Mandel Heads Press Relations For COMPO; Succeeds Bergm

Harry Mandel, national director of advertising and publicity for RKO Theatres, has been elected chairman of the press relations committee of the Council of Motion Picture Organizations. He succeeds Maurice Bergman, of Universal. Harry Goldberg, of Stanley Warner Theatres, succeeds Mr. Mandel as a vice-chairman of the committee.

Prenosil Joins COMPO

Stanley W. Prenosil, newspaper man, has been named New York press contact in the new COMPO press relations set up, it is announced by Robert W. Coyne, COMPO special counsel. He will begin his duties immediately. . . . Prenosil has a background of 16 years in the newspaper business, most of it with the Associated Press.



Yes, big pictures like:

THE NAKED JUNGLE . . .

. . . MONEY FROM HOME

. . . FOREVER FEMALE . . . RED GARTERS . . .

. . . JIVARO . . . and for Easter **CASANOVA'S BIG NIGHT**

Paramount Pictures

The National Spotlight

ALBANY

Preparations for reopenings of northern New York drive-ins went ahead as communities in that region were snow-locked. Film Row heard that Jerry Dupont, for instance, planned to light up Malone drive-in the first week of April. At the same time, Ogdensburgh had 24 inches of snow, and Massena experienced a 20-inch fall in one day. The rigorous winter chilled grosses in parts of the North Country. . . . Bob Johnson, Smalley Theatres chief booker, characterized business as "very spotty." The circuit ran into rough weather on six of the seven days it played "The Robe," first CinemaScope presentation, in Cooperstown.

ATLANTA

Contracts have been signed for a new 17x36 screen, special lenses and stereophonic sound for the Sunrise theatre, Ft. Pierce, Fla. . . . The Ritz theatre, Bartow, Fla., has been equipped with new seats, announces manager Carlton Bowden. . . . Jimmie Wilson, sales representative, Manley Popcorn Co., Memphis, Tenn., was on the row with friends. . . . The Hinson theatre, Sneeds, Fla., was destroyed by fire. Only the outside walls were left standing. . . . On the row booking were: William Green, Decatur, Ga.; Paul Engler, Birmingham, Ala.; Otis Hudgins, Starlite, Thomaston, Ga., and Newman Croker, Alps Road drive-in, Athens, Ga. . . . Ygnacio Carbonell, owner of the Strand theatre, Key West, Fla., said that he was spending more than $15,000 on the theatre. . . . Martin Theatres of Columbus, Ga., has announced the following changes: James R. McGriff, manager of the Martin Theatre, Talladega, Ala., transferred to the Isle-of-View drive-in, Panama City, Fla. George Slaughter goes to the Martin, at Talladge, Ala., from Opelia, Ala. Julian Studsill, manager of the Fendley drive-in, Andalusia, Ala., becomes city manager at Brewton, Ala., and Max Fletcher is new manager at Andalusia.

BOSTON

Within the next few weeks, Embassy Pictures Corp. will move its executive offices to the second floor of 19 Winchester Street, retaining its former building at 16 Piedmont Street for headquarters for the shipping room service. . . . Art Moger, director of advertising and publicity for the eastern division of Warner's, has been appointed chairman of the motion picture division of the Massachusetts Heart Fund. . . . American Theatres Corp. recently re-organized its concession department for the circuit. Nathan Buchman is in charge of the wholesale and retail departments of all concessions. Benjamin Conviser is in charge of the warehouse, shipping and production of popcorn as well as all equipment repairs for the circuit. . . . Edward S. Segal, son of Harry Segal, U. A. branch manager, was married Feb. 21 to Louise Koffman of Chicago. . . . Molly Daytz, office manager at Daytz Theatre Entreprises, is spending two weeks in Florida and on her return, Arlene Kisloff, booker, will take off for Florida for her annual vacation. . . . Sympathy is extended to Al Swerdlove of Lippert and Screen Guild, in the death of his brother, Morris Swerdlove.

BUFFALO

The Most Rev. Joseph A. Burke, bishop of the Buffalo Catholic Diocese urged preservation of the Motion Picture Production Code in a pastoral letter read at all Masses last Sunday (21). The bishop declared that if the code is rendered inoperative, "we can be sure that our motion picture theatres, and probably later also television, will be flooded with a deluge of indecency, immorality and smut. . . . Joseph J. Murphy, who is president of the Bath Drive-in Theatre, Inc., at Bath, N. Y., and who also operates the Avoca Hotel in Avoca, N. Y., is on his way via motor for a vacation in Florida. . . . Lou Beyer, buyer for the Hollywood theatre in Syracuse and who recently suffered a heart attack, is back at his old stand arranging all bookings. . . . Business was good in five Rochester community theatres which presented "The Robe," in CinemaScope the past week.

WHEN AND WHERE

March 9-10: Annual convention, Allied Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 9-10: Spring drive-in conference, Kansas-Missouri Theatres Association, Hotel Continental, Kansas City.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

May 10-11: Annual convention, North-Central Allied Independent Theatres Owners, Nicollet Hotel, Minneapolis.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

CHICAGO

Mrs. David B. Wallerstein, wife of the B. & K.-Great States general manager, was one of twenty-four persons honored by the National Conference of Christians and Jews for efforts in advancing man's understanding of man on a neighborhood level. . . . Corporal Murray Lee Rose, now serving as a project engineer at Aberdeen Proving Ground, and son of Mr. and Mrs. Jack Rose, will marry Joan Gimple of Flushing, N. Y., sometime in April. The groom's father is one of the top executives of Indiana-Illinois Theatres. . . . The Golden Reel Film Festival, to be held at the Conrad Hilton Hotel during the American Film Assembly, April 1-3, will include screenings of over 400 theatrical films produced during the past year. Sponsors, the Film Council of America, are hoping to make it an annual event. . . . Jack Kirsch, president of Allied Theatres of Illinois, recuperating from a recent illness, has returned from a visit to Florida.

CINCINNATI

The 1,500-seat Keith theatre, unit of the local S. and S. circuit, of which Rube Shor is the head, is demonstrating the popularity of CinemaScope here with "King of the Khyber Rifles," now in its third week. Returns are well in the upper brackets. The RKO Albee, with more than twice the seating capacity, also is garnering big returns with the CinemaScope showings. . . . Many of the close-in suburban communities, following the lead of Cincinnati, are inaugurating a one per cent income and business tax, which will work an extra hardship on exhibitors, who already are heavily burdened. . . . Joseph F. Goetz, formerly assistant division manager for RKO here, but now chief of the armed forces professional entertainment bureau, Washington, D. C., came here recently on a surprise visit to present a Department of Defense Certificate of Esteem to Jackie Bright for his entertainment work in behalf of the armed forces in Europe in 1951.

CLEVELAND

Justin Knopp, Royal theatre, Oak Harbor, and Mrs. Loren Solether, Falls theatre, Chagrin Falls, were winners in the first week of the Lucky Minute Contest which originated with U.I. branch manager Carl Reardon to put over the Charles Feldman Drive. Second week winner was Marvin Harris of Toledo. . . . Leonard Mishkind and S. P. Gorrel brought to their Detroit

(*Continued on page 30*)

AN AVALANCHE OF BOXOFFICE ACTION!



AVAILABLE NOW in 3D and 2D

DANGEROUS MISSION!

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VICTOR MATURE • PIPER LAURIE

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RKO RADIO PICTURES

with **BETTA ST. JOHN** • Directed by LOUIS KING • Screenplay by HORACE McCOY, W. R. BURNETT and CHARLES BENNETT • Produced by IRWIN ALLEN

(*Continued from page 28*)

theatre hundreds of patrons who hadn't been to a movie house in years with their novelty all-travel program which was booked for three days and held over an extra day by popular request. Program consisted of 12 James A. Fitzpatrick travelogues. . . . Justin Spiegle who has been distributing exploitation pictures, has joined Republic as salesman, succeeding Tom Alley. . . . Hilbert Horwitz is appointed manager of the Haltnorth theatre. . . . Marilyn Arden, of 20th-Fox, was married Feb. 14 to Leonard Ostrow. The couple will live in New York. . . . Tower theatre closes next week, eliminating one of the city's eight downtown first runs, but the Hanna, 1500-seat legit house, went to films this week with presentation of "The Man Between" on a continuous policy.

COLUMBUS

Ohio exhibitors are being invited to send their problems to Horace Adams, newly-elected president of the Independent Theatre Owners of Ohio. Mr. Adams' office is in Room 714, NBC Building, Cleveland. . . . "Julius Caesar" will open March 10 at Loew's Broad for its first local engagement. . . . The Columbus Citizen is running a contest based on selection of winners in the Academy Awards. Loew's Ohio and Loew's Broad are giving additional prizes in the contest. . . . Dave Collins, WRFD disc jockey, won the Glenn Miller Disc Jockey Record Rolling Derby promoted by Walter Kessler, manager of Loew's Ohio. . . . Construction on the new TV tower for WOSU-TV at Lane Avenue and North Star Road will begin in May. . . . Charles Sugarman has one of the biggest boxoffice hits in the history of the World theatre in "The Captain's Paradise" which just ended its fourth week with the possibility of a fifth.

DENVER

Frank H. Ricketson, Jr., president of Fox Inter-Mountain Theatres, has been re-elected a director of the Community Chests and Councils of America for a three-year term. . . . Paul Allmeyer has severed his association with Preferred Pictures and is now the sales representative for Realart in the Denver and Salt Lake City areas. . . . Ed Nesbit, owner of the Alpine, is here inventorying and closing the theatre, in preparation to getting the building ready for other businesses. Clarence Martin, who has been operating the house, has given up his lease. . . . Claude Newell, formerly head booker at Metro, is returning to the business, and in that same job. He succeeds John Roberts, who resigned to go with Wolfberg Theatres in their booking and buying department.

DES MOINES

Most Filmrowers observed both Lincoln's and Washington's birthdays with a day off on Feb. 22. Exchanges were closed and many employees made trips over the long week end, taking advantage of the unseasonably mild weather. . . . Myrna Nace is the new availability clerk at Warners. . . . Visitor to the Columbia exchange was Ben Marcus, district manager. . . . Georgianne Johnson, a native of Decorah, is on her way to a successful film career in Hollywood. . . . The annual inaugural ball of Tent 15, Variety club, was held Feb. 19 at the Standard club. Milt Feinberg was chairman of the affair, which included dinner and dancing. Chief barker of the tent is Byron Shapiro. . . . A new screen has been installed at the American in Cherokee. Among other improvements was a new proscenium arch and redecoration of the stage. "The Robe" was shown when the remodelled theatre was reopened. . . . The Winfield theatre at Winfield will reopen in March with E. J. Kramer of Burlington as manager.

TILLOTSON IS PRIME CITIZEN, EXHIBITOR OF HOLTON, KAN.

Don Tillotson, who likes people, is president of the Chamber of Commerce of Holton, Kan. (pop. 3,000), and manager of the Arcada theatre of the Commonwealth circuit. He started in show business as a kid in his home town, Creston, Iowa: shining brass on the front door of a Commonwealth theatre—for free shows. Later he became a full-time employee; and during the first part of World War II managed circuit theatres in Creston, and in Knob Noster, Mo., and Superior, Neb. After 21 months overseas in the amphibious forces, he returned to the Creston theatre. In 1946 he was transferred to his Holton post.



Don Tillotson

He slipped quickly into the life of the town. He has served on the board of directors of the Lion's Club of Holton. He has been secretary, then president, of the Junior Chamber of Commerce. He then served on various committees of the (Senior) Chamber of Commerce, before election as its president. He has been county chairman of the March of Dimes, and is now county director of the March of Dimes. He is a member of the American Legion, the VFW and the Masons.

"Public relations" on the personal side is behind the management of the theatre. "All the young people are my personal friends," he says. "Most of them call me by my first name. If they get a little noisy, they know they put me on the spot, and they really cooperate." The young people never go beyond the "little noisy" stage. He has had no vandalism trouble.

Mr. Tillotson considers public relations even more important than promotion. But the three aspects of management—operating the physical theatre, promotion and public relations—must, he said, be interwoven, for success. Perhaps one reason for his winning of the little folks (and their parents) is that he has a couple of children himself—a boy 9 and a girl 11.

He stands by three main points in refreshment merchandising, big display, cleanliness and the personality of attendants.

DETROIT

Big attraction downtown is the curbside trailer display at the United Artists. The big house trailer is actually being lived in during the run of MGM's "The Long, Long Trailer." . . . The Birmingham, UDT suburban house, is preparing for "The Robe" presentation. . . . Mac Krim has been operating the Krim, flying in from the coast to relieve brother, Sol, for a southern vacation. . . . Shorty Bushart is back on the Eastwood projector. Bill Lunnigan moving to the Emcee. . . . The US Navy is taking Ernie Forbes, Jr., on an Atlantic cruise. . . . The newly incorporated Rouge Theatre Operating Co. has taken over operation of the Rouge theatre under the guidance of Max Gealer. . . . Switch leaves the Associated Theatres with only two houses, the Trenton and Loop. . . . Peter Kavel left Wesper-Wistman for the Allen Park to replace Robert Haskins now with WWJ-TV as ad salesman.

HARTFORD

Lou Brown, advertising and publicity director, Loew's Poli-New England Theatres, will be in charge of panel decorations for the New Haven Advertising Club's annual Gold Medal Award Dinner. . . . Douglas Amos of Lockwood & Gordon Theatres has been supervising the Webb Playhouse, Wethersfield, Conn., during Florida vacation of William H. Daugherty. . . . Atty. Steve Perakos of Perakos Theatre Associates has been named to a fact-finding committee for the coming Connecticut elections by the New Britain Young Republican Club. . . . Ted Holt, on engineering staff, Loew's Poli-New England Theatres, has resumed his duties in Connecticut and Massachusetts after an extended New Haven Hospital stay. . . . "Beat the Devil" has been scheduled for Loew's Poli situations in Hartford, New Haven, Bridgeport and Waterburry. . . . Sam Rosen of Lockwood & Gordon Theatres has been vacationing in Florida.

INDIANAPOLIS

Three drive-ins took advantage of spring-like weather to rush the season by opening here this week. Easter week has been the customary starting time. . . . Al Hendricks, manager of the Indiana, is staging a disc jocket talent contest in connection with the opening of "The Glenn Miller Story" Thursday. . . . Manager Howard Rutherford reports 10,000 paid admissions for "The Long, Long Trailer" at 2,427-seat Loew's Saturday, second day of the run. . . . Trueman Rembusch left for New York Tuesday morning for meetings of the National Allied board and stock purchase committee. . . . Film transit problems and a group insurance plan for small theatres will be major items on the agenda of the Indiana Allied board meeting at the Hotel Lincoln here March 2, secretary Bill Carroll reports. . . . An upsurge in business that began with the holidays is continuing in local neighborhoods, especially the 28-day houses.

(*Continued on opposite page*)

JACKSONVILLE

Kathryn Reed and Perry Sheehan, Metro starlets, were here for the opening of "The Long, Long Trailer" at the Palace. . . . Jimmy Biddle, owner of the Jasper theatre, Jasper, visited local friends. . . . Seen at branch offices were Bill Lee from Lee's drive-in at Keystone Heights, and George Stonaris, Dreka theatre, DeLand. . . . B. A. "Doc" Cawthon, local projectionist, was re-appointed to the city position of projection booth inspector. . . . George Bradley and Karl Kristofsen are new bookers at Paramount. . . . Out-of-state Paramount staffers calling at the branch office included Everett Olsen, publicity man from Charlotte, N. C.; Gil Norton, from Boston; and Gordon Bradley, Atlanta. . . . Joe J. Deitch, head of Florida State Theatres booking department, was expected back from a lengthy Caribbean cruise. . . . Louis J. Finske, FST vice-president, returned from a downstate tour.

KANSAS CITY

The spring drive-in conference sponsored by the Kansas-Missouri Theatre Association will be held March 9-10 at the Hotel Continental. The first day will be devoted to displays of equipment and the second day to discussions on operational matters. . . . Three drive-ins at Kansas City (Shawnee, Heart and Boulevard) have been operating week-ends. Another starts this week-end—the Leawood. The Joplin starts operating full-time this week, while the Columbia and Springfield already have started full-time schedules. . . . Other drive-ins in the southern part of the area will open shortly. . . . Jack Braunagle, manager of drive-in operations for Commonwealth Theatres, announces appointments of drive-in managers: Gale Stewart to Riverside at Kansas City, from Sunset at Springfield, Mo.; Darrell Manes to Springfield, from Columbia; Tom Wolf to Columbia, from Sedalia; Donald Young to Sedalia, from Batesville, Ark.

LOS ANGELES

Larry Moses, owner of the Monterey theatre, Monterey Park, has named Al Williams manager there. . . . Newton Jacobs, president of Favorite Films, checked in from San Francisco for business huddles with his local representative, Ralph Carmichael. . . . Replacing E. R. Crouch, who has been transferred to Springfield, Oregon, the new manager of Western Amusement's Needles theatre, Needles, is J. W. Speer, moving from San Clemente. . . . Jay Berger, who formerly operated the now closed Buena theatre, Ventura, has been named manager of the Warner, San Pedro, succeeding Harry Slinker, who moves to the Warner, Huntington Park. . . . Back from a trek to Arizona on company business was George Tripp, Warner Bros. salesman. Out of towners seen on the Row were Roy Lemucchi, Bakersfield; Harold Stein, Sierra Madre; Joe Markowitz, Encinitas, and Gordon West, Fillmore.

MEMPHIS

Shelby County Baptist Pastors Association passed a resolution praising the censoring actions of Lloyd T. Binford, 88, chairman of the Memphis board. . . . M. A. Lightman Sr., president of Malco Theatres, Inc., returned from a business trip to New York. . . . Jack Watson, who operated Palace theatre at Tunica, Miss., and was well known in Memphis, where he came almost every week to book films, died suddenly of a heart attack last week. Mr. Watson was 44. Funeral services and burial were in Tunica. . . . Mrs. J. A. West, wife of the owner of Hollywood theatre in Memphis, and Mrs. L. A. Weaver, wife of the manager of Airway in Memphis, were confined to Memphis hospitals with illnesses. . . . C. Burkeybyle has purchased Belmont theatre, Belmont, Miss., and will book and buy in Memphis. . . . Lake drive-in, Sardis, Miss., re-opened Feb. 19. . . . Jacksonville drive-in, Jacksonville, Ark., will re-open March 5. . . . Skylark drive-in, Clarksdale, Miss., was set for re-opening for Feb. 25.

MIAMI

With Wometco's Sonny Shepherd and Florida State Theatre's Al Weiss as co-chairmen, the recent annual Variety Club "Show of Shows" was jet propelled to success. George Jessel was m.c. . . . House manager Haber of the Miracle is now Uncle Mel since sister, Rhoda Lewis, gave birth to a son, Jeffrey Richard recently. . . . WTVJ's newscaster Howard Brown got an "extra" when his wife presented him with a daughter, Stephanie Meta. . . . UA's exploitation director, Mort Kushner, was in town simultaneously with Addie Addison from the same outfit, who was working on promotion for the coming "Beachhead." . . . Johnny Prettyman is assistant director with the Warner's crew in Puerto Rico where scenes for "Battle Cry" are being filmed. . . . The Mitchell Wolfsons were hosts at a large reception honoring composer conductor Heitor Villa Lobos and his wife of Brazil.

MILWAUKEE

Stan Gross, who has been with the Stanley Warner Theatres a good many years, has been appointed their new district manager, replacing Harry Mintz who is taking over his own theatres in Wisconsin Rapids. Mr. Gross, up to the pressent time, was manager of the Rio theatre in Appleton. . . . Hugo Vogel advertised free Hawaiian orchids to the ladies Saturday and Sunday for Valentine's Day at his Plaza theatre here. . . . Closer surveillance of Milwaukee theatres by uniformed patrolmen has been ordered by Police Inspector Dax here. The order came after a report from the Fox-Wisconsin Amusement Corp., that vandals and rowdies have made knife cuts in theatre seats, hurled objects at screens, persons have been disorderly and that liquor has been brought into the theatres.

MINNEAPOLIS

North Central Allied has set its annual convention for May 10-11 at the Nicollet Hotel, Minneapolis, according to Stanley Kane, NCA executive counsel. . . . Loran Garnant has closed his LeRoy theatre at LeRoy, Minn., which he has operated for about 13 years. . . . A wide screen has been installed in the Orpheum at Aberdeen, S. D., according to Mike Guttman, owner. . . . Variety Club of the Northwest has given $36,750 to the Variety heart hospital on the University of Minnesota campus for a new elevator. . . . A sales meeting and product discussion was held at the 20th Century-Fox exchange here last week. . . . Fred Mindeman is closing his Kindred at Kindred, N. D., March 1. . . . Frank Durvin, RKO home office representative, was in. . . . Joe Kissel is the new ledger clerk at Paramount. . . . Harry B. French, Sr., president of Minnesota Amusement Co., is vacationing in Florida. . . . Al Vincent, manager of the Belle theatre at Belle Fourche, S. D., has been a patient at the Mayo Clinic in Rochester, Minn.

NEW ORLEANS

Drive-ins scheduled for reopening after being closed for the winter months are Miss Mary Anne Ewing's Auto Vue, Lorman, Miss., on March 5, and Charles Waterall's C-W-C, Richton, Miss., on March 26. . . . Harold I. Illing, Jr., the new owner of Illings, Ocean Springs, Miss., has slated March 5 for its reopening. J. G. Broggi will handle the buying and booking. . . . Addie Addison, in charge of exploitation for U.A.'s southern division, was in town. . . . Rodney Toups has rounded out 35 years of service for Loew's, Inc. here. He has been manager of the State since it opened in 1926. . . . Hap Barnes is here from Atlanta in the interest of his Rebel drive-in, Baton Rouge, La. . . . The Liberty Theatre Building, one of the in-town landmarks, will give way to a parking lot. . . . Mr. & Mrs. "Bob" Ballantyne, Omaha, Nebraska, were here on a combined business and pleasure trip. Most of Ballantyne's attention was directed to the company's territory representative, R. L. Johnson of Johnson Theatre Service.

OKLAHOMA CITY

"Miss Sadie Thompson" is in its second week at the Center theatre and drawing large crowds. . . . "Money from Home" now in its third week in Oklahoma City, is playing at the Tower theatre. . . . "The Robe" returned to Oklahoma City February 20 at the Plaza and the Redskin theatres. . . . "The Command" is now showing at the Midwest theatre.

OMAHA

Mrs. J. L. Harmon, whose husband has been an exhibitor in northeast Nebraska many years, died at Orchard, where the Harmons operated the Rex theatre. . . . Larry Seidelman, former senior salesman at Milwaukee, has become branch manager of the Republic exchange in Omaha, succeeding Harry Lefholtz, veteran film rower who resigned. Seidelman renamed William Heath as salesman and moved Delores McKenney from biller to cashier, with Edna Nast still office manager. . . . The 20th-Fox office had word cashier Dorothy Weaver was recuperating nicely from her operation. . . . And Marvin Jones of Red Cloud, who recently underwent surgery at Rochester, again was a visitor in Omaha and said he was recovering okay. . . . H. B. Carlton will take over the theatre at Griswold, Ia., March 1.

PHILADELPHIA

Melvin Fox, head of the independent Fox Theatres Circuit, is serving as chairman for the theatrical division in the forthcoming Allied Jewish Appeal campaign, with veteran exhibitor Leo Posel serving as vice-chairman of the Appeal's Trade Council. David Supowitz, A. M. Ellis, Albert M. Cohen, Ted Schlanger, Ben Amsterdam and Norman Silverman are among the industry

(Continued on following page)

(*Continued from preceding page*)

leaders serving in the theatrical division. . . . Jack Harris, for his independent Jack Harris Productions exchange, negotiated a distribution franchise to handle Hallmark Pictures in this territory. . . . Reseating of the balcony at Fabian's Rialto has been completed, it was announced by Earl Arnold, manager of the Allentown, Pa., house. A similar installation is under way at Fabian's Colonial in the same community, where manager Henry Romig also announces the installation of stereophonic sound equipment. . . . Bill Trambukis, manager of Loew's Harrisburg, Pa., has been transferred to Loew's, Providence, R. I., in a similar capacity. . . . Roy Sullender has gone into the booking and buying business as National Screen Corporation. . . . Joseph P. Farrell, manager of the Irving, Scranton, Pa., was reelected a director of the Liberty Discount and Savings Bank. . . . William Quinlivan, R.K.O. booker, back at his desk after a long illness.

PITTSBURGH

The Stanley gets the new Martin-Lewis comedy, "Money from Home" in 3-D, to be followed by "The Boy from Oklahoma." . . . "Julius Caesar," often rumored for the legitimate Nixon theatre, finally gets a local date on March 13 when it goes into Loew's Penn. . . . Perry Nathan, manager of National Screen Service, heads the Red Cross theatre drive during the month of March. . . . The Variety Club has named Elmer Ecker to spur more member interest in Tent Number One beginning with Monday luncheons and Saturday night dances. . . . Glowing notices for "The Glenn Miller Story" should help keep that film in the Fulton for a healthy run. . . . Jerry Walsh, daughter of the late John D. Walsh, Fulton theatre manager, has a role in the Mt. Lebanon Players version of "The Male Animal." . . . Harry Rees, who was with United Artists here for 35 years, staying on Film Row as a salesman for the Hanna organization's Franklin Film Exchange.

PORTLAND

The Paramount theatre installed CinemaScope equipment last week so now all first runs are set to handle the product. . . . J. J. Parker's Herb Royster is being congratulated on the promotion job for "The Long, Long Trailer.". . . Guild manager Marty Foster is reported to have grossed more with "Julius Caesar" during the first two weeks than any other spot in the country with similar situation. . . ."The Robe" opened at Evergreen's Hollywood and Graeper's Egyptian this week. This is second run after 12 big weeks downtown. . . . Todd Blake, assistant manager of the Oriental, is now doing the publicity copy for Evergreen's Oriental and Orpheum theatres. . . . Mrs. Jack (Katie) Marshall, secretary to Hamrick's Marvin Fox, off to San Francisco for a two week vacation. . . . Liberty manager Harold Lorimor has set up a lobby display of original Will Rogers pictures for "The Boy from Oklahoma."



PROVIDENCE

The day prior to the opening of "Miss Sadie Thompson" at Loew's State, the Polaroid Corp. ran a large ad in the local press, extolling the virtues of the new, adjustable "Polaroid 3-D Glasses," being featured at Loew's State. . . . Meyer Stanzler, well-known theatreman, and impresario at Rhodes-On-The-Pawtuxet, the largest dance hall in Rhode Island, lent considerable impetus to the recent March-Of-Dimes campaign by staging a "Disc-Jockey Record Hop" at his ballroom. More than a dozen disc-jockeys, representing every radio station in this area, appeared in person. . . . That Alec Guinness is top-favorite in this locality was attested by the fact his "The Captain's Paradise" held for a fourth week at The Avon Cinema. . . . After a brief whirl at first-run pictures, the long-darkened Metropolitan has again closed. Outside of the announcement of a couple of road-show stage attractions to appear for a few performances this month, no inkling of further activities was available.

SAN FRANCISCO

Nathan Grossman, manager, Paramount, has appointed Paul Trout, former field man with the American Red Cross, as his assistant. . . . The State theatre, under U-P banner, re-opened a few months ago, has closed. . . . The Esquire (North Coast) went on first-run when Sherrill Corwin leased the Orpheum to Cinerama, has returned to its former policy of grind-house. . . . Al Schibadi, ex-Universal booker, now in the Army, was visiting the row the past week. . . . A. R. Bowen built and opened a new theatre at Carson City, Nevada, and has closed his old house there. C. R. Remington turned over the Fair Oaks, Fair Oaks, to the Arch Booking Service. . . . A. H. Constant, formerly with KRON, here, is now manager of KBAK and KBAK-TV, Bakersfield. . . . Randall E. Larson, former announcer and director, KRON, is program manager, KBAK and KBAK-TV. The Chronicle, which owns and operates KRON, has the minority stock interest in the Bakersfield station. . . . Frank Beazley, former salesman, KPIX, is now sales manager, KBAK-TV. . . . An application for authority to operate a television station in the Bay Area on channel 2 has been filed with FCC by San Francisco-Oakland Television, Inc.

TORONTO

World premiere of Universal-International's "Saskatchewan," filmed in Alberta last summer will be held at the Grand, Calgary, Mar. 9. . . . James Mason and Tyrone Guthrie will appear as guests at the Canadian Film Awards this year. The Awards will take place in the Kent, Montreal, May 13. Mason is to appear in the Shakespeare Festival at Stratford, to be directed by Tyrone Guthrie. . . . Theatre Richelieu Inc., headed by Elzear Provencal, has opened its 920-seat, seven-day Le Paris in St. Hyacinthe, Quebec. New house will show only French films. . . . Suburban Scarborough will make another attempt to halt the Markham Developments' projected drive-in by appealing to the Supreme Court of Canada. The operation has suffered a number of reverses as the municipality took its battle to the courts. . . . George Oullahan, assistant general manager of Sterling Films Ltd. was elected vice-president at a recent meeting of stockholders, while J. B. Lawson, member of the firm of solicitors for the company, was made secretary. Their election was announced by O. R. Hanson, president and general manager.

VANCOUVER

Odeon Circuit has switched two local district managers, Ernie Sauer from the Odeon, West Vancouver, to the Odeon, North Vancouver, and Bob Fraser from North to West Vancouver. . . . Howard Tillman, father-in-law of Gerry Sutherland, Odeon, B. C., manager, and well-known hotelman, died in Vancouver at the age of 67. . . . Johnny McTaggart, Orpheum assistant manager, resigned to enter other business. He is replaced by Harry Hargraves, former film booker at the Opera House, Blackpool, England. . . . Don MacKenzie, formerly with General Theatre Supply Company, has joined the Perkins Electric and will be in charge of sales for the prairie provinces with headquarters at Calgary. . . . Doug White, former office manager for Warner Bros., is now with the Myers Enterprises and will be in charge of the Delta drive-in, Richmond; Tillicum drive-in, Victoria, and the Bay theatre, Vancouver. . . . Tom Boudreau, manager of the Odeon, Abbotsford, was in town and said business was brisk in the Fraser Valley section. . . . Ronald McKee, manager of the Lulu at Richmond, reports that his business was not affected with the opening of a drive-in in his district.

WASHINGTON

Columbia Pictures mid-east division manager, Sam Galanty, was vacationing in Florida. He will return on March 8. . . . New employee at K-B's Ontario theatre is Costel Ionescue, replacing Griffith Johnston, who resigned. . . . Walter Wanger, producer of "Riot in Cell Block 11," was a Washington visitor. . . . Stanley Warner has installed CinemaScope at the Uptown and Penn theatres. . . . Alvin Q. Ehrlich and Cy Blumenthal served as hosts at the Variety Tent No. 11's "Town and Country" night February 20. It was a gay Hillbilly evening. . . ."From Here to Eternity" at the Trans-Lux Theatre is establishing a long-run record in Washington. It is now in its 27th week.

Raise $445,384 During The 1953 "Jimmy Fund"

The 1953 Jimmy Fund Drive raised $445,384 in New England, co-chairmen Martin J. Mullin and Joe Cronin announced last week at Boston. The sum was raised voluntarily, and expenses totalled less than four per cent, they said. The men thanked the press, radio, and television for cooperation in bringing to the attention of the public the necessity of cancer research for children. Some of the highlights of the 1953 campaign were a $100 per plate welcome home banquet for Ted Williams, a $50,000 donation from the Kennedy Foundation, and donation of the receipts of the opening of Cinerama, by the Stanley Warner Theatres.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

On Whether "There's Always Room At The Top"

LAST week, we began a discussion on this page, with regard to the compensations and rewards which good showmen may look forward to in their employment as theatre managers. We continue, with some observations right out of our Round Table mail, and the current news.

For several weeks past, there have been numerous classified ads in the Herald, for managers, and that is a good sign, one that we watch closely, because of so many in whom we are personally interested. We feel the trend of employment, and the rewards for services rendered, through our contact wtih many good Round Table members, who are hard-working in their respective situations and who confide in us as to their status.

Usually, there are more men than jobs in this metropolitan area and big city circuits start everybody at a fixed beginner's scale, to prove their worth, and move up, after a "get acquainted" period. Jobs are more plentiful out of town, and wages and salaries are generally better. You will find, in the classified ads, jobs that are offered at $100 a week, with vacations, group insurance, hospitalization, etc. There are more jobs in this bracket, and above, than there used to be, a few years ago.

But strangely enough, there are more men of division manager status, with no place to go, and more young men, striving to get up, than there are opportunities in the middle brackets. Recently, a very nice thing happened, at Loew's, when Maurice Seidlitz, a veteran with 26 years in theatre posts, voluntarily stepped down to accept another assignment, so he could make room for advancement in the lower brackets. A whole succession of promotions followed his generous action. Bernard Zelenko, for 16 years manager of Loew's Valencia, Jamaica, succeeded him as division manager, and others moved up.

Not all the news is as good as this announcement from Loew's, where managers and other employees enjoy one of the few pension plans effective in this industry. The other day, we received an unsigned letter from an assistant manager in the New York area, who has been an assistant for 16 years, and is afraid to move, because he needs his $65 job to feed three others. If he will come in the office, we'll try to help him. Another manager whom we do know, took a very small salary as neighborhood theatre manager—and then took out a $100 card in the painter's union, so he could brighten up the run-down theatre, by his own efforts!

A city manager in a southern city who has two theatres and a national reputation as a good showman, wrote us not long ago, seeking a better break than he had, and reporting that another circuit was then offering eighteen months salary to older managers who would retire and thus make room for advancement from the lower brackets.

FLORIDA VACATION

When you read this, we'll be far away, and glad of it. This is our annual vacation in Florida, and this year, we're spending it on the West Coast. There'll be, we hope, "Round Table in Tampa" and "Round Table in Central Florida," for we want to get inland to the small towns, to visit Hugh Martin at Clermont, Carl Floyd at Haines City, and other Round Table members.

Last year, we went directly to Miami, and enjoyed a fabulous greeting from Sonny Shepherd, of Wometco Theatres, and from Bill Dock, in Miami, for Florida State Theatres. Now, we're flying to Tampa, and will stop over in Jacksonville, for another pleasant visit with Howard Pettengill, and to see Leon Netter and Lou Finske.

We'll see Lee Henry at Zephyrhills—our newest "old home town" and the place where we expect to settle down, come retirement and social security and things like that. We will take a typewriter, under a camphor tree, and do our stint from there —if, as and when. Got a lot of ideas of things we're going to write.

¶ BOB AND MELBA WALKER, one of those nice husband and wife teams whom we are proud to acknowledge in the Round Table, are owners and managers of the Uintah theatre, Fruita, Colorado. Bob is a good showman, a good citizen in his community and a frequent contributor to our weekly meetings, and to "What the Picture Did For Me."

He uses a variation of Bank Night, through necessity and the economic problems that are part of his geographical area —but he handles it differently, and we praise his selling approach. He calls it "Money In The Bank"—and it is sponsored by the local bank, on a partially cooperative advertising basis. There is no direct giveaway at the theatre, but winners receive a savings bank book with their deposit entered. Of course, they can withdraw it, but the curse is taken off the cash give-away notion.

We would like to consign Bank Night to oblivion, along with free dishes, but there are places where it is a necessity for maintenance in small town operations, and we would be glad if we could report other ways and means to dignify this procedure to sustain the place of the theatre in the affairs of a community.

¶ BILL O'DONNELL, writing from Interstate headquarters in Dallas, asks, "Have you ever seen anything like this before?"—and we haven't. He sends tear sheets from the Waco and Amarillo newspapers, with color art breaks on the front page, for "The Robe" and "Knights of the Round Table." These are really sensational, when you see them, and when, as he says, it marks the first time that the press has recognized our industry with 3-column, front-page cuts in color. The color is bright and bold, as is the showmanship, and it will come in cities and towns where local daily papers have "color on the press"—and are anxious to show it off. Better reproduction will follow, and better material to work with, as original art, at the source. —*Walter Brooks*

Up & Coming With Up-to-Date Ideas

FOR INSTANCE, look at the exhibits from Johnny Corbett, city manager at the Glove theatre, Gloversville, N. Y., for the Schine Circuit's flagship, below and at right. Johnny *gave away coffee*—imagine that! —with the sponsorship of a local restaurant; a quarter of a pound to the first fifty ladies in line.





And Johnny used another of those spectacular 24-sheet cut-outs of Marilyn Monroe, this time sitting on a local Elk—the kind you can find in many towns along Main Street—which is enough to make news in any community.





Joe Melcher, manager of Premiere Theatres in Evansville, Indiana, had this big portrait head of John Wayne cut into a jig-saw puzzle, and used it for lobby display and a teaser advertisement on TV, with the television audience asked to guess who, as pieces were added.

Joe Real, manager of the Midwest theatre, Oklahoma City, poured a cup of coffee for the Governor's Lady at the opening of "So Big." That's Joe, saying "Good morning" to Mrs. Murray, wife of the Governor of Oklahoma.

Ed McGlone, manager of the RKO Palace theatre, in Cincinnati, promoted these models to represent Eddie Cantor's songs, on a TV program, with Frank Dixon, Master of Ceremonies, using the plastic mask, for "The Eddie Cantor Story."



Bovim New Loew Head

Russ Bovim, manager of Loew's State theatre in St. Louis, is the new division manager for Loew's houses in St. Louis, Kansas City, Memphis, New Orleans and Houston, announces John Murphy, general manager of Loew's out-of-town theatres. This is another happy up-from-the-ranks story. Bovim joined Loew's in 1923 as assistant to Louis K. Sidney at Loew's Aldine, Pittsburgh. Subsequently he was Loew's manager in Wilmington, Canton and Columbus. In his new position he succeeds the late Mike Cullen, who died suddenly three weeks ago.



Russ Bovim

Down south in New Orleans, Rodney Toups, manager of Loew's State, has hung up a new service record for the company. He has completed 35 years of service in the same city. Toups began as an assistant manager of the Old Loew's Crescent theatre in 1919 and later became manager. He opened the new Loew's State in 1926 where he has since remained. He is, in fact, the only manager that theatre has ever had.

Realignments resulting from Russ Bovim's promotion include the appointment of Frank Henson, manager of Loew's Akron, as city manager for St. Louis. His successor is Sam Shubouf, manager of Loew's State, Cleveland. Arnold Gates is moving from the Stillman to the State, Cleveland, while Frank Manente, manager of the Esquire, Toledo, will fill the Stillman vacancy.

Concurrent with all this, Atlanta and Nashville are being added to the theatres directed by Martin Burnett, who headquarters in Columbus, Ohio. Pittsburgh will be supervised by Frank Murphy of the Loew's Cleveland office.

Invite Children as Birthday Guests

Recognizing the importance of children's birthdays, J. W. Beach, manager of the Appalachian theatre, Boone, N. C., has sent letters to every school teacher of the Watauga County, citing the fact that he has listed the names of the children on their birthdays in the Watauga *Democrat* and inviting them to bring their families as guests at the theatre. The letter asks that children send their birthday date so that they may be listed in the paper and be eligible for the free admissions.

RKO Theatres and "Telegram" In "Millionaire" Contest

RKO Theatres' publicity department, under the able direction of Harry Mandel, has tied up with the "New York World-Telegram and Sun" to conduct a "How to Marry A Millionaire" doubles contest, to find three girls who look most like Marilyn Monroe, Betty Grable and Lauren Bacall. The contest got underway Monday, heralded by a four-column, page one story in the newspaper, and concludes March 3, when the 20th-Fox CinemaScope film opens in RKO houses all over Greater New York and Westchester. The lucky—and lovely—winners will receive, among other things, $500 savings bonds and all-expense-paid trips to the Bahamas on the S. S. Nassau.

12 Shea Theatres Participate In New "Kettle" Contest

Twelve Shea theatres in New Hampshire, Massachusetts and Ohio will participate in a pre-release contest on Universal's new "Ma and Pa Kettle at Home." The substantial money prizes and awards will be made on the basis of comparative increases in gross, in each situation, over past pictures of Ma and Pa series which played these Shea houses. The picture will open between March 7 and April 3 in each theatre. Extensive campaigns have been planned and many are already saturating the areas.

QUIGLEY AWARDS CONTENDERS

THOMAS A. ADAMS
Paramount
Newark, N. J.

EDWARD ALVA
Metro, Bombay, India

DALE BALDWIN
Parkway
W. Jefferson, N. C.

J. W. BEACH
Appalachian
Boone, N. C.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

JACK BRIDGES
Victory, Timmins, Can.

WALLACE BRUCE
Fox, Lyons, Kansas

BILL BURKE
Capitol, Brantford, Can.

PAUL BROWN
Fresno, Fresno, Cal.

R. N. BROWN
Astra, Kirton, Eng.

JOHN F. BURKE
Fox, Brooklyn, N. Y.

R. N. CLARKE
Astra, Leuchars, Eng.

LOUIS COHEN
Poli, Hartford, Conn.

JOHNNY CORBETT
Glove
Gloversville, N. Y.

R. J. CRABB
Lyric
Wellingborough, Eng.

V. HUGH DEACON
Gaumont
Coventry, Eng.

F. DEAN
Regal, Leith, Eng.

J. DI BENEDETTO
Poli, Worcester, Conn.

CHARLES DOCTOR
Capitol
Vancouver, Can.

JOHN EBERHARD
Franklin, Saginaw, Mich.

BENNO ERB
Metro-Goldwyn-Mayer
Santiago, Chile

DOUGLAS EWIN
Savoy
Stourbridge, Eng.

J. B. FENNER
Queen's Hall
Newcastle, Eng.

ARNOLD GATES
Stillman, Cleveland, O.

ELAINE S. GEORGE
Star, Heppner, Ore.

FRED E. GODWIN
Wellston
Warner Robins, Ga.

BRENDA R. GREEN
Regal, Bicester, Eng.

H. E. HART
Court, Auburn, Ind.

WILLIAM HAVER
Paramount
Des Moines, Iowa

L. F. HOLMAN
Ritz, Hereford, Eng.

D. W. HOWARD
Odeon, Bury, Eng.

D. HUGHES
Regal, Cheltenham, Eng.

K. INGRAM
Astra, Hednesford, Eng.

CLARK R. JORDAN
Linda, Linda Vista, Cal.

DON KING
Branch, Clinton, Md.

ARNOLD KIRSCH
De Luxe, New York

LEO A. LAJOIE
Capitol, Worcester, Mass.

JOHN E. LAKE
Savoy, Luton, Eng.

JULIUS LAMM
Colony, Cleveland, O.

H. LAYBOURNE
Odeon, Southsea, Eng.

FRED C. LENTZ
Paramount, Toledo, O.

WILLIAM LODGE
Royal, Deal, Eng.

LOUIS LUTZ
Waukesha, Waukesha, Wis.

T. MURRAY LYNCH
Paramount, Moncton, Can.

C. G. MANHIRE
Savoy, Edinburgh, Scot.

TONY MASELLA
Palace, Meriden, Conn.

C. A. MATTHEWS
Alliance Theatres
Terre Haute, Ind.

ROCCO MAZZUCA
Linden, Jamaica, N. Y.

JOE MELCHER
Grand, Evansville, Ill.

S. V. MURDOCH
Gaumont, Liverpool, Eng.

RUFUS C. NEAS
State, Mooresville, N. C.

BILL O'DONNELL
Interstate Theatres
Dallas, Texas

F. B. PAGE
Rex, Islington, Eng.

GEORGE PEYERS
Loew's, Richmond, Va.

GEORGE W. PUGH
Rialto, Glens Falls, N. Y.

C. A. PURVES
Astra, Hemswell, Eng.

SYDNEY L. SALE
Granada, Dover, Eng.

W. S. SAMUELS
Ritz, Longview, Texas

ROGER SARDOU
Columbia Pictures
Paris, France

MATT SAUNDERS
Poli, Bridgeport, Conn.

HAROLD SHAMPAN
Odeon, Woolwich, Eng.

OLGA SHARABURA
Orpheum
Sault Ste. Marie, Can.

S. C. SHINGLES
Odeon, Stafford, Eng.

VICTOR SIMS
Electra, Oxford, Eng.

CHARLES SMITH
Regent, Brighton, Eng.

SOL SORKIN
Keith's, Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco, Cal.

MURRAY SPECTOR
Plaza, Englewood, N. J.

W. K. TRUDELL
Capitol, London, Can.

J. W. TURNER
Savoy, Sale, Eng.

BOB WALKER
Uintah, Fruita, Colo.

L. G. WEBSTER
Savoy, Northampton, Eng.

ALISTAIRE C. WELLER
Odeon, Reading, Eng.

G. C. WILLIAMS
Regent, Chatham, Eng.

HARRY WILSON
Capitol, Chatham, Can.

CIRCUS BALLYHOO DOES IT



A smart, specially constructed lobby display was set up by Fred C. Lentz, manager of the Paramount Theatre in Toledo, Ohio, to sell forthcoming CinemaScope attractions at the theatre. Six wagons that were specially constructed for a circus ballyhoo, with barred cages, etc., were borrowed locally and put to use as the background theme of the display. In each wagon dummy film cans were placed with lettering on the titles of forthcoming pictures. Glitter was sprinkled in the sawdust that covered the bottom of the cages, and a large spotlight was used to illuminate the inside of the cages. As the motif of the display was on circus, a large 12-foot clown dummy was at the head, with copy promoting the attractions.

Stress Religious Angle for Big "Quo Vadis" Results

Dale Baldwin, manager of the Parkway theatre, West Jefferson, N. C., reports excellent business with MGM's "Quo Vadis," utilizing a lot of advertising backed up with an extremely effective herald campaign. In each segment of his exploitation, Dale stressed the "Story of Christianity—After The Death of Christ" angle. This, he reports, brought in the patrons who come out only for religious pictures,

Six Used Cars Free To Linda Patrons

In an arrangement set up with the local used car dealer, Clark R. Jordan, manager of the Linda theatre, Linda Vista, San Diego, Cal., is giving away to patrons six cars free, one every Friday night starting February 26. A total of $3,000 is to be awarded to door winners at the Linda theatre.

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"Wicked Woman" Star Has a Busy Day

A crowded publicity campaign was set for Beverly Michaels, star of "Wicked Woman," during her visit to Reading, Pa., January 20 for the opening at Loew's Colonial on the 28th, according to Robert E. Diem.

Upon the arrival of the actress at noon, she spoke at the Kiwanis Club luncheon. Following that she was interviewed on Station WRAW. That interview was followed by another on station WEEU. In the early afternoon an interview followed by Jerry Kobrin of the Reading *Eagle*. In late afternoon there was a TV show on station WHUM, topped off in the evening by a March of Dimes appearance. During her stay in the city she was transported by a promoted Rolls-Royce.

Lou Cohen, manager of Loew's Poli, Hartford, really riding the tournament for exploitation honors with MGM's first CinemaScope picture, "Knights of the Round table." He uses every thrust of the lance, as laid down by specialists in Camelot.

▼

Louie Orlove, exploiteer in MGM's Milwaukee branch, proudly points to newspaper publicity in local papers for Elroy Luedtke, manager of the Delft and Nordic theatres, Marquette, Mich., who won honors as the newly elected president of his local Chamber of Commerce.

Providence Welcomes Native Son

Providence, Rhode Island, is welcoming home one of its favorite native sons, William J. Trambukis, recently appointed manager of Loew's State theatre, where, in 1941, he began his career as a part-time usher. Born and raised in the Mount Pleasant neighborhood, Bill attended the Mount Pleasant High School and rose through a succession of posts within the Loew's organization before his return to Providence.



William J. Trambukis

The new and youthful manager, already a winner of quite a few showmanship contests, served in the SeeBees during the war, after which he came back to Providence in 1946 as assistant manager of Loew's State. In 1949 he was sent to Syracuse as manager of the Loew's theatre there and in 1952 was transferred to the Loew's in Harrisburg as manager. While in the latter city Bill added mightily to his growing reputation by his participation in the famed "Pennsylvania Week" celebrations, supervising the motion picture activities in six counties covering a 100-square-mile area.

Returning to Providence with Bill are his wife, the former Elizabeth Greene, and four-year-old daughter, Jane.

INTERSECTIONS



***JULIUS LAMM** of the Colony in Cleveland got a nice break when the Shaker Square Businessmen's Association erected four boards like this at four intersections around Shaker Square where the theatre is located and invited him to use them. His first use was for "The Robe."*

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

LOOSE IN LONDON: Bowery Boys—A very good Bowery Boys' picture with lots of comedy. I hardly ever fail with these boys. Doubled with "Sea Tiger" (also AA) and did average business both nights. Played Friday, Saturday, January 22, 23.—James Hardy, Shoals Theatre, Shoals, Ind.

SON OF BELLE STARR: Keith Larsen, Peggie Castle—You can't go wrong on this picture. People talked about it for a week. Play it by all means. Played Friday, Saturday, January 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

Columbia

CHINA VENTURE: Edmond O'Brien, Barry Sullivan—A good picture in black and white with the usual war theme. Good for a double bill. Did average business in this small town. Played Wednesday, Thursday, February 3, 4.—Francis Gill, Paonia Theatre, Paonia, Colo.

FLAME OF CALCUTTA: Denise Darcel, Patric Knowles—My folks are tired of these costume pictures. It's pretty fair with O. K. Technicolor, but still not very popular. Used on double bill. Played Sunday, January 31.—S. T. Jackson, Jackson, Flomaton, Ala.

JUGGLER, THE: Kirk Douglas, Milly Vitale—This was the best Kramer picture I've ever seen (personal opinion only). No complaints and I think it was generally liked on a one day change.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SALOME: Rita Hayworth, Stewart Granger—This picture was well received. Beautiful color and scenery. Had played all around me, as usual, but did fair business.—R. C. Drayer, Community, Conde, S. D.

Metro-Goldwyn-Mayer

EASY TO LOVE: Esther Williams, Van Johnson—This Technicolor water epic looked wonderful on our 12x24 wide screen. Did better than average business. Playcd Sunday, Monday, Tuesday, February 14, 15, 16.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

MOGAMBO: Clark Gable, Ava Gardner—A well made picture in Technicolor. A good story with Ava holding the strings, in fact, she steals the show. Gable is just another man in her life, Ava is just another woman in his life, and they fall for each other in the end. The dialogue is excellent. Business average. Small town patronage. Played Sunday, Monday, Tuesday, January 31, February 1, 2.—Francis Gill, Paonia Theatre, Paonia, Colo.

MOGAMBO: Clark Gable Ava Gardner—One of the largest grosses we have ever had. A big picture, expertly directed and acted. Some of my patrons didn't like the story too much, but everybody is talking about it. Business far above average. Played Saturday, Sunday, Monday, Tuesday, January 30, 31, February 1, 2.—O. Fomby, Paula Theatre, Homer, La.

Paramount

SHANE: Alan Ladd, Jean Arthur—I rate this as the best outdoor picture of the year. Ladd is at his best, also the rest of the cast. The little boy, Brandon De Wilde, really steals the show. Play it for your western fans. The only thing wrong with this picture is too high percentage. Played Friday, Saturday, Sunday, Monday, January 8, 9, 10, 11.—James Hardy, Shoals Theatre, Shoals, Ind.

STALAG 17: William Holden, Don Taylor—A very good war picture of prison life. Enjoyed by all except some of the women patrons. The picture was especially liked by the veterans plenty of interesting and exciting situations.—R. C. Drayer, Community Theatre, Conde, S. D.

RKO Radio

APPOINTMENT IN HONDURAS: Glenn Ford, Ann Sheridan—Doubled with "Marry Me Again" (RKO) but did very poor business on this combination. Played Friday, Saturday, February 12, 13.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

HANS CHRISTIAN ANDERSEN: Danny Kaye, Farley Granger—Excellent. Our customers were well satisfied. Danny Kaye was tops in this role, as he always is.—R. C. Drayer, Community Theatre, Conde, S. D.

PETER PAN: Disney All Cartoon Feature—Doubled with "Back to God's Country" (Univ.) and also Disney's short "Bear Country" to record gross for the past two or three years. Played Sunday, Monday, Tuesday, February 7, 8, 9.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

PETER PAN: This is a very good Walt Disney picture which will please your children patrons. Play it, you can't go wrong. You will get a few adults and if nothing else, it will create some good will for you. We have played something like this once before for children patrons. Average business both nights. Played Sunday, Monday, January 17, 18.—James Hardy, Shoals Theatre, Shoals, Ind.

SEA AROUND US, THE: Documentary—Excellent. This is really worth seeing. Played Sunday, Jannary 31.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell—Nothing wrong with this picture. Very good crowd Sunday night. Jane stole the picture from Marilyn. Very good color. All small towns should play this one on a mid-week date—Monroe and Russell will bring them in. Played Sunday, Monday, January 31, February 1.—James Hardy, Shoals Theatre, Shoals, Ind.

PRESIDENT'S LADY, THE.: Susan Hayward, Charlton Heston—A very good picture. Susan Hayward is very popular here. I recommend this one for adults only. If your patrons like dramatics, give them this picture. Well liked by those who saw it here. Played Tuesday, Wednesday, January 19, 20.—James Hardy, Shoals Theatre, Shoals, Ind.

United Artists

CAPTAIN SCARLETT: Richard Greene—This was a real weak one. Even Technicolor was bad in this—out of focus most of the time. Played on Friday.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RETURN TO PARADISE: Gary Cooper, Roberta Haynes—A worthy entry in the popular Cooper's series of productions. Played Sunday, Monday, January 24, 25.—Elaine S. George, Star Theatre, Heppner, Ore.

Universal

GOLDEN BLADE, THE: Rock Hudson, Piper Laurie—This was a good picture of its type, but my patrons do not care for this kind. This did the lowest business of any Rock Hudson feature I've played. Played Monday, Tuesday, January 18, 19.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LITTLE EGYPT: Mark Stevens, Rhonda Fleming—A cute picture in color. Good story of a show girl pulling a fast one, with plenty of hip movement to back it up. We doubled this one with Columbia's "Last Posse," which proved to be a good combination. Business good in this small town. Played Friday, Saturday, February 5, 6.—Francis Gill, Paonia Theatre, Paonia, Colo.

MAN FROM THE ALAMO: Glenn Ford, Julia Adams—All I can say for this one is that it is a good outdoor picture which pulled extra business. I always do extra business on Universal westerns. Don't pass this one up. Glenn Ford is very popular here. Played Sunday, Monday, January 3, 4.—James Hardy, Shoals Theatre, Shoals, Ind.

STAND AT APACHE RIVER: Stephen McNally, Julia Adams—Universal westerns always do extra business for me. This is an excellent picture with beautiful color. Keep this kind coming, Universal. This one should be good in any small town. Played Saturday, January 2.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

CALAMITY JANE: Doris Day, Howard Keel—An excellent picture. It will fill your house to the brim. Suitable for both large and small situations. Beautiful color. Business above average. Played Saturday, Sunday, Monday, Tuesday, January 16, 17, 18, 19.—O. Fomby, Paula Theatre, Homer, La.

MASTER OF BALLANTRAE: Errol Flynn, Anthony Steel—The action must have prevailed, since neither costumes nor the star are very popular with our people and this was quite well received. Played Tuesday, Wednesday, January 26, 27.—Elaine S. George, Star Theatre, Heppner, Ore.

SO BIG: Jane Wyman, Sterling Hayden—Wonderful! A picture you will be proud to play. Jane Wyman was never better. It is a word-of-mouth picture. All favorable comments. Played Saturday, Sunday, Monday, January 23, 24, 25.—O. Fomby, Paula Theatre, Homer, La.

Shorts

RKO Radio

HERRING HUNT: Screenliner—O. K. one-reeler on Canadian fishing.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PETER PAN: All Cartoon Feature—Good picture for children, but did not draw adults. This can't come up to "Snow White".—R. C. Drayer, Community Theatre, Conde, S. D.

WHO'S A DUMMY?: Leon Errol Comedy—Good two reeler.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Serial

Columbia

LOST PLANET, THE: This is a fair serial, but my people are tired of this type.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

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Taylor Is Reelected by Canadian Picture Pioneers

TORONTO: Elections of the 11-man board of the Canadian Picture Pioneers at its first meeting resulted in Nat Taylor, president of Twinex Century Theatres, being named president of the organization for his third successive term. Morris Stein, eastern division general manager for Famous Players Canadian Corp., was elected vice-president, a post from which Oscar Hanson withdrew in order to devote more time to the benevolent fund.

Tom S. Daley, manager of the University, Toronto, is secretary-treasurer. Head of the membership committee is Eddie Wells, Pan-Amercian Advertising Corporation Ltd., Cobourg, while Harold Pfaff, Independent Theatre Services, Toronto, heads the sick and welfare committee. Clare Appel, executive director of the Canadian Motion Picture Distributors Association, Toronto, tops the public relations committee and David Ongley is again solicitor.

The other members of the board are Walter Kennedy, publicity chief, Empire-Universal Films; Ray Lewis, editor of the "Canadian Moving Picture Digest"; William Redpath, General Films; Dan Krendel, district manager, Famous Players; Hugh Sedgwick, vice-president, IATSE; and Frank Vaughan, general sales manager, Allied Artists.

Appoint Harry Brandt as Appeal Vice-Chairman

Harry Brandt, president of Brandt Theatres, will be vice-chairman of the 1954 Joint Defense Appeal campaign in New York, the organization announced last week. It is the fund-raising arm of the American Jewish Committee and the Anti-Defamation League.

Jamestown Holds Meetings In Ohio and Boston

A series of three regional meetings of the Jamestown Amusement Company got under way Tuesday and Wednesday this week at the Hotel Gibson in Cincinnati and Thursday and Friday at the Hotel Charter in Cleveland. The third meeeting will be at the Hotel Statler in Boston March 3 and 4. Attending the three meetings are Gerald Shea, president; Ray Smith, head of all buying and booking and union matters for the company; Thomas Shea, vice-president from New York, and Frank King, field representative.

Downing Will Run New York Variety Club "Heart" Dinner

Russell V. Downing, president and managing director of the Radio City Music Hall, New York, last week was named chairman of the dinner committee for the New York Variety Club's first annual "Heart Award" dinner. The award will be to William J. German, president of the club's Foundation to Combat Epilepsy, and a former chief barker. The dinner will be the evening of May 6 in the grand ballroom of the Hotel Waldorf-Astoria.

Essaness Opens House

The Essaness circuit, Chicago, is opening the new Halsted Outdoor theatre May 1. It will accommodate 1,400 cars, and will have concessions, playground equipment, and additional advantages.

FILM BUYERS RATING

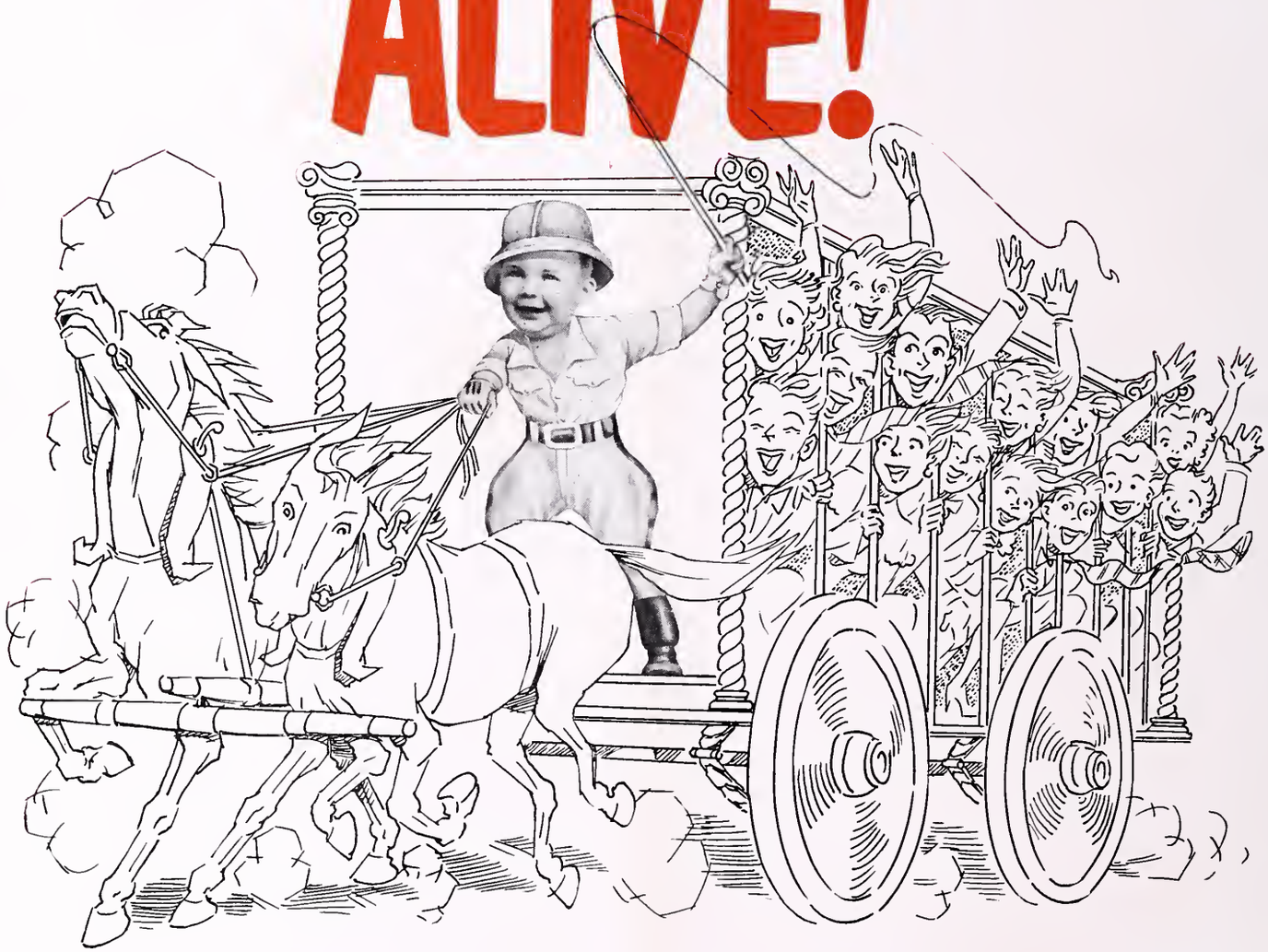
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 133 attractions, 6,350 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX meaus Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	11	40	15	6
Actress, The (MGM)	–	–	3	19	35
Affair in Monte Carlo (AA)	–	–	–	3	2
Affairs of Dobie Gillis, The (MGM)	–	2	10	19	2
All-American (Univ.)	–	13	29	14	14
All the Brothers Were Valiant (MGM)	–	16	42	31	1
Appointment in Honduras (RKO)	–	5	11	6	8
Arrowhead (Para.)	–	17	42	14	–
Back to God's Country (Univ.)	1	9	38	14	4
Bad for Each Other (Col.)	–	–	2	4	1
Band Wagon, The (MGM)	4	12	36	49	23
†Beneath the 12-Mile Reef (20th-Fox)	10	–	–	–	–
Big Heat (Col.)	1	21	25	12	3
Big Leaguer, The (MGM)	–	–	12	24	8
Blowing Wild (WB)	8	19	33	32	6
Blueprint for Murder, A (20th-Fox)	–	–	8	6	1
Border River (Univ.)	–	1	7	5	1
Botany Bay (Para.)	–	1	27	28	4
†Boy from Oklahoma (WB)	14	1	2	2	–
Caddy, The (Para.)	10	58	34	6	1
Calamity Jane (WB)	3	48	30	8	1
Captain's Paradise (UA)	7	1	–	–	–
Champ for a Day (Rep.)	–	–	1	–	4
Charge at Feather River, The (WB)	8	10	9	13	7
China Venture (Col.)	–	2	1	2	–
City of Bad Men (20th-Fox)	–	8	51	28	4
Clipped Wings (AA)	–	8	7	1	–
Conquest of Cochise (Col.)	–	1	8	14	5
Crazylegs—All-American (Rep.)	–	2	7	2	1
Cruel Sea, The (Univ.)	2	14	11	2	2
Cruisin' Down the River (Col.)	1	4	21	31	9
Dangerous Crossing (20th-Fox)	–	–	9	11	6
Dangerous When Wet (MGM)	5	44	65	18	–
Decameron Nights (RKO)	–	–	–	4	5
Diamond Queen, The (WB)	–	–	4	2	3
East of Sumatra (Univ.)	–	17	28	15	5
Easy to Love (MGM)	16	5	16	2	–
Eddie Cantor Story (WB)	1	6	2	1	3
Escape from Fort Bravo (MGM)	–	4	18	25	3
†Fighter Attack (AA)	–	–	4	–	1
5,000 Fingers of Dr. T, The (Col.)	–	–	1	1	8
*Flame of Calcutta (Col.)	–	–	1	–	5
Flight Nurse (Rep.)	1	5	11	7	2
Flight to Tangier (Para.)	–	1	8	13	8
Forbidden (Univ.)	–	–	6	9	1
*Francis Covers the Big Town (Univ.)	7	40	28	11	–
From Here to Eternity (Col.)	43	32	4	2	5
Gentlemen Prefer Blondes (20th-Fox)	45	43	14	17	1
Give a Girl a Break (MGM)	–	4	13	14	2
Glass Web, The (Univ.)	–	1	4	3	8
*Glory Brigade, The (20th-Fox)	–	6	18	12	9
Go, Man, Go (UA)	3	8	2	–	–
Golden Blade, The (Univ.)	–	5	19	16	3
Great Jesse James Raid (Lippert)	–	3	6	6	–
Gun Belt (UA)	2	8	21	6	–
Gun Fury (Col.)	–	3	8	2	1
Half a Hero (MGM)	–	8	22	21	19
Here Come the Girls (Para.)	2	5	19	25	10
His Majesty O'Keefe (WB)	1	6	4	1	1
Hondo (WB)	49	12	2	–	1
Houdini (Para.)	9	43	31	16	–
How to Marry a Millionaire (20th-Fox)	20	3	–	1	–
I, the Jury (UA)	1	5	11	21	3
Inferno (20th-Fox)	1	4	18	9	20
Island in the Sky (WB)	–	32	38	48	16
Joe Louis Story, The (UA)	–	1	1	6	–
King of the Khyber Rifles (20th-Fox)	2	5	1	–	1
Kiss Me Kate (MGM)	5	16	16	14	9
†Knights of the Round Table (MGM)	4	–	1	1	2
Last Posse, The (Col.)	–	1	5	18	12
Latin Lovers (MGM)	3	1	12	40	39
Lili (MGM)	8	31	21	25	11
Lion Is in the Streets, A (WB)	–	1	16	30	31
Little Boy Lost (Para.)	19	49	23	3	1
†Little Fugitive (Burstyn)	3	–	2	–	–
Man from the Alamo (Univ.)	–	18	9	19	13
Marry Me Again (RKO)	–	2	3	15	9
Martin Luther (de Rochemont)	17	14	2	–	–
Master of Ballantrae, The (WB)	1	3	16	36	12
*Maze, The (AA)	1	2	8	12	4
Melba (UA)	–	–	–	10	2
Miss Sadie Thompson (Col.)	8	1	2	–	–
Mission Over Korea (Col.)	–	7	3	5	6
Mister Scoutmaster (20th-Fox)	3	17	53	31	11
Mogambo (MGM)	37	65	22	3	1
Moon Is Blue, The (UA)	42	32	25	15	4
Moonlighter, The (WB)	–	2	11	12	19
Nebraskan, The (Col.)	–	2	4	3	–
99 River Street (UA)	1	1	11	12	–
No Escape (UA)	–	–	–	8	1
Paratrooper (Col.)	–	8	7	1	1
Paris Model (Col.)	–	–	2	3	–
Plunder of the Sun (WB)	–	9	12	36	7
Private Eyes (AA)	–	2	4	–	–
*Return to Paradise (UA)	–	14	35	55	3
Robe, The (20th-Fox)	53	7	2	–	–
Roman Holiday (Para.)	–	14	40	37	7
Sabre Jet (UA)	1	17	26	12	5
Sailor of the King (20th-Fox)	–	–	1	6	5
Salome (Col.)	11	61	35	12	1
Sea Around Us, The (RKO)	1	5	13	1	–
Sea of Lost Ships (Rep.)	–	1	4	7	–
Second Chance (RKO)	2	8	19	12	7
Shane (Para.)	56	45	6	2	–
Shark River (UA)	–	14	7	1	4
Sins of Jezebel (Lippert)	–	2	7	5	–
Sky Commando (Col.)	–	4	4	–	1
Slaves of Babylon (Col.)	–	1	3	2	2
So Big (WB)	1	18	66	19	4
So This Is Love (WB)	–	13	20	28	20
Stalag 17 (Para.)	9	47	35	18	–
Stand at Apache River (Univ.)	1	4	16	15	4
Steel Lady, The (UA)	–	–	7	3	–
Stranger Wore a Gun, The (Col.)	4	22	9	3	4
Sword and the Rose, The (RKO)	–	8	21	22	20
Take the High Ground (MGM)	9	40	45	9	3
Terror on a Train (MGM)	–	–	1	3	2
Those Redheads from Seattle (Para.)	–	7	18	19	4
Three Sailors and a Girl (WB)	1	5	26	12	4
Thunder Bay (Univ.)	3	13	45	33	10
Thunder Over the Plains (WB)	–	8	13	20	2
Torch Song (MGM)	–	9	20	14	31
Tumbleweed (Univ.)	1	13	20	23	2
Valley of Headhunters (Col.)	–	–	10	5	2
Veils of Bagdad (Univ.)	–	1	3	15	8
*Vice Squad (UA)	–	1	19	20	6
Vicki (20th-Fox)	–	1	3	15	11
Walking My Baby Back Home (Univ.)	–	23	31	18	–
War Arrow (Univ.)	–	19	14	3	–
War of the Worlds (Para.)	2	7	15	39	18
War Paint (UA)	–	8	10	12	4
Wild One (Col.)	–	7	–	1	–
Wings of the Hawk (Univ.)	–	5	15	19	32

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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MARCH 6, 1954

MOTION PICTURE HERALD

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In Two Sections, Section One

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Directed by **CHARLES VIDOR** • Produced by **LAWRENCE WEINGARTEN**

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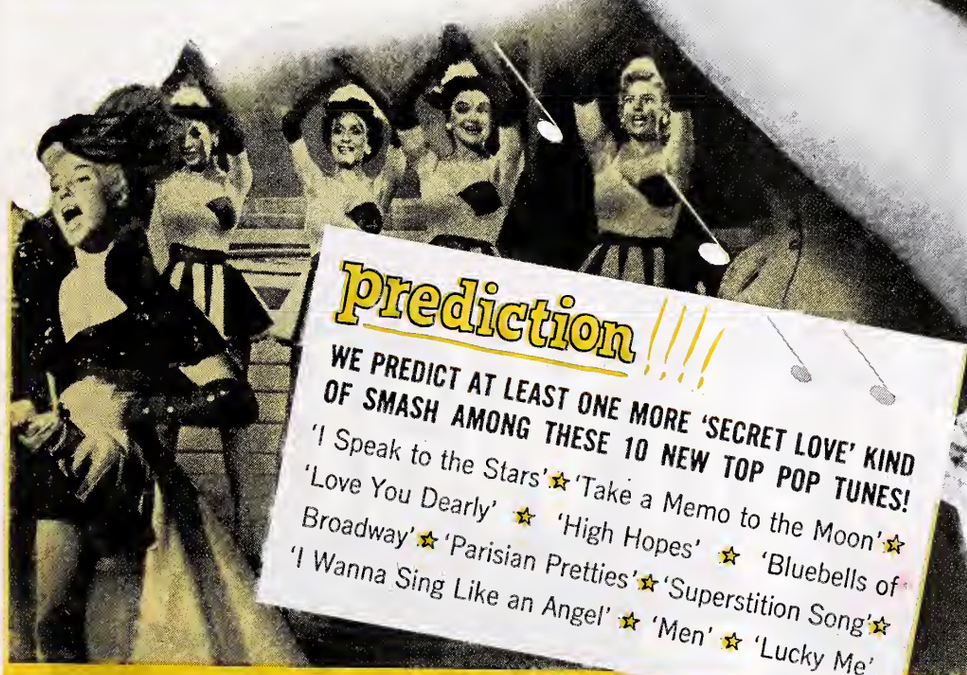
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'HELL' TORRID! —Louisville

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'HELL' HUGE! —Philadelphia



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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 10

March 6, 1954

An Open Letter to Samuel Goldwyn:

I NOTE that in an address to the Screen Writers Guild in Hollywood last week you repeated your proposal of several weeks ago that the Production Code be "modernized." In sequel to your proposal there appears to have arisen between you and Eric Johnston a dispute as to whether or not Mr. Johnston had agreed, in accordance with your request, to call a mass meeting of all interested persons to discuss the entire question.

In order that your proposal for what you believe to constitute a needed "modernization" of the Code shall not become entangled in an incidental dispute as to whether or not Mr. Johnston promised to call a mass meeting, I in turn make to you the following proposal:

That you inform me, either verbally or in writing, what changes in the Code, what additions or eliminations, you think necessary for the accomplishment of the purposes for which it is intended.

I agree that after study of any such proposals as you may submit to use my good offices to persuade the board of directors of the Motion Picture Association to adopt any or all of the items of your proposals that I find possible to justify with the original intent and purposes of the Code.

I am heartened by your renewed assurance of loyalty to the basic principles upon which the Code is founded and by your declaration that you are "wholeheartedly in favor of sound self-regulation that will keep motion pictures on the highest level of decency and good taste." This high-minded position which you have publicly taken entitles you to be heard in full as to how and where the Code should be amended.

Hence, I offer to you space in this publication to state your proposal in whatever detail you may choose, together with the above-mentioned agreement personally to urge the adoption of all in your proposals that justify with the original intent and purposes of the Code.

¤ ¤ ¤

IT APPARENTLY has been decided that there will be no mass meeting called to discuss Code changes. Such a decision is doubtlessly a wise and prudent one. The subject matter is not such as to offer any hope that out of the din and clamor of an unorganized program of speechmaking anything constructive could be realized. The Code plan did not originate out of any such environment and the basic, definitive document, which has well-served its purposes for the past twenty-four years, was not and could not have been written by a mass meeting.

In prompting as you have a widespread agitation for Code "revision" there is an obligation devolving upon you to follow through and make known details of the proposal you have in mind, both for what betterment for the Code operation they may portend and also so that those who have followed your lead in calling for "revision" may know in detail where you have sought to lead them.

The question originally raised by you on "revision" must have been deemed by you as an important one. It should not now be left hanging in the unprofitable status as to whether or not Mr. Johnston promised to call a mass meeting. Certainly it cannot reasonably be said that a mass meeting is the indispensable key to any needed solution of the question. It would be uncharacteristic of you to approach any such mass meeting without first having accomplished a clarification of your own views. It would similarly be unexpected that any such meeting—however eloquent and numerous the speeches—would seriously affect your original conclusions.

¤ ¤ ¤

THEREFORE, it would seem to devolve upon you to accept the proposal of this letter, or adopt some other means, promptly to make known what you mean by "revision." Your name, which is one of status and authority with the public, is now linked with a demand for "revision," to which there has been a negative response. The public as a consequence sees what it interprets as an industry split into warring camps—for and against the Code. The situation is an unhappy one for an industry which otherwise has quite enough to contend with in the area of public relations.

There are other reasons as well, Mr. Goldwyn, why you should consider taking early steps to clarify your Code position:

Although it is well-known within the industry to have been only an accident of timing, your original call for "revision" came coincidentally with the appearance of Howard Hughes' "The French Line," and as a result it is widely assumed by the public that you were calling upon the Code to be so "revised" as to be able to approve the material in that picture which had been objected to.

And, further, as you must know, it is alleged by some that your call for Code revision was prompted more by an urge for press attention rather than serious concern as to the literal provisions of the Code.

All of this seems to make clear—and I hope will be so accepted by you—that no time should be lost in proceeding by one means or another to make known precisely how and where you think the Code fails, and how any such failure may be remedied.

I am sure, Mr. Goldwyn, that as the person responsible for originating and developing the Code you will respect my right to an especial concern over the unclarified situation created by your unspecified demand for revision and that you will cooperate presently to the end of making plain for examination and discussion by the industry and the public just what you are seeking.

MARTIN QUIGLEY

New York City, March 6, 1954.

Letters to the Herald

Suggestions

To THE EDITOR:

I read each week in the Letters to the Herald the comments on what to do or what not to do for the motion picture business.

In the January 23 issue in "The Cure," Mr. B. J. Straus is right. There is nothing wrong with the motion picture business that real good pictures "will not cure." He mentions a few new pictures that have paid off. Also, the idea of "uniformity" in the same issue is also a good one. I know that there is something wrong with the producers and the production end of the motion picture business. There are many things that can be done and I know a lot of them. I have followed the business from the first nickelet, as an author, creator, promoter and publisher.

In the February 6 issue there are two good letters, "Young Blood" and "Family Life," both in the best interests of the motion picture business.

Theatre managers or anyone connected with the motion picture business, let's hear from you and pool our efforts.—*HERALD Subscriber, Newark, N. J.*

Canadian Service

To WALTER BROOKS:

I read with interest your article in the January 30 issue, "A Plea for Canada."

I do not know where you received your information for this article, but for the record, I should like to take this opportunity to acquaint you with the facts, pertaining to advertising and trailer accessories in Canada.

Our organization has been the agent in Canada for National Screen Service for the past five years. This affiliation has made it possible for us to offer the Canadian exhibitors all the "good advertising accessories" that have been available to our fellow Americans.

In the case where certain items are marked "not available in Canada," this condition rests entirely upon the distributor, who for false economy does not wish to import certain items, one of which is the "Economy Mat," etc. The writer does not wish to elaborate on this statement.

In the case of pressbooks, though they are supplied gratis in the United States, we feel that this should also be the case in Canada, with the cooperation of the distributors. Here again, for false economy reasons, a charge has been placed on them, and we feel, because of this a hardship has been placed upon the small town exhibitor, who should get this "catalogue" in order to help him in these times.

We have been supplying the Canadian exhibitors from coast to coast, with our office in Winnipeg servicing Western Canada, and our office in Toronto servicing Eastern Canada. We may bring to your attention that our special Christmas accessories, which included posters and trailers, were supplied to theatres in Newfoundland on the Atlantic, and Alert Bay of the Island of Vancouver, on the Pacific.

We hope that this information will throw a new light on conditions in Canada, pertaining to accessories.—*M. L. SWEIGMAN, Theatre Poster Service, Limited, Toronto, Canada.*

RENEWAL AND THREE CHEERS FOR "HERALD"

To the Editor:

I am writing this letter to tell you after many years of being a subscriber to your HERALD, I enjoy every minute reading about the people and their doings in this business. I am renewing my subscription for next year. So here goes "Three cheers for your HERALD." I hope there are many people in the film business who make it his or her business to buckle down and read it, because it's tops. Thank you!—S. B. TROIANELLO, Lawrence, Mass.

3-D Expense

To THE EDITOR:

Why not 3-D like that used back in '36 and '37 on the two Pete Smith shorts where only one projector was used so there would not be so much expense to the small town exhibitor.—*Ohio Exhibitor.*

Small Town House

To THE EDITOR:

What is going to happen to the small town theatres? And very narrow theatres? What will keep these in business in the next one or two years?—*Iowa Exhibitor.*

Doesn't Make Sense

To THE EDITOR:

The Government gets 20 per cent, I get five per cent. It doesn't make sense.—*Montana Exhibitor.*

MOTION PICTURE HERALD

March 6, 1954

PARAMOUNT enters the lists with a new process, Vistavision Page 12

ADMISSION tax reduction to ten per cent looks certain now Page 17

FILM heads of nations urged to meet to improve interchange Page 18

LOEW'S stockholders told earnings future looks good Page 18

REPUBLIC reports net profit for fiscal year of $679,217 Page 18

ALLIED States Association board of directors in quiet conclave Page 19

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STEVENS hails Production Code as producers' "best friend" Page 22

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On the Horizon

A NET increase of $1,663,000 for the 26 weeks ended December 26, 1953, is reported by Columbia Pictures in an estimated earnings statement. The net profit for the 1953 period was $1,910,000, compared with $247,000 for the comparable period of 1952. The net profit is equivalent to earnings of $2.41 per share of outstanding common as compared with 16 cents.

▶ Howard Hughes has advised RKO Pictures Corp. that he "has no plans with respect to the corporation, except possible liquidation," according to a proxy statement being mailed to stockholders by the management of the company. The statement recommends that stockholders, scheduled to meet March 18, approve Mr. Hughes' offer to pay $23,489,478 for all RKO assets. If the offer is approved Mr. Hughes would vote his stock in favor reducing the company's capital by paying each holder $6 a share, thus redeeming all outstanding stock except Mr. Hughes' own. The proxy reports that the book value of the corporation as of October 3, 1953, was the equivalent of $4.40 a share, but that unprofitable operations since that date "will reduce the net worth as reflected in the consolidated balance sheet to less than $4 a share" by March 31, 1954, the last day for acceptance of the Hughes offer. The "liquidation" refers only to the parent company, not RKO Radio, the operating company.

▶ Not that it needs the added income, you understand. But it's not overlooking any bets. Especially in light of 20th-Fox's success. This all refers to MGM's re-surveying of its property for oil. Vice-president Charles C. Moskowitz of Loew's disclosed the action to stockholders meeting last week in New York. He also told them not to assume that there is oil.

▶ Growing sentiment in Congress for higher personal income tax exemptions could be of some indirect benefit to the industry. Higher exemptions means more spending money in American pockets.

STOCKHOLDERS GET "HERALD" SALUTE

"Footprints of the Lion," the HERALD's salute to MGM's 30th anniversary published in the February 13 issue, was prominently displayed at the annual meeting of Loew's stockholders in New York last week. A copy of the publication was handed to each stockholder as he left the meeting.

▶ This gives you an idea. One television station, in Chicago — WGN-TV, owned by the Chicago "Tribune"—expects to telecast this year no less than 1,500 feature films. This is according to Elizabeth Bain, head of that station's film programming department. Seven hundred of these features are exclusively obtained; others will come through sponsors. The station has three projection rooms and four projectionists.

▶ Census Bureau officials will make another attempt to get funds for a comprehensive census of manufacturing and business next year. Congress vetoed the requests for funds this year, and the Bureau is currently able to make only spot checks of one or two motion picture industry statistics.

▶ Television set manufacturers emphasize how long it will be before there is any great number of color TV receivers and before there is much color telecasting. Observers wonder whether this delay may not be exaggerated to make sure that sales of black-and-white continue.

Better Refreshment Merchandising

IN THIS ISSUE of The HERALD is inaugurated a new department—Better Refreshment Merchandising. For convenience of readers this department will be found each week immediately following the pages of the Managers Round Table section.

For a quarter of a century, dating back to the beginning of vending theatres, The HERALD has been giving special attention to this important, revenue producing aspect of theatre operations. The original department, established in 1930, was expanded in 1941 and again following World War II, when it was a monthly known as "Theatre Sales." Meanwhile the annual volume of refreshment sales in the motion picture field in the U.S. and Canada has risen from a few hundred thousand dollars to a quarter of a billion dollars.

The growth of refreshment service, both in drive-in and regular theatres, has made desirable a regular weekly department. Just as selling the picture and the theatre are 52 weeks-of-the-year jobs, so also is refreshment merchandising. In The HERALD tradition the emphasis will be on Better Refreshment Merchandising. In the tradition of the Managers Round Table the weekly department on refreshment merchandising will provide a regular forum for the exchange of ideas to make it possible for showmen everywhere to give better service to patrons. The public has demonstrated conclusively that it wants candy, beverages, popcorn, food and other vending items available in theatres. The public must be served to the best of the exhibitor's capacity.

—Martin Quigley, Jr.

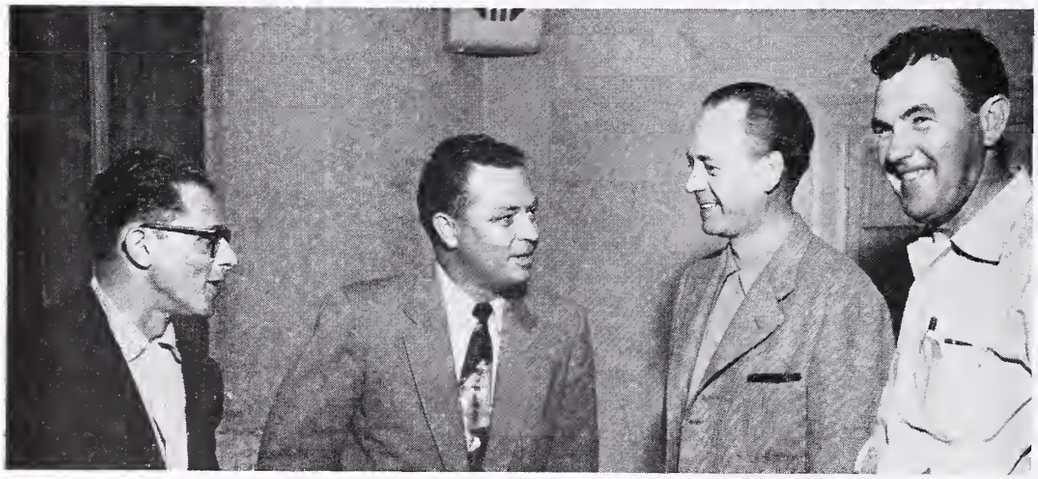
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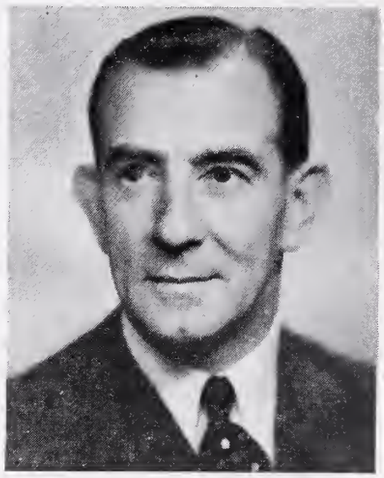
This week in pictures



A GREETING at London's Waterloo Station for Herbert J. Yates, president of Republic, and Mrs. Yates, and Richard W. Altschuler, president of Republic International. In array are Reginald Armour, managing director of Republic Pictures of Great Britain, who welcomed the Americans; Mr. and Mrs. Yates, and Mr. Altschuler. The Republic executives are surveying the company's installations abroad.

J. F. PATTINSON, below, who has succeeded William Kupper as managing director for Twentieth Century-Fox in Great Britain. Mr. Kupper is retiring. Mr. Pattinson will work under supervision of Albert Cornfield, managing director for Continental Europe.





AT THE RECENT Motion Picture Exhibitors of Florida meeting at Tampa. Above: Jerry Gold, Gold - Dubrow Theatres; Horace Denning, of Dixie Drive-Ins, the unit's president; Danny Deaver, Normandy Twin-Drive-In, Jacksonville; and Maurice Hensler, Auburn and Dale theatres, Auburndale.



by the Herald

FOR THE CRUSADE for Freedom: the rally Tuesday noon in New York's Times Square, at which, with Harry Hirshfield as master of ceremonies, stars of radio, television, and the screen spoke their pieces. Among the latter was Judy Holliday, of Columbia's "It Should Happen to You."



by the Herald

BUSINESS is so good an increase in foreign revenue may be seen the coming year, Ben Cohn, assistant foreign manager for Universal Pictures, reported in New York last week following his return from five weeks in Continental Europe, mostly in the northern areas. Theatre building is tremendous and in fact many territories are under-seated, he said. As for the use of new techniques, the company is maintaining a "flexible" policy because it must satisfy varying needs of various customers, and not enough experience is reported in the European field as yet, he said.



MEETING IN NEW HAVEN, by MGM 30th Anniversary sales drive captain Jack Byrne, with the local sales staff. He is seen seated, right, with Mrs. Gloria Ziaks, booker, and Phil Gravitz, manager. Standing, salesman Raymond Cairns, and office manager Leon Jakubson.





CHANGES IN TEXAS. William O'Donnell, left, who for the past 14 years has been divisional manager of Texas Consolidated Theatres, resigned this week to become vice-president and general manager of Trans-Texas Theatres. W. E. "Bill" Mitchell, right, who has been personnel manager of Interstate Theatres, replaces him. The story also involves purchase by Trans-Texas of theatres from Texas-Consolidated-Interstate. See page 42.



by the Herald



ON THE SET of Warner's "A Star Is Born," Harry Rubens, left, president of Royal Theatres, Illinois, and his sister-in-law, Mrs. Louis Rubens, are greeted by star James Mason.

THE BUSINESS MAN FROM LONDON. He is Arthur Dent, whose Adelphi Films "Intimate Relations" opened recently in New York. Mr. Dent has been in New York selling additional product here, endeavoring to arrange co-production with American financing and players, and seeking American product to distribute in Great Britain. He said British exhibitors need quality product from independents because of changed public taste.

PARAMOUNT ENTERS THE LISTS WITH VISTAVISION

Balaban Offers System to Permit Theatre Biggest Possible Picture Size

by WILLIAM R. WEAVER
Hollywood Editor

Paramount this week introduced to the motion picture industry its new Vistavision process, designed to allow the exhibitor to show the largest picture possible in his theatre—both as to width and to height.

On hand as master of ceremonies at the demonstration Tuesday was Barney Balaban, Paramount president, who told the assembled industry observers that the "key words in Paramount's thinking are 'compatibility' and 'flexibility.'" The chief goal of the company, he said, has been to develop a plan of screen presentation applicable to small theatres as well as large.

Sees No Need to Spend Large Sums for Equipment

"Such a plan should not make it mandatory for the exhibitor to invest large sums of money in new equipment," he said.

The Vistavision camera uses a horizontal double frame negative to photograph the picture. The double frame negative photographs images on an area two and one-half times the regular 35mm camera frame. This large negative is then compressed, by printing, to a standard 35mm frame for release.

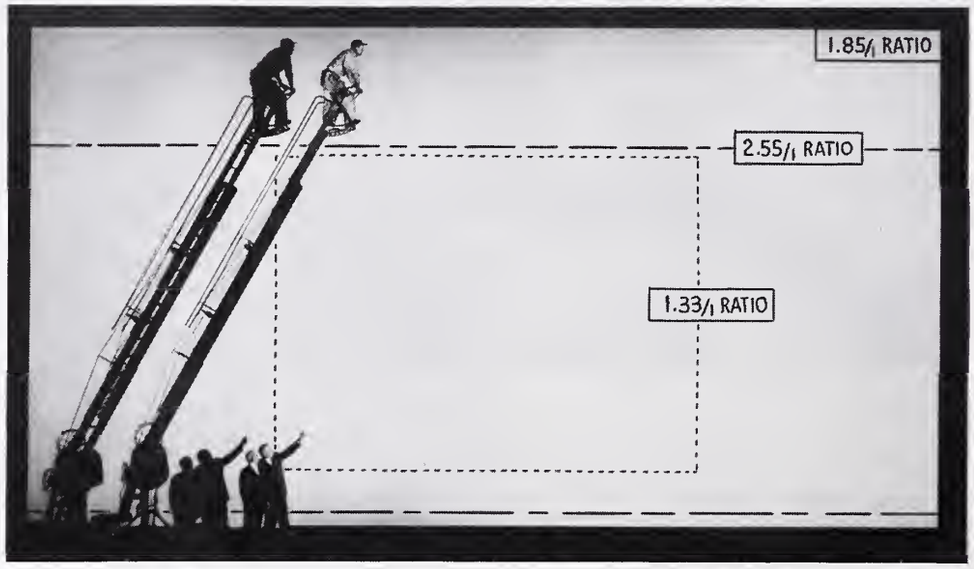
This process, explained Mr. Balaban, eliminates grain and fuzziness and provides an overwhelming picture with complete definition of focus and the finest quality picture it is possible to obtain. Paramount, he continued, "determined that in the presentation of a motion picture screen 'height' was equally as important as width.

"Therefore, Paramount recommends that every exhibitor install the largest possible screen both as to height and width that his theatre will permit. Having done this, the exhibitor will be able to play pictures of any size and ratio he desires."

Will Not Need Anamorphic Lens for Projection

Films photographed in the Vistavision process will not need an anamorphic lens for projection. Mr. Balaban pointed out, however, that it is possible by a process of optical printing, to make anamorphic prints of films photographed in the Vistavision process. It is Paramount's plan, he said, to have its pictures available to the exhibitor both in the normal print and the anamorphic print, leaving the decision to the exhibitor as to whether he will present his picture on the normal or anamorphic print.

Mr. Balaban also had some important policy remarks to make about sound.



Y. Frank Freeman, vice-president of Paramount Pictures, shows Adolph Zukor, Paramount board chairman, the new Vistavision high and wide screen. Dotted line shows how ordinary motion picture screen size compares with a Vistavision screen. Broken line shows comparison of 2.55 to 1 ratio screen with the 1.85 to 1 ratio Vistavision screen.

Under Paramount's plan for "compatibility" and "flexibility," Mr. Balaban said it is optional with the exhibitor whether he installs auxiliary sound equipment or not. "If auxiliary sound equipment is to be used," he said, "it is Paramount's finding that dimensional sound is simpler and less costly in every respect than stereophonic sound and the results are approximately the same."

Dimensional Sound from A Single Sound Track

Dimensional sound is from a single sound track on the positive print and can play through one or more horns, depending on the exhibitor's equipment. The Paramount chief said that it will be available on all Paramount pictures. These prints, containing the directional sound control, and which also can play in any theatre in the normal way, thus eliminate the necessity for two kinds of prints. The first picture to be made available with this directional sound control will be "White Christmas."

"With regard to anamorphic or squeezed pictures," Mr. Balaban said, "for those exhibitors who desire the presentation of a motion picture in this form, we suggest they purchase expander prismatic lenses, such as the Tushinsky lens." These, he added, will be available in substantial quantities in the immediate future.

A lens such as the Tushinsky lens, he said, permits the exhibitor to present any anamorphic print ranging in ratio from 1.33 to 1 up to 3 to 1. The exhibitor can also present any standard print simply by setting the expanding lenses to a ratio of 1 to 1 and then using apertures to determine the aspect ratio he desires. The Paramount head also recommended the use of a "seamless screen" for the best possible presentation.

The Vistavision process soon will be demonstrated for exhibitors in Los Angeles, Chicago, New York and other sections of the United States, as well as London, Paris and other foreign capitals. Booklets containing detailed technical data on Vistavision also are to be made available to exhibitors.

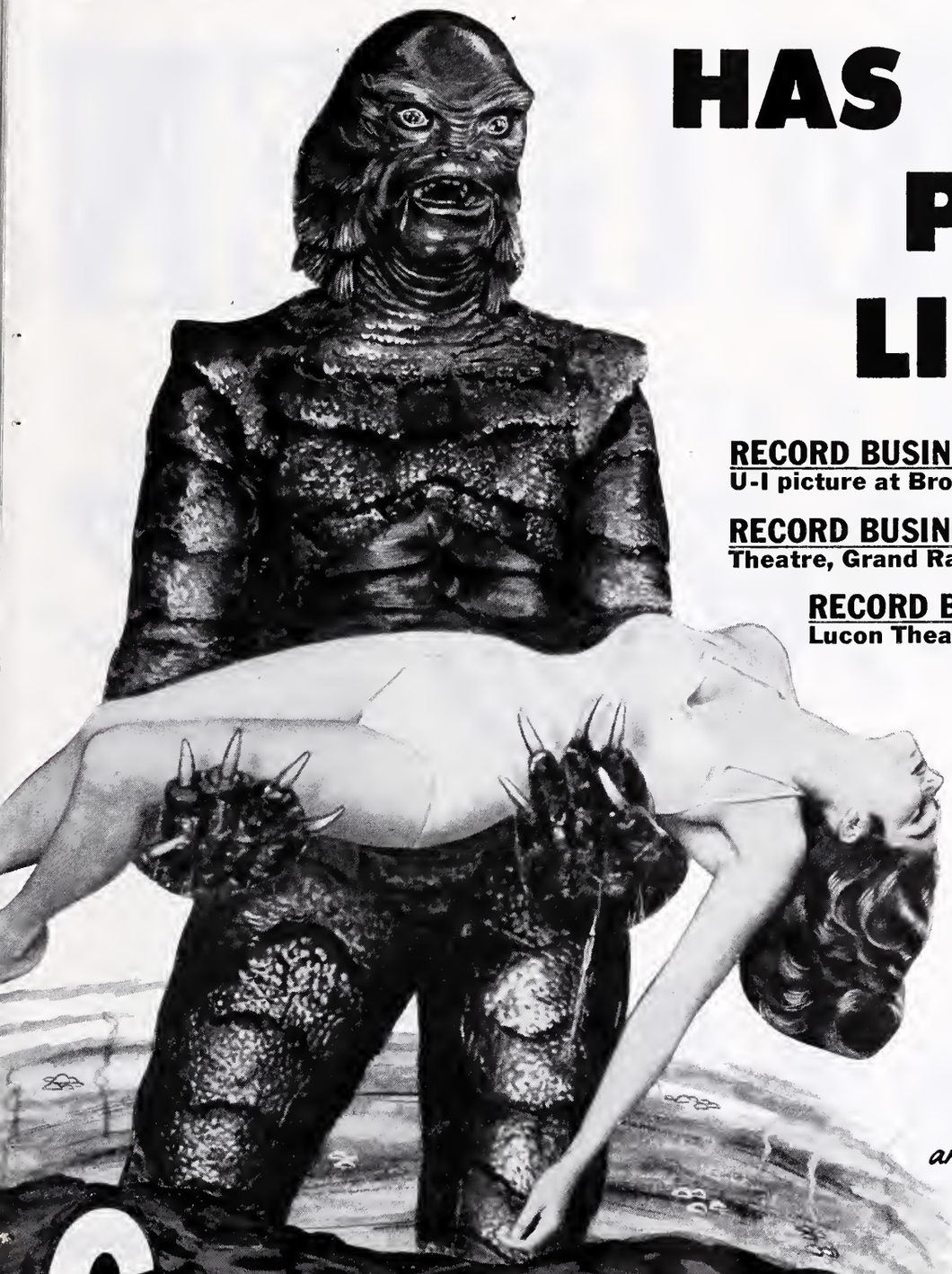
"Paramount," Mr. Balaban stressed, "has no financial interest, directly or indirectly, in the collection of royalties or in any manufacturing profit that may come from any one of the products that may be used by this system."

Following screening of a special Vistavision film which ran approximately 40 minutes, the Tuesday meeting was thrown open to a question and answer session conducted by Mr. Balaban; Y. Frank Freeman, vice-president in charge of studio operations; Don Hartman, executive in charge of production; Hal Pereira, studio art director, and Loren Ryder, head of the research division.

Army Cites Universal for Overseas Star Junkets

Col. Joseph F. Goetz, chief of the Armed Forces Professional Entertainment Branch, this week in Hollywood presented a Department of Defense Certificate of Esteem to Edward Muhl, vice-president in charge of production for Universal Pictures, in recognition of the studio's services in pioneering entertainment junkets for the Armed Forces throughout the world. The citation mentioned the "Francis" junket to Germany in 1950 and the "World in His Arms" junket to Alaska in 1952.

NOT SINCE *Frankenstein* HAS HORROR PAID OFF LIKE THIS!



RECORD BUSINESS: Doubled the gross of any previous U-I picture at Broadway-Capitol Theatre, Detroit.

RECORD BUSINESS: Set all-time house record, Century Theatre, Grand Rapids, Mich.

RECORD BUSINESS: Set all-time house record, Lucon Theatre, East Lansing.

RECORD BUSINESS: Set all-time U-I house record, Capitol Theatre, Kalamazoo.

RECORD BUSINESS: Set all-time U-I house record, Franklin Theatre, Saginaw.

RECORD BUSINESS: Set all-time U-I house record, Family Theatre, Monroe.

RECORD BUSINESS: Set all-time U-I house record, Strand Theatre, Flint.

RECORD BUSINESS: Set all-time U-I house record for regular admission film, Strand Theatre, Pontiac.

and Out-grossed Mississippi Gambler, Washington Theatre, Bay City.

Out-grossed Mississippi Gambler and Bend of the River, Riviera Theatre, Port Huron.

CREATURE FROM THE BLACK LAGOON

AVAILABLE IN BOTH 3D AND 2D

Universal International

Starring

RICHARD CARLSON · JULIA ADAMS with **RICHARD DENNING**

ANTONIO MORENO

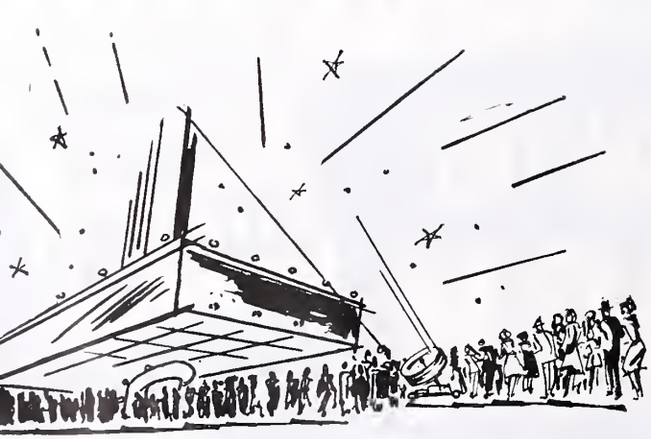
Directed by JACK ARNOLD · Screenplay by HARRY ESSEX and ARTHUR ROSS · Produced by WILLIAM ALLAND · A Universal-International Picture

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Edison Marshall's YANKEE PASHA

Universal-International presents

JEFF CHANDLER
RHONDA FLEMING

Yankee Pasha

COLOR BY Technicolor



WITH **LEE J. COBB · MAMIE Van DOREN · BART ROBERTS** and the **MISS UNIVERSE BEAUTIES**

DIRECTED BY JOSEPH PEVNEY · SCREENPLAY BY JOSEPH HOFFMAN · BASED ON THE NOVEL BY EDISON MARSHALL · PRODUCED BY HOWARD CHRISTIE

Universal International

PICTURES WITH THAT
UNIVERSAL APPEAL!

ADMISSION TAX CUT TO 10% LOOKS CERTAIN NOW

See House Vote Within Ten Days; Leaders Fighting Any Deeper Reduction

by J. A. OTTEN

WASHINGTON: The House Ways and Means Committee Wednesday afternoon passed and sent to the floor of Congress an Administration-sponsored tax bill which includes an admissions tax cut to 10 per cent from the present 20 per cent. The bill probably will come up for vote in the House next week and be passed without change. The reduction would be effective April 1.

Bill Received Immediate Consideration on Floor

Introduced Tuesday by Representative Daniel Reed (R., N. Y.), chairman of the Ways and Means Committee, the bill was acted upon immediately. Wednesday morning Representative Jere Cooper (D., Tenn.) moved to amend the bill so as to exempt the first 50 cents of all admission charges from any tax. This was defeated 13 to 12 with the ten Democratic members of the Committee voting for it, joined by two Republicans, Representative Howard Baker (R., Tenn.) and Representative Richard Simpson (R., Pa.).

Representative Cooper then changed his amendment so as to exclude the first 50 cents on motion picture admissions only—the formula asked for by the COMPO tax committee for the industry. This amendment also was defeated 12 to 12. The voting was the same, but Representative Noah M. Mason (R., Ill.), who introduced last year's tax cut bill, abstained from voting. The amendment was again introduced and lost 13 to 12 when Rep. Mason voted against it.

All signs are that the leadership will resist any attempts to reduce any excise more than is proposed in the Reed Bill. The industry's job in getting greater relief in the House is made more difficult by the speed with which the excise bill is now moving and by the fact that tax bills are usually considered in the House under a procedure barring any changes from the version reported by the Ways and Means Committee.

COMPO to Continue Fight Through Senate

Nonetheless, the tax committee of the Council of Motion Picture Organizations was still keeping up the fight, planning to contact members of the House right to the last minute. If the drive for greater relief fails in the House, the battle will shift immediately to the Senate, since the Senate is expected to act on the excise bill as soon as it gets it from the House.

COMPO's official reaction to the Reed Bill came from Robert Coyne, COMPO special counsel. A reduction to 10 per cent isn't enough to save an awful lot of theatres," Mr. Coyne said.

He admitted it would be hard now to get greater relief in the House, but said, "We'll keep plugging." He pointed out that more theatres are now operating in the red than when COMPO testified before the Ways and Means Committee a year ago. About 5,000 were in distress a year ago, and now 6,127 theatres are in the red, he said.

Coyne Cites Theatres in Danger Due to Tax

"At the time of the veto message," Mr. Coyne added, "we said about 2,000 theatres would have to close without tax relief. Over 1,000 have already closed, and yet the number of operating theatres in the red has increased."

Citing new figures from COMPO research expert Albert Sindlinger, Mr. Coyne said that of the 6,127 theatres now in the red, about 4,820 are losing more than 11 cents on every dollar. "A reduction to 10 per cent won't be enough to help these theatres," he said.

The COMPO official emphasized that nearly 95 per cent of the theatres now operating in the red are ones that charge under 50 cents for admissions. This indicates that COMPO's main drive will be to get complete repeal for the tickets costing less than 50 cents and some reduction on the higher-priced tickets.

The Reed Bill would extend the present excise rates on liquor, tobacco, gasoline and autos, all scheduled to fall on April 1 under present law. At the same time, however, it would reduce to 10 percent all other excises now above that level. Included in the new 10 percent rate would be the admissions tax. The present 20 percent tax on photographic equipment and film would also be cut to 10 percent.

Had Bill Ready But Held Off Presenting It

Committee officials said Mr. Reed hoped to have the excise bill through Congress in time for the lower rates to take effect April 1, but that it might not be possible to pass it that quickly and that the new cuts might have to be delayed until May 1. Mr. Reed said he had had the excise bill ready for some time, but had not wanted to introduce it until the Committee was ready to act, for fear of producing buyers' strikes. Now that the bill has been introduced, he said, it is essential that Congress act quickly.

A Democratic motion to cut the excises as part of the technical revision bill was beaten down in the Ways and Means Committee Tuesday.

While the Treasury Department is still believed to be hostile to any excise cuts this year, the President would have to accept the excise cuts if they were part of the Reed Bill. The corporation and excise rates to be extended in the Reed bill would bring in about $3,000,000,000 a year, and it is certain that the Treasury would not want to lose this revenue in what might be a useless effort to prevent another $1,000,000,000 of excise cuts in the ticket tax and other items.

In considering the technical revision bill Tuesday the Ways and Means Committee voted to extend the present 52 percent corporate tax rate for another year, until April 1, 1955. The rate is scheduled to drop to 47 percent on April 1 under provisions of the present law.

Committee Votes On "Technical" Bill

Several other provisions of the technical revision bill are of considerable interest to the industry.

The Committee refused to include in the bill one change recommended by the President: to permit certain corporaitons to file as though they were partnerships, and to permit certain partnerships to file as if they were corporations.

One change approved by the Committee would levy a new one percent month charge on underpayments of taxes into depository accounts. These are the accounts into which theatre owners and other industry firms must deposit currently the amounts they withhold from employes' salaries for federal income taxes. At present, there is no penalty for underpayment into the depositories, so long as the corporation meets all its liability on its final payment.

COMPO CAMPAIGN AIMS AT EDITORS

WASHINGTON: The admission tax repeal campaign of the Council of Motion Picture Organizations is moving into high gear. Recognizing the need for press support, COMPO's new drive is laying special emphasis on "education" of the press. Last week the first of 26 COMPO ads appeared in "Editor & Publisher" telling the newspapermen the why's and wherefore's, backed by facts, of the industry's campaign. At the same time, "Editor & Publisher" is giving the drive favorable support in its editorial columns. COMPO's present plan is for newspapers to receive the same documented reports regarding the precarious position of the industry as are given Congressmen. Thus, it is hoped, there will be no repeat of the opposition to the tax drive expressed in some press quarters during last year's campaign.

URGE NATIONS' FILM HEADS MEET TO AID INTERCHANGE

by MARTIN QUIGLEY, JR.

RIO DE JANEIRO: A meeting of the distribution and production chiefs of all nations was proposed here this week at an informal reception given by Eric Johnston, president of the Motion Picture Association of America, for the heads of the various delegations to the just concluded international film festival sponsored by the Brazilian government at Sao Paulo.

The delegations from the 21 participating countries, following the close of the festival last Friday, came to Rio to attend a reception given by President Vargas and to witness this city's annual carnival, which ended Tuesday night.

The meeting, suggested by film spokesmen from several countries at the Johnston reception, would be for the purpose of discussing ways of improving the international exchange of films and could be held most conveniently during the forthcoming Cannes festival. Mr. Johnston approved the idea and joined the other delegation heads in praising Brazil for the organization and conduct of the Brazilian festival. At a special conference the MPAA chief stressed the advantages of mutual understanding among the industries of all nations.

The American delegation, which was credited with adding much glamour to the Sao Paulo festival, was royally entertained in Rio and was cheered at one time by a crowd of 200,000 persons. This week was highlighted by a luncheon in honor of Mr. Johnston given by Oswaldo Aranha, Brazilian Finance Minister, and a ball at the Municipal theatre. The festival proceedings ended Tuesday night with a dinner given by Ambassador Decio Moura.

Although no prizes were awarded, the festival was generally agreed to have been a "cultural success." New films and representative films of the past were shown to the delegates. In the latter category were such pictures as D. W. Griffith's "Birth of a Nation," Charlie Chaplin's "The Kid," Eisenstein's "Potemkin" and "The Cabinet of Dr. Caligari."

Republic Net For Year Put At $679,217

Consolidated net income of $679,217 after provision of $800,000 for Federal taxes was reported by Republic Pictures Corporation last week for the fiscal year ended October 31, 1953. The result compares with a net of $759,603 for the preceding year after provision of $823,000 for taxes in that period, it was reported.

The company's gross revenue for 1953 rose to $37,265,034, compared with $33,085,510 for the previous year.

In his annual report to stockholders, Herbert J. Yates, president, discussed Republic's observations of the new screen techniques and stated, "We will continue to pursue a policy of watchful waiting until we feel a definite pattern has been established which will be generally acceptable to at least the exhibitors of the United States, if not throughout the rest of the world. We believe, regardless of the new techniques, the ultimate success of a picture depends upon its entertainment quality."

Mr. Yates reported Republic's business abroad "continued to improve in 1953 although exchange restrictions and regulatory legislation continued in many important foreign markets. Stating that the company anticipates a substantial increase during 1954 in its services to television producers, Mr. Yates said, "We are expanding Trucolor facilities in our laboratories so as to be able to handle color printing for television."

The company's consolidated balance sheet shows current assets of $15,131,946, of which $2,459,572 is in cash; $2,633,293 in accounts receivable, and $9,628,720 in inventories. Current liabilities amounted to $8,424,623.

Republic Pictures Corporation board of directors has declared a dividend of 25 cents per share on the preferred stock, payable April 1, 1954, to stockholders of record March 12.

Judge Orders 10 to Answer In Oklahoma Trust Suit

OKLAHOMA CITY: Ten distributors and exhibitors have been ordered by a Federal judge here to answer all questions asked by two former theatre owners who have filed an anti-trust suit against the firms in Federal District Court. U. S. District Judge Stephen Chandler has filed a memorandum opinion requiring the 10 firms to produce the information sought by Robert D. Curran and H. T. Braucht, former owners of the Home State theatre in Oklahoma City. They alleged the defendants conspired to keep them from booking first run pictures. They asked a number of questions relating to records and correspondence which the defendants at first refused to answer. The 10 are State Theatres, Columbia, Loew's, Paramount, RKO, 20th-Fox, Universal, Warner Brothers, Warner Brothers Theatres and the Cooper Foundation.

Sees Loew's Earnings Trend Good

The trend of Loew's earnings was described as "good" with the second quarter at least as strong as the first, by Charles C. Moskowitz, vice-president and treasurer, at last week's overflow annual meeting of stockholders at the New York home office.

The highlights of the meeting, which saw the reelection of all directors, were an optimistic report on CinemaScope, Loew's plan to reduce its pension plan expenditures and an expressed aversion to entering the television field.

Concerning CinemaScope, Joseph R. Vogel, vice-president, said that the process already has added considerably to the drawing power of motion pictures and that as yet the full potential of the new medium has not been realized. He predicted that there would be many improvements in photography and stereophonic sound.

The company's contribution this year to its pension fund, reported Mr. Moskowitz, will be 50 per cent less as compared to previous years, resulting in savings to the company of approximately $2,200,000. He added that over a 10-year period the company has paid into the pension plan for emloyees $35,000,000.

Mr. Moskowitz also underlined Loew's position not to sell its films to television or to engage in TV production. He pointed out that the company has 16,000 exhibitor customers and "we'd study for a long time" before the company would "make further competition for these customers."

At a board of directors meeting immediately following the stockholders meeting, Nicholas M. Schenck was reelected president.

Other officers reelected include: Charles C. Moskowitz, vice-president and treasurer; J. Robert Rubin, Dore Schary, Edgar J. Mannix, Howard Dietz, Joseph R. Vogel, Benjamin Thau, Marvin H. Schenck, J. J. Cohn and Louis K. Sidney, all vice-presidents; Leopold Friedman, vice-president and secretary; Jesse T. Mills, controller and assistant treasurer.

Universal Sets 17 Saturation Openings for 3-D "Lagoon"

Universal Pictures announced this week that its new 3-D horror film, "Creature from the Black Lagoon," has been set for a series of 17 territorial saturation openings backed by an all out promotional campaign using radio, TV and newspapers. The territories where the film is scheduled to open in March and April include Boston, Chicago, Des Moines, Indianapolis, Minneapolis, Omaha, Kansas City, San Francisco, Milwaukee, Seattle, Atlanta, Birmingham, Dallas, Houston, San Antonio, Austin and Amarillo.

ALLIED DIRECTORS IN QUIET CONCLAVE

DIRECTORS of Allied States Association met behind closed doors for two days last week in New York, in a session adjourned from last month. Allied's plan for its members to acquire enough stock in a major company, or companies, to influence production policy was the major topic.

Speaking to reporters after the meetings, Abram F. Myers, board chairman, said when and if enough stock is acquired by a special committee, that unit will retire in favor of a special stockholder's committee which will begin a proxy fight. He did not reveal which, if any, company is to be selected for an "invasion." Allied's committee will give information to any interested exhibitor. He said meanwhile Allied is attempting to encourage independent producers to resume or increase output.

Allied has protested to the Department of Justice about the 20th-Fox policy of insisting upon stereophonic sound with CinemaScope, and received a reply, Mr. Myers said; and then refused to disclose the reply. It also complained similarly to the Senate Small Business Committee. Officially, the board condemned by resolution the policies on stereophonic sound both of 20th-Fox and of Loew's.

It will "consider" the invitation to discuss arbitation, and will reply "carefully" to Motion Picture Association of America president Eric A. Johnston, Mr. Myers said.

The board will meet May 10-11 at Minneapolis; August 24-25, at White Sulphur Springs; and at the national convention November 12-14, at Milwaukee. It has decided the second annual drive-in convention will be the week of February 7, 1955, at St. Louis.

The directors also planned, unusually, ahead of these dates; and the schedule called for a national convention in October, 1955, at the Sherman Hotel, Chicago; and the third annual drive-in convention in February, 1956, at the Hollenden Hotel, Cleveland.



Photos by the Herald

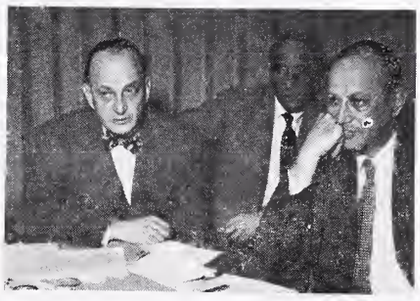


J. B. Fishman, and H. J. Gilbert, above.

At left. Ben Marcus, president, left, and Abram F. Myers, board chairman, face the after-the-meeting questions from the trade press.

A. B. Jefferis, Neil Beezley, and Irving Dollinger, below.







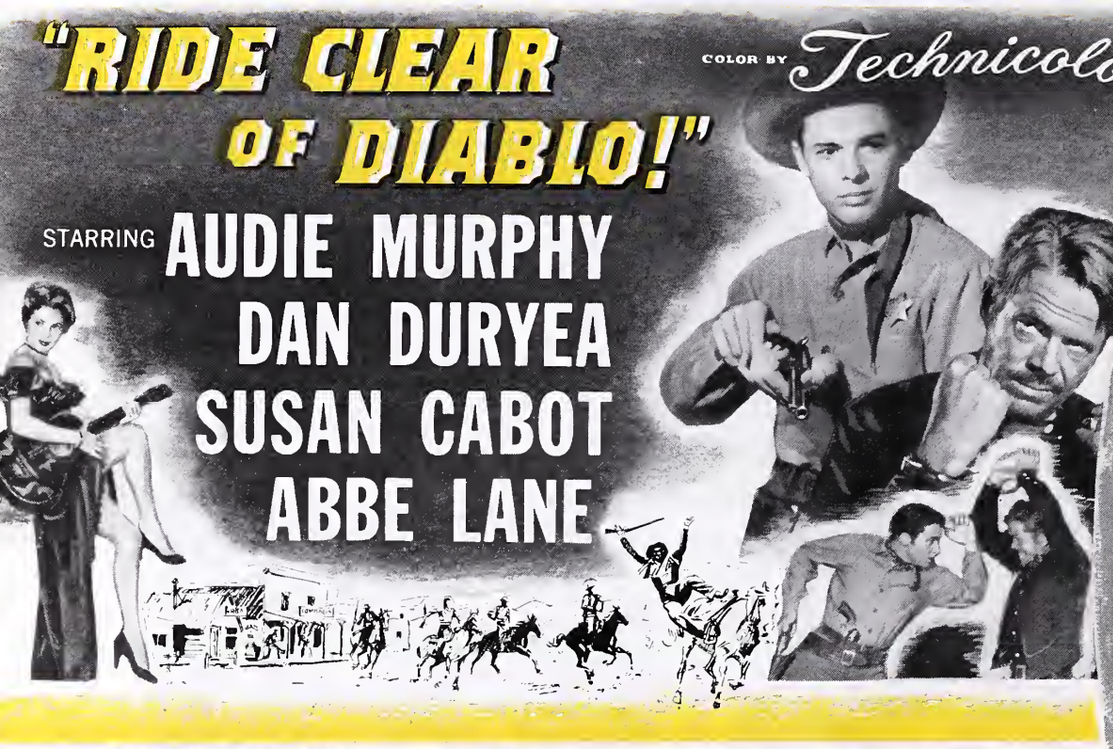
Horace Adams, Sidney Samuelson, above; Rube Shor, Leon Back, right; Trueman Rembusch, Abe Berenson, Morris Finkel, right below.

Benjamin Berger, Colonel H. A. Cole, Leslie Bendslev; and, foreground below, Edward Lider.

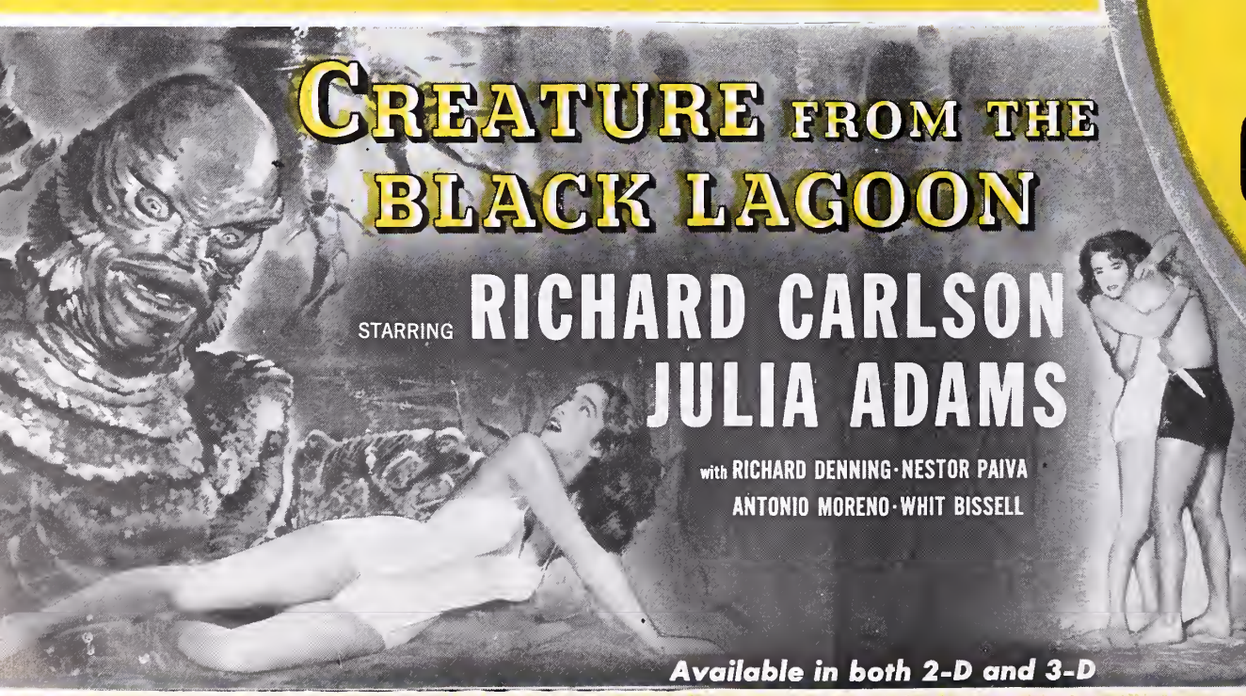








from U-I's
GOLDEN
for
MARCH
OF THE
CHARLES J.
ANNUAL



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MARJORIE MAIN
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with ALICE KELLEY · BRETT HALSEY · ALAN MOWBRAY
INTERNATIONAL
Universal International

GOLDWYN ASKS ON CODE—AGAIN

Disputes with Johnston on Calling of a Meeting to Discuss Any Revisions

Samuel Goldwyn and the Production Code again made news last week. In an address at the Screen Writers Guild annual awards dinner in Hollywood last Thursday the producer repeated his proposal that the Motion Picture Association of America call a meeting of industry leaders, including producers, to discuss "modernizing" the Code.

Mr. Goldwyn said Eric Johnston, MPAA president, "assured me when he was in Hollywood last month that he would call a meeting here of all interested producers to discuss the entire question. I have been patiently awaiting his call for such a meeting.

Asks Clarification

"However, in view of his complete silence up to this moment, I now call on him to let us know whether he will go through with his promise or whether the statement of his companies is a repudiation which he accepts, of the assurance he gave me on this point."

An emphatic denial of ever promising to call a mass meeting of interested producers was made by Mr. Johnston, who was in Sao Paulo, Brazil, attending the Brazilian film festival. Declared Mr. Johnston: "In our conversation in Hollywood, I certainly made no promise to call a mass meeting of all interested producers to discuss changes in the Code.

"The statement by the companies is, of course, in no way a repudiation because I gave you no such assurance as you now describe. I have told you, and I repeat now, that if you have specific suggestions to change the Code, you should put them in writing and I would submit them to the board for its consideration. In view of what you are now saying, I wish our conversation had been put in writing."

Goldwyn in Refutation

Determined to have the last word, Mr. Goldwyn, in rebuttal, said: "Mr. Johnston's denial is contrary to the facts. He did assure me, as I have stated, that he would call such a meeting and I had sufficient confidence in his integrity to believe it was not necessary to ask him to put that in writing. I see I was wrong in that respect."

Mr. Johnston was due to return to the United States this weekend.

Mr. Goldwyn's reference before the Screen Writers Guild to "the statement of his (Johnston's) companies" meant the pronouncement of confidence in the basic principles of the Code issued by the presidents of eight member companies of the MPAA recently. In his speech Mr. Goldwyn was critical even of that statement. Said he:

"After expressing agreement with the point I had originally made that there must be no violation of the basic principles on which the Code is founded, they went on to say, 'No sweeping changes or revisions are necessary.'

"This is creating a straw man and, in addition, evading the question of the need for a meeting to discuss what I called for in my original letter, namely—and I quote —'The specific manner in which the Code can best serve not only our industry but the public.'

"If their statement means what it implies," Mr. Goldwyn said, "that they agree that some changes are necessary, the logical thing is to sit down with the people who make Hollywood's pictures and work out whatever changes can improve the Code. This is not just an internal affair of the Motion Picture Association. . . .

"If, on the other hand, the presidents oppose any changes whatever in the Code, they are in disagreement with a great number of the men who actually produce films in Hollywood."

Suggests One Change

"My own record of production under the Code speaks for itself," he continued. "It is because I am so whole-heartedly in favor of sound self-regulation that will keep motion pictures on the highest level of decency and good taste that I want to see every segment of our industry live up to a solid Code. But our industry does have a problem and it cannot be solved by pretending it does not exist. And I feel very strongly that final policy for the industry should be evolved out of all round discussion, not one-sided edict."

Mr. Goldwyn, who was invited by Mr. Johnston to submit specific proposals for "modernizing" the Code after the latter initiated his suggestion last December, told his audience in Hollywood that "there is no time tonight to discuss a lot of specifics" (about changes in the Code).

The producer, however, proceeded to suggest that one of the changes he favored and has advocated publicly is Code approval of the production of films on narcotics problems.

Observers pointed out that a few years ago the MPAA board revised the Code to permit the production and release by member companies of narcotics subjects and that after one such film had been made and released the Federal Bureau of Narcotics, which originally had approved the Code change, urged that such films again be prohibited.

Says He Favors Code

While stating that he "thinks it makes no sense that the determination of what shall be in the Code should be exclusively in the hands of eight or nine company presidents who are the board of directors of the MPAA," Mr. Goldwyn said he wanted to make his position "very clear." He continued: "I am 100 per cent in favor of a Code. I ought to be. . . . I was one of its originators. I would never make a picture outside of the Code. I am entirely opposed to any changes or departures from the basic principles of morality, decency and good taste on which the Code is founded. I said so, in so many words, when I wrote Eric Johnston.

"But the world has moved on in the 25 years since the Code was adopted and I believe that, without departing from fundamentals, the motion picture industry should move with it.

"There are any number of taboos that have been discarded by the world the last 25 years without the slightest weakening of basic moral values," Mr. Goldwyn said.

STEVENS HAILS CODE AS PRODUCER 'BEST FRIEND'

HOLLYWOOD: **Director George Stevens last Wednesday described the Production Code as a bulwark against the inroads of multiple censorship and the "best friend the serious motion picture maker ever had." In an address before the Southern California Motion Picture Council Mr. Stevens said the Code "does less restraining on the general content of the film than any other governing or controlling device that has yet been presented" and "at the same time it is a strong curb on the hit-and-run, anything-goes producer who doesn't care what happens to the industry as a whole so long as he makes his dollar."**

Justice Department Allows AB-PT Divestiture Time

The Justice Department last week gave American Broadcasting-Paramount Theatres six more months to dispose of two groups of theatres as required under the consent decree. One group is part of the Interstate Circuit. The company is required to sell 76 houses. Thus far, it has sold 61. There are 181 other theatres in which the company must sell or dissolve joint interests. The Justice Department said about 45 of these still are to be acted upon. The Department last week also postponed from March 1 to August 31 the deadline for Stanley Warner to sell theatres in Troy, Albany, and Johnstown.

"Queen's Royal Tour" Opens

"A Queen's Royal Tour," film feature of the journey of Queen Elizabeth and the Duke of Edinburgh through the South Pacific, and "The Royal Symphony," two J. Arthur Rank screen presentations in color, had their American premiere Thursday at the Guild theatre in New York.

Critics Hit 'Line', Back Code Ban

Criticism and opposition to RKO Pictures' "The French Line," continued the past week. In Los Angeles last Friday the newspaper critics were largely in agreement with the Production Code Administration on the film, which opened at two theatres without a seal. In Chicago last weekend, "New World," official Catholic paper of the Archdiocese of Chicago, carried an editorial calling on "all decent people in Chicago" to protest the showing of the picture.

Roy Ringer, Los Angeles "Daily News" reviewer, said: "This critic is seldom in accord with censors, but will have to go along with the Breen office in its refusal to grant a seal of approval. . . . The final song and dance number is frankly in bad taste and censors were quite correct in objecting to the picture in the present form."

Among the other Los Angeles newspaper reviewers who found the picture objectionable in varying degrees were Harrison Carroll, "Herald-Express"; Kay Proctor, "Examiner"; Philip Scheuer, "Times"; Dick Williams, "Mirror," and L. R. E., "Hollywood Citizen-News."

The "New World" editorial in Chicago quoted at length from THE HERALD and "Motion Picture Daily" Hollywood editor, William R. Weaver's review, in which he said: "It is not the basic story that sets 'The French Line' apart from pictures of its general kind. Its distinguishing content, and its characteristic, is anatomical candor in the photographing of feminine breasts, all and sundry, and it can be said with complete accuracy that whatever you may have imagined a 3-D camera might be made to do with subject matter like this has been done—at close range, in middle distance and closeup."

The editorial also took issue with a statement attributed to Ralph Smitha, Essaness general manager, in which he defended the showing of the film at the Woods.

Catholic clergymen in the Los Angeles Archdiocese were instructed last week to announce again that the film falls under the ban of the Legion of Decency in an official announcement in "Tidings," the newspaper of the Archdiocese of Los Angeles, published every Friday.

Celebrities Attend "Robe" Reopening in New York

The first CinemaScope production, 20th-Fox's record-breaking "Robe," returned to Broadway in New York last week in colorful ceremonies at the Globe theatre attended by show business personalities headed by Clifton Webb, Rita Gam, Sloan Simpson and film director Jean Negulesco. The reopening of the film was heralded by an intensive promotional campaign including window displays, newspaper contests and special cooperation from religious and educational organizations. The film last week also returned to the Beverly theatre, Chicago, for its second engagement in six weeks and was reported doing better than average business.

RODGERS CLOSES MGM DOOR, OPENING ANOTHER TO TRADE

WILLIAM F. RODGERS closed the door of his office in the Loew home office overlooking Times Square for the last time Monday afternoon. Host that day at luncheon for the editors of the trade press, he announced that while he is retiring from the cares and responsibilities which he carried for so many years as vice-president and general sales manager for Loew's, he has no intention of quitting the business entirely at this time.

About April 1, he said, he will open an office in Rockefeller Center to "represent various interests who believe my many years of experience in the field of entertainment may prove advantageous in the way of counsel, advice and guidance in the operation of their business."

Mr. Rodgers said that it was with mixed pride and regret that he was leaving "The Friendly Company"—a phrase which he made synonymous with Loew's ever since 1934 when he first suggested its use as a slogan to the advertising department.

His services as consultant will be available, Mr. Rodgers said, to exhibitors, distributors or producers but he will not associate himself with any single company or group nor will he act as a "producer's representative" as such. He hopes also to write of his many years of experience and "to express my views editorially on current conditions and trade practices."



William F. Rodgers and Margaret Leczer, his secretary at MGM for 22 years.

Suit to Bar RKO Stock Sale to Start Monday

WILMINGTON, DEL.: Monday, March 8, has been set by Chancellor Collins J. Seitz of Delaware as the date for the start of the stockholders' suit to block the proposed sale of all RKO Pictures Corp. stock to Howard Hughes. He also order taking of pre-trial depositions in New York Monday. The complaining stockholders, Louis Schiff and Jacob Sacks, also have a case before the New York Supreme Court in which they will ask an accounting of certain funds, while a hearing has been set for March 22 in Nevada on a motion to dismiss another action aimed at blocking the sale.

Chicago Police Commsisioner Bans "The Fench Line"

"The French Line," RKO's controversial 3-D release, was banned in Chicago Wednesday by Police Commissioner Timothy O'Connor. Reversing the Chicago Police Censor Board, which passed the film without a cut, Mr. O'Connor said that showing of the film in Chicago would be "contrary to public morals and decency, and especially harmful to the youth of this community."

Government, Industry Leaders Praise Television's Code

Leaders in Government and industry this week complimented television broadcasters for their program of self-regulation through the television code of the National Association of Radio and Television Broadcasters. Monday marked the start of the third year of operation of the code, and the NARTB released a group of messages congratulating the industry. Among those sending messages were Senator Bricker (R., O.), chairman of the Senate Commerce Committee; Representative Wolverton, chairman of the House Commerce Committee; Rosel Hyde, chairman of the Federal Communications Commission, as well as leaders of the National Council of Churches, U. S. Chamber of Commerce and the American Association of Advertising Agencies.

68-Theatre Opening Set For "Beat the Devil"

John Huston's "Beat the Devil," starring Humphrey Bogart, Jennifer Jones and Gina Lollobrigida, will have its world premiere Friday, March 12, opening simultaneously in 68 theatres throughout the New York metropolitan area, it was announced by William J. Heineman, distribution vice-president for United Artists, which is releasing the picture. Ten theatre circuits are represented in the 68-theatre premiere. They are RKO, Skouras, Randforce, Brandt, Loew's, Century, Interboro, Fabian, JJ and Cinema.

20th Century-Fox Salutes the P



PHOTOPLAY GOLD MEDAL AWARD TO

Marilyn Monroe

MOST POPULAR ACTRESS OF 1953

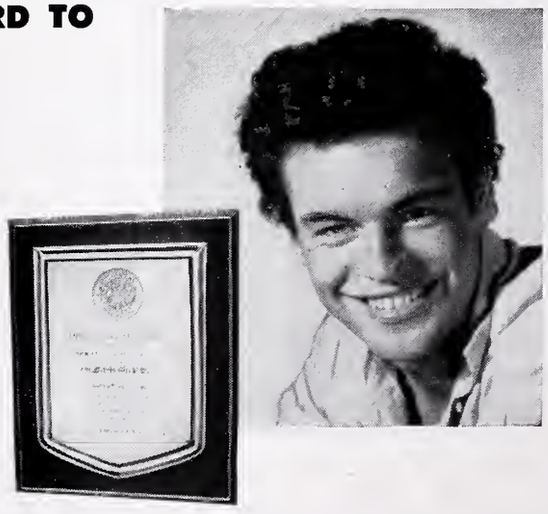
NOW! **"HOW TO MARRY A MILLIONAIRE"**
CinemaScope • Technicolor

SOON! **"RIVER OF NO RETURN"**
CinemaScope • Technicolor

...and have you dated her in "GENTLEMEN PREFER BLONDES", "NIAGARA", "DON'T BOTHER TO KNOCK" and "WE'RE NOT MARRIED"!

SPECIAL PHOTOPLAY ACHIEVEMENT AWARD TO

Robert Wagner



FOR HIS RAPID RISE TO STARDOM IN 1953

NOW! **"BENEATH THE 12-MILE REEF"**
CinemaScope • Technicolor

SOON! **"PRINCE VALIANT"**
CinemaScope • Technicolor DeLuxe

...and have you dated him in "TITANIC"!

HOTOPLAY AWARD Winners!

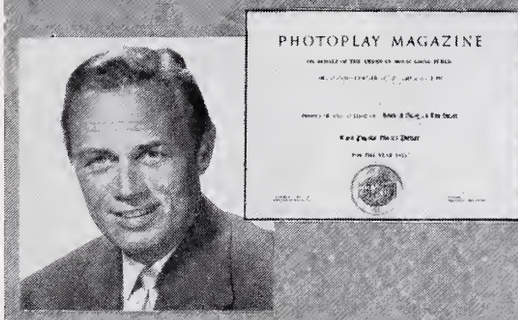


SPECIAL PHOTOPLAY ACHIEVEMENT AWARD
TO

CINEMASCOPE

"A MAGNIFICENT CONTRIBUTION
TO MOTION PICTURES BY 20th CENTURY-FOX"
Presented to **DARRYL F. ZANUCK**

THE HALLMARK OF QUALITY IN MOTION PICTURE ENTERTAINMENT! At its superb best on the Miracle Mirror Screen... In the wonder of 4-Track Magnetic Stereophonic Sound! Have you seen the grosses, in theatres large and small, on "THE ROBE," "HOW TO MARRY A MILLIONAIRE," "BENEATH THE 12-MILE REEF," "KING OF THE KHYBER RIFLES" and "HELL AND HIGH WATER"!

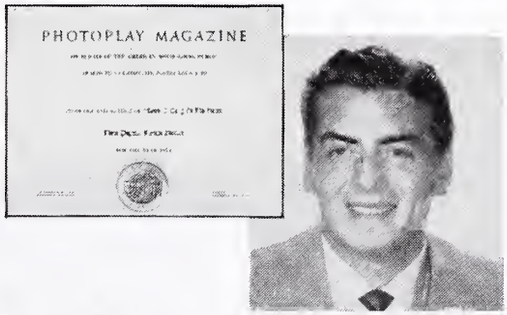


PHOTOPLAY CITATION TO

Richard Widmark

for his performance in "PICKUP ON SOUTH STREET"
One of the year's top grossers! Date it again!

OW! "HELL AND HIGH WATER" CinemaScope • Technicolor DeLuxe
SOON! "GARDEN OF EVIL" CinemaScope • Technicolor DeLuxe
and have you dated him in "DESTINATION GOBI"!



PHOTOPLAY CITATION TO

Victor Mature

for his performance in "THE ROBE"
The greatest boxoffice attraction in the entire history of entertainment!

SOON! "Demetrius and THE GLADIATORS"
CinemaScope • Technicolor DeLuxe

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THERE IS considerable likelihood that a competitive situation as beclouded and confused as the one that mushroomed into existence within weeks after the first picture 3-D started coining money is to develop now in the field of what may be termed, for want of a precise word, anamorphosis.

In roughly the same way that one 3-D camera after another was rushed into the competition, with hardly a studio in town lacking its own stereoscopic camera-setup, one anamorphic-lens system after another is being brought forward to compete for leadership. Up to now there are four such systems in the field, and there may be more in developing stage.

Two Situations Differ In at Least One Way

But the two situations appear to be different in one vital respect; the anamorphic-lens inventors and developers are proceeding slowly, carefully, studiously, instead of haphazardly and headlong as was the case in the 3-D race. This circumstance is the best of all possible assurance against recurrence of costly unpleasantnesses still acutely fresh in trade memory.

The first of the anamorphic systems to reach the market was CinemaScope, of course, bringing the sure-fire "The Robe," and soaring into box office statistics beyond ready computation. The story of CinemaScope's beginnings and swift success is too familiar to everybody for reiteration here.

The second of the anamorphic systems to arrive at the scene of swift earnings was Carl Dudley's Vistarama, which never got into feature use under its own name, and has been used for making short subjects, in the main, so far. It is still a going concern, however.

The third anamorphic system to enter the field is known, so far, simply as the Tushinsky system, a development by Joseph and Irving Tushinsky of all the principles exemplified in CinemaScope and Vistarama, plus some others.

System Demonstrated for Members of SMPTE

Although not yet utilized for production of a feature picture, so far as has been declared, this system has been demonstrated for the Society of Motion Picture and Television Engineers, and a number of major studios are in negotiation with the Tushinsky Brothers for its use in one, two or all three of its prime functions (photographing, printing, projecting).

The Tushinsky objective is to make the benefits of lateral screen expansion available to small theatres as well as large ones. Joseph Tushinsky says a canvass conducted by RKO showed that less than 50 theatres in this country are so constructed that no expansion whatever can be effected in them. He says his system, utilized in full, can enable a producer-distributor to supply a picture to an exhibitor in any aspect ratio from the standard 1.33-1 to 2.66-1, and he demonstrated this for the SMPTE. Within the next month he will take his system on a tour of the key cities to demonstrate its attainments, capacities and potentialities to the industry at large.

[The details of Paramount's Vistavision, which can be used in conjunction with the Tushinsky lens, are found on page 12.]

The fourth anamorphic-lens system, only lightly publicized so far, is the Panavision system, developed by Robert Gottschalk, owner of a camera shop in Beverly Hills, who says he is setting up demonstration showings in Los Angeles, Chicago and New York some time this month. He is reluctant to reveal details of his system, although comparing it directly to the others named herein, but confides that one of the major distributing companies has ordered a supply of them for use in their showings abroad of anamorphic features of all kinds.

The march of the anamorphic systems is a far more orderly procession than the mad rush of 3-D methods in the early months of 1953. It commands far more respect here in the home town of the art-industry, and it would seems a fair assumption, therefore, that anamorphosis will command and hold higher public regard than stereoscopy did. And high public regard is what this business needs more than all the sizes, shapes and dimensions under the sun.

THIS WEEK IN PRODUCTION:

STARTED (4)

PARAMOUNT
Mambo (Ponti-De Laurentia)

U. A.
Vera Cruz (Hecht-Lancaster; Technicolor)

U-I
Francis Joins the WAC
Tight Squeeze

COMPLETED (3)

MGM
Brigadoon

RKO
Big Rainbow

20TH-FOX
Matter of Life and Death

SHOOTING (14)

A. A.
Two Guns and a Badge

COLUMBIA
Those Reported Missing
Three for the Show

PARAMOUNT
Big Top (Wallis; Technicolor)
Country Girl

RKO
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

U. A.
Sitting Bull (Frank; Suspended)
White Orchid (Cosmos; Eastman color)
Barefoot Contessa (Figaro, Inc.; Technicolor)

U-I
This Island Earth (Technicolor)
Bengal Rifles (Technicolor)
Matchmakers

WARNERS
Battle Cry (CinemaScope; WarnerColor)
Talisman (CinemaScope; (WarnerColor)

FOUR PICTURES were started, three others were completed, and one was temporarily suspended, during the week.

The outstanding new undertaking is "Vera Cruz," a Hecht-Lancaster production in color by Technicolor for United Artists distribution, which got under way in Mexico City. Gary Cooper, Burt Lancaster, Cesar Romero, Mari Blanchard, George Macready, James Seay and many more are in the cast directed by Robert Aldrich. Harold Hecht is executive producer; James Hill is producer.

In Rome the Ponti-De Laurentis organization began producing "Mambo" for Paramount. The international cast includes Shelley Winters, Katherine Dunham, Vittorio Gassman, Silvana Mangano and Michael Rennie.

Ross Hunter launched "The Tight Squeeze" for Universal-International, with Jerry Hopper directing Sterling Hayden, Gloria Grahame, Gene Barry and others.

Competent, consistent Ted Richmond started "Francis Joins the WACs" for U-I, with Donald O'Connor heading a cast that embraces Chill Wills, Julia Adams, Mamie Van Doren and Allison Hayes.

"The Sitting Bull," shooting in Mexico, went into temporary suspension.

Says Scientific Approach Cuts Production Hazard

Although financing of stage productions is as hazardous as ever, good production methods, administration, and stories have virtually eliminated the element of chance in the making of motion pictures, Irving Rapper, producer, told the San Bernadino, Cal., Chamber of Commerce, in a recent address. He added: "Whereas it is a rare play that returns its investment, on the other hand it is a rare movie which does not make a profit."

Set "Robin Hood" Musical

A CinemaScope musical version of "Robin Hood," with Howard Keel in the title role, is planned by MGM as its next big production with its setting in ancient England. The film will be produced by Jack Cummings and directed by George Sidney.

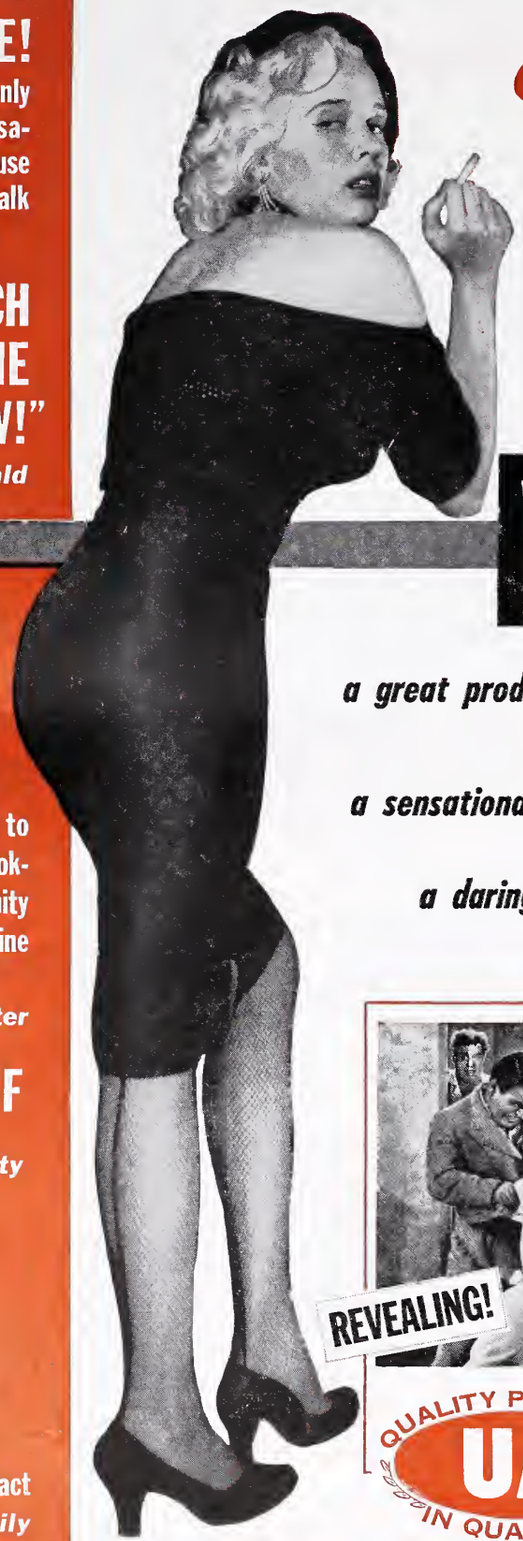
"SEX . . . DISHED OUT WITH A VENGEANCE!
A top box-office grosser, not only because it lends itself to sensational exploitation, but also because it is the type of picture one will talk about!" *—Harrison's Reports*

"GENERATES AS MUCH SEX APPEAL AS THE SCREEN WILL ALLOW!"
—Motion Picture Herald

"HARD-HITTING, REALISTIC MELO-DRAMA! It should roll up strong grosses, aided by word-of-mouth praise that is bound to follow. Miss Michaels...a sultry looking, gorgeous hunk of sexy femininity ...lends sparkle and vitality to a fine Greene-Rouse screenplay!"
—Hollywood Reporter

"A FULL QUOTA OF SUSPENSE!" *—Variety*

"LUSTY HUNK OF PULSE STIRRING DRAMA GARNISHED WITH SEX.
Generates plenty of heat. Will attract plenty bucks!" *—Film Daily*



EASILY THE YEAR'S MOST SENSATIONAL

"SEXPLOITATION FILM FARE!" —DAILY VARIETY

"WICKED WOMAN"

a great producing team . . • Clarence Greene and Russell Rouse are the brilliant young co-producers of "The Well" and "The Thief" who have consistently brought you off-beat entertainment of striking box-affice power. "Wicked Woman," you can be sure, will create more excitement and boxoffice interest than anything you've seen in years!

a sensational new star . . • Beverly Michaels is the "Pickup" girl, sultry, seductive and "oozing sex with her every movement," occarding ta Pete Harrison. "Pickup" and now "Wicked Woman" have established her as a stor of the first rank. Watch her waw your fans with a performance that is sheer fireworks!

a daring campaign . . • Never underestimate the power of a "wicked woman"! Give this one your biggest, best and boldest selling effort . . . taking maximum advantage of the sensationol od campaign and solid "sexploitation" represented on this page!



SHOCKING!
"WICKED WOMAN"
She Was Born For Trouble!



DARING!
She Lives Up To Every Scarlet Letter Of Her Name!

QUALITY PICTURES UA IN QUANTITY

Starring Beverly MICHAELS · Richard EGAN

Produced by CLARENCE GREENE • Directed by RUSSELL ROUSE • Written for the screen by CLARENCE GREENE and RUSSELL ROUSE • A Greene-Rouse Production
An Edward Small Presentation • Released Thru United Artists

35TH ANNIVERSARY 1919 UA 1954

Allied Artists Will Expand Production

HOLLYWOOD: A special meeting of Allied Artists stockholders will be held here on March 23 to vote on increasing the company's capital stock by authorizing 150,000 shares of $10 par cumulative preferred stock.

If approved, the $1,275,000 proceeds of the new issue after payment of underwriting commissions and expenses will be used for expansion of AA's production program and general operating purposes, according to Steve Broidy, president.

Mr. Broidy also disclosed that for the 26 weeks ended Dec. 26, 1953, AA had consolidated net profit, unaudited, of $180,871 after provision of $181,000 for Federal income taxes. For the 52 weeks ended June 27, 1953, AA reported a net profit of $411,-112 after provision of $350,000 for Federal income taxes. Net for the first half of that fiscal year was $166,771.

AA's income for the first half of the current fiscal year was $5,359,196; expenses for the period amounted to $4,997,325. Income for the corresponding period of the previous year was $4,540,684.

Total current and working assets as of Dec. 26 last, were $6,123,279, and current liabilities were $3,553,648, both unaudited.

Mr. Broidy said, "An analysis of box office returns from 'Riot in Cell Block II' which to date has opened in four of the most important territories of the country—New York, New England, Texas, and Michigan—reveal that the picture is running ahead of 'The Babe Ruth Story' during its corresponding time of release and which to date has had a domestic gross of more than $2,000,000."

On the basis of this comparison, Mr. Broidy added, "The film should easily prove to be the best grosser in the history of Allied Artists as well as the most profitable."

E. Oliver Ramsdell Dies

E. Oliver Ramsdell, 72, presdient of Middlesex Amusement Company of Malden, Mass., died this week in Malden. Mr. Ramsdell entered the industry with his brother, the late George Ramsdell, in 1913 and at the time of his death operated three theatres in Malden and one in Melford.

John S. Scope

John S. Scope, 41, owner-manager of the Manor, Wilmington Manor, Del., for the past five years, died February 17, suddenly, at his home in Chester, Pa. His wife, three children, a brother and a sister survive.

John A. Deery

Funeral services were held Wednesday in Salem, Mass., for John A. Deery, 67, owner-operator of two theatres in Salem. Mr. Deery died while in Fort Lauderdale, Fla.

UA Announces Four Films for March

Four major productions are on the list for United Artists during March. They are "Beat the Devil," "Act of Love," "The Scarlet Spear" and "The Golden Mask." "Beat the Devil" is by John Huston and stars Humphrey Bogart, Jennifer Jones and Gina Lollobrigida. "Act of Love" is from Anatole Litvak and stars Kirk Douglas and Dany Robin. "The Scarlet Spear" was produced by Charles Reynolds and features John Bentley and Martha Hyer. "The Golden Mask" stars Van Heflin, Wanda Hendrix and Eric Portman. It was produced by Aubrey Baring and Maxwell Setton.

Decca Hits At Lloyd In Proxy Fight

The management of Decca Records this week sent out a letter to all stockholders outlining its position in the controversy with George L. Lloyd, former director who is seeking support in his proxy battle.

Mr. Lloyd earlier attacked Milton Rackmil's position as president of both Decca and its subsidiary, Universal Pictures Company, and asked stockholders to join with him in forming a Decca Records, Inc., Stockholders Protective Committee as part of his proxy fight to gain control of the company at the annual meeting April 13.

The Decca management, in this week's letter, called Mr. Lloyd's actions "part of a carefully drawn plan of a disgruntled ex-director to gain control of your company for his own selfish interest." Management charged that although Mr. Lloyd now complained about many of the board's actions over the past four years, he had voted in favor of every action taken by the board.

Defending Mr. Rackmil, management stated that he "gives his full time and his full attention both to Decca and . . . Universal Pictures, which together provide your dividends." It is also points out that Mr. Rackmil's compensation from both companies "is less than is paid to chief executives of comparable companies." Stockholders were asked to keep in mind the facts that Decca's stock had increased in value from $7 to $10 a share from 1949 to 1954 and that the 1949 dividend rate of 50 cents a year had been increased to 70 cents a year since 1951.

RCA Net Profit in 1953 Rises to $35,022,000

Net profit of the Radio Corporation of America in 1953 amounted to $35,022,000 compared with $32,325,000 in 1952, David Sarnoff, chairman of the board, disclosed in his annual report to stockholders. These earnings, it was stated, are equivalent to $2.27 per share of common stock, compared with $2.10 per share earned the year before.

Fox to Seek New Outlets In Britain

by PETER BURNUP

LONDON: Following the Rank Organization's turndown of Spyros P. Skouras' renewed overtures, both main protagonists in the great stereophony struggle—C.E.A.'s policy-makers and 20th-Fox—retreat momentarily to their seconds' corners.

J. F. Pattinson—in immediate charge now of 20th-Fox operations here although currently without the titular rank of managing-director—confirms that his company will offer to trade on first run terms with an entirely new line of customers. It is assumed 20th-Fox pictures will continue to be available to the 75 Rank houses already committed to full CinemaScope—although even that is not yet formally established—and thereafter be thrown open on roughly a free-for-all basis.

Mr. Pattinson makes it clear he will insist on all-or-nothing CinemaScope. Subject to that condition, established 20th-Fox customers will have first refusal of the company's output; thereafter the pictures will be offered on the open market.

The latest move in the intricate game of chess is likely to pose a problem of a different sort for Mr. Rank's bookers. Last year his circuit took 36 pictures from his traditional suppliers, 20th-Fox. The newly-made gap will require to be filled from somewhere and there'll be some earnest jockeying for position in that regard.

Exhibitors show a lively interest in the extended payment scheme for CinemaScope proposed by a group of City of London insurance brokers, although the proposal is as yet in the discussion stage. The scheme was proposed by a certain Hartley Leather, associated with a concern known as the Credit Insurance Association.

Under the scheme, the equipment manufacturers would supply exhibitors with the necessary equipment, accepting monthly promissory bills in payment. These would be backed by a credit insurance policy against the risk of the exhibitor being unable to pay. The bills, it is suggested, would be discounted by the banks.

▽

The Rank Organization has leased the 2,082-seat Marble Arch Odeon to 20th-Fox. This is the second theatre to be taken over by 20th-Fox in recent weeks, the lease on the Carlton having been acquired from Paramount earlier. Both houses are to be used as showcases for CinemaScope pictures.

Nelson Completes Theatre

John J. Nelson has completed his new 450-seat Lake Theatre at Powers Lake, North Dakota. It is equipped with a 34-foot screen for CinemaScope with stereophonic sound. Its cost was about $90,000. Owners along with Mr. Nelson are Hans Hanson, L. M. Lucy, and Donald Obert.

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-in his hottest adventure!



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The Most Thrilling Story of the Marines Ever Filmed!

"PACKS PLENTY OF BOXOFFICE DYNAMITE!" —*DAILY VARIETY*

"Should prove a money-maker in all theatres!" —*Showman's T. R.*

"Superior! Bristling with suspense, rugged action!" —*Hollywood Reporter*

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35TH ANNIVERSARY 1919 UA 1954

WATCH FOR MIAMI AREA SATURATION!

QUALITY PICTURES UA IN QUANTITY

ITALY DUBBING FEE MAY RISE

by DR. ARGEO SANTUCCI

in Rome

The Unione Nazionale Produttori Film (National Union of Film Producers), a section of the ANICA, the Italian film industry association, is planning to ask the Government to draw up new legislation increasing the dubbing fee for foreign pictures in Italy from $4,000 to $16,000, Goffredo Lombardo, newly elected president of the union, has announced.

The fee, which goes into a special fund which grants aid to native production, is returned to the distributor, without interest, after 10 years.

The Italian producers also intend asking for an increase in the obligatory playing time for Italian pictures at theatres here from 80 to 120 days a year.

Said Mr. Lombardo: "The expressed intentions of Italian producers obviously indicate a growing protectionist tendency. However, we feel such legislation would, in effect, help foreign distributors in Italy, especially the Americans. Under such a law foreign distributors would concentrate their efforts in promoting their finest pictures, rather than on many fair films."

The Italian Association of Catholic Exhibitors may establish its own distributing organization and eventually undertake the production of morally unobjectionable films, if necessary, according to Mons. Albino Galletto, secretary of the Pontifical Committee for the Motion Picture, in an article appearing in the Vatican newspaper.

Mons. Galletto said that of the 486 films reviewed in 1953 by the Cinema Catholic Center, the Italian Legion of Decency, only 18 per cent were approved for children and 25 per cent for adults. In 1952, 36 per cent of the films reviewed were approved for adults, indicating a continuing increase in the number of objectionable films.

According to Mons. Galletto, Italian Catholics "have the right and the duty to ask the people of the film industry and Government representatives for a greater sense of responsibility."

▽

Total admissions to motion picture theatres in Italy in 1953 were 780,000,000, while box office receipts were upwards of 91,000,000,000 lira (about $145,000,000), according to a report from ANICA. The report goes on to say that these figures are 40 per cent higher than the box office revenue in France and 30 per cent higher than Germany.

HOLLAND

by PHILIP DE SCHAAP

in Amsterdam

The Institute for Film Documentation (Instituut voor Filmdocumentatie) in Amsterdam has announced the publication of its "Film Directory for Holland," covering information on the motion picture business in this country. Included are the addresses of companies, technicians, associations and personalities. It is the first time that a book of its kind has been published here. The directory also features a special section on new screen techniques, explaining the various systems and listing the pictures in the systems. Included too is a unique list of Dutch motion pictures dating back to 1917.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

"The 'Garduno Plan' simply does not exist," according to Eduardo Garduno, director general of the Mexican trade's own bank, the semi-official Banco Nacional Cinematografico, S.A. The proposals made several months ago by Mr. Garduno, and subsequently known as the Garduno Plan, have been responsible for much discussion here and have met strong opposition from many producers who feel they would mean too much Government intervention.

Said Mr. Garduno in a recent interview: "The 'Garduno Plan' simply does not exist. All I have done is merely to prepare a study of the industry and state my opinion about what is good and what is not good for the Mexican film industry. This study also takes into consideration the opinions of Mexican film producers. As the plan does not exist, I see no point in discussing it and I do not expect the National Legislature to enact something that is nothing."

Examining the Situation

"What is real is that Angel Carvajal, Secretary of the Interior, is examining the film industry situation and adopting measures for its benefit.

"Among these is the organization of a society of public interest (Exportmex) to distribute Mexican pictures abroad. This society is composed exclusively of Mexican producers. That step has been enthusiastically received and is backed by most producers. They will contribute $116,000 to finance the society, which is now well organized and expects to start operations in the near future."

Mr. Garduno is president of Exportmex.

▽

Santiago Reachi, president of Posa Films, S.A., has asked President Cortines to authorize a 70-cent admission price for the first 3-D film made in Mexico, "The Courage to Live," starring Arturo de Cordoba. Exhibition of this picture at the 46-cent ceiling would be unprofitable, since it cost $185,000 to make, approximately twice the cost of a conventional picture, said Mr. Reachi. He also told the President of Mexico that Argentina is making 3-D films and may beat Mexico to the market.

▽

Mexico's first international film festival, long planned, now seems about to become a reality. Representatives of the Federal Government, of Acapulco, Pacific coast resort, and of the state of Guerrero, in which Acapulco is located, are sponsoring the show which is scheduled for some time in late March. The festival is to last a week and efforts are being made to make it as world-famous and important as such shows abroad. The sponsors hope to attract top American pictures and players.

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Starring

ROBERT STACK
URSULA THIESS

with Richard Stapley

Screen Play by JESSE L. LASKY, JR., DeVALLON SCOTT and DOUGLAS HEYES
Produced by SAM KATZMAN
Directed by WILLIAM CASTLE

General Release: April

DRIVE A CROOKED ROAD

Starring

MICKEY ROONEY
DIANNE FOSTER

Screen Play by BLAKE EDWARDS
Produced by JONIE TAPS
Directed by RICHARD QUINE

General Release: April

"Eternity" Is Photoplay's 1953 Winner

Marilyn Monroe, Alan Ladd and Columbia's "From Here to Eternity" have won the annual Photoplay Magazine Gold Medal Awards. The three were designated the most popular for 1953 in a year-long, nationwide poll of America's movie-goers.

Gold medals will be awarded the winners at the annual Photoplay presentation banquet March 8 at the Beverly Hills Hotel, Hollywood.

Miss Monroe receives her gold medal for the most popular performances by an actress in "Gentlemen Prefer Blondes" and "How to Marry a Millionaire," both 20th Century-Fox. Mr. Ladd receives his award for the most popular performance by an actor in Paramount's "Shane." A gold medal goes to Columbia's "From Here to Eternity," which was chosen the most popular film.

Special bronze achievement plaques will go this year to six persons for distinction in various branches of the film industry:

"To Darryl F. Zanuck for CinemaScope, a magnificent contribution to motion pictures by 20th Century-Fox."

"To Walt Disney in recognition of his unique contributions to motion picture progress."

"To Elaine Stewart, the most promising newcomer in motion pictures for 1953."

"To Robert Wagner, the fastest rising star in motion pictures in 1953."

"To Frank Sinatra for his outstanding performance in 'From Here to Eternity.'"

"To George Stevens for his creation of the classic western screen drama, 'Shane.'"

Of 21 special certificates to be awarded at the Photoplay dinner, "From Here to Eternity" producer Buddy Adler, director Fred Zinneman, and writer Daniel Taradash each will receive one.

Nine more certificates go for production of "One of America's 10 Most Popular Motion Pictures for the Year 1953":

To Paramount for "The Stooge," "Stalag 17," "Shane" and "Roman Holiday"; to Columbia for "Salome"; to Warners for "House of Wax" and "Calamity Jane"; to 20th Century-Fox for "How to Marry a Millionaire"; to MGM for "The Band Wagon."

Certificate recipients for the other most popular performances by actors and actresses are: Howard Keel for "Kiss Me Kate" and "Calamity Jane"; William Holden for "Stalag 17"; Victor Mature for "The Robe"; Richard Widmark for "Pickup on South Street"; Audrey Hepburn for "Roman Holiday"; Doris Day for "Calamity Jane"; Jean Simmons for "Young Bess"; Leslie Caron for "Lili."

Kodak Net Earnings Up To $50,171,153 for 1953

ROCHESTER: Pre-tax earnings of Eastman Kodak Co. for 1953 were $133,449,168 the largest on record, and six per cent above the $126,288,192 for 1952, the company has reported. Consolidated net earnings, the third highest to date, were $50,171,153, or 10 per cent above 1952 when the figure was $45,803,851. The 1953 earnings were equal to $2.86 a share, compared with $2.74 a share for the previous year. Earnings per share were reduced by 14 cents as a result of a five per cent dividend paid in May.

People in The News

DARRYL F. ZANUCK, vice-president in charge of production of 20th Century-Fox, will be honored by his home state of Nebraska at the Centennial celebration in Omaha, March 11, for "outstanding contributions to the progress of motion pictures."

FRANCISCO ROSSI has been named general manager of RKO Radio Pictures de Cuba, succeeding PEDRO SAENZ, resigned. Mr. Rossi had been manager in Panama since 1950.

SEYMOUR MINTZ, formerly vice-president of Admiral Corporation of Chicago, has been appointed president of CBS Columbia, it was announced by DR. FRANK STANTON, president of Columbia Broadcasting System.

LEON BAMBERGER of RKO Radio has been elected president of the Cinema Stamp Club of New York, succeeding the late EDWIN AARON.

MOREY R. GOLDSTEIN, Allied Artists vice-president and general sales manager, is in New York from Hollywood.

MARK DE PREE, city manager for Florida State Theatres in Daytona Beach, has been promoted to the post of junior executive in the home office of the circuit in Jacksonville. He will be succeeded at Daytona Beach by FRENCH HARVEY, formerly of the Howell theatre, Palatka, Fla.

SID RECHETNIK of Warner Bros. home office publicity department was married in New York February 26 to RAISA SACHS, of Chicago and Hollywood, television and stage writer. She was co-writer with DANNY JACKSON of the musical revue, "Come on and Play," which ran at the Ivar in Hollywood.

JAY BONAFIELD, RKO Pathe vice-president in charge of production, and the company, have received 1953 Freedom Foundation awards for the production, "Escape to Freedom."

ALEX HARRISON, 20th Century-Fox home office representative, has been temporarily appointed western sales manager for the company. A permanent appointment will be made with the return from Miami of AL LICHTMAN, distribution director. Mr. Harrison will fill the post formerly held by the late EDWIN W. AARON.

EDGAR H. WOLFBERG, Chicago business man, has been named president of Wolfberg Theatres, succeeding his brother HARRIS WOLFBERG, who died recently.

FORTUNAT BARONAT, director of publicity of Universal-International Films, foreign distribution subsidiary of Universal Pictures, left New York Tuesday for Buenos Aires to supervise arrangements for U-I's Latin American convention, which opens March 15.

Hoff Scores Weak Sound

OMAHA: Asserting that exhibitors should think twice before installing either inferior or underpowered stereophonic sound systems, J. Robert Hoff, executive vice-president of the Ballantyne Company, warned last week that "when you sacrifice quality stereophonic sound you destroy the very thing that 20th Century-Fox and other companies and manufacturers are striving for—better sound to attract more patrons to your theatre."

In a statement, Mr. Hoff said that the entire industry is trying to sell pictures on the new developments and that he could think of nothing which will so effectively destroy which has been built up than mediocre sound. The "terrific" pressure to bring the price down is complicating the situation, Mr. Hoff said. Pointing out that Ballantyne's initial package cost $6,000, Mr. Hoff said that the package for smaller theatres is now $3,195.

"But there is a limit to lower prices," he said. "The point is reached where you must sacrifice quality sound and it is beyond that point that we do not propose to go. We have adopted the same policy as Fox. When the theatre owner insists on putting in an underpowered stereophonic sound system, we have refused to sell to him. Any other policy would be detrimental to the industry."

Partmar Asks High Court To Review Decision

WASHINGTON: Partmar Corp. has asked the Supreme Court to reconsider its February 8 ruling that the Los Angeles theatre firm has no right to a further trial of its damage claims against Paramount.

The high court ruled against Partmar by a 5 to 2 vote, affirming the opinion of both the Los Angeles District Court and the Ninth Circuit Court of Appeals. All three decisions said that the courts' rejection of Paramount's plea to evict Partmar also barred any decision on Partmar's counterclaims for damages against Paramount. In a rehearing petition just filed, Partmar argues that this decision gives Paramount a far greater gain, in cutting off Partmar's damage claims, than Paramount would have obtained from evicting Partmar in the first place.

The National Spotlight

ALBANY

Saul J. Ullman, Fabian division manager, and Charles A. Smakwitz, Stanley Warner zone manager, are among those who believe the Production Code should be continued in its present form. . . . Four drive-in operators were vacationing: John Gardner, the Turnpike, Westmere, and Alan V. Iselin, the Auto-Vision, East Greenbush, aboard the "Mauretania" on a Caribbean cruise Joe Miller, the Midway, Menands, and F. Chase Hathaway, the Hoosick, No. Hoosick, and Ft. Warren, Castleton, Vt., are in Florida. Hathaway has set one of the earliest openings, March 20, for Hoosick. . . . Norwich Drive-in, operated by Jarvis theatre, Binghamton, is scheduled for a quick relighting. . . . Don Gilson, conducting drive-ins at Alexandria Bay, Canton and Massena and an indoor theatre in Alexandria Bay, made the rounds of exchanges, with his father. . . . Ernie Stautner, tackle of Pittsburgh Steelers in National Professional Football League, and his brother-in-law, Ed Hoffman, who own Sara-Pla drive-in, between Saranac Lake and Lake Placid, called to arrange 1954 bookings.

ATLANTA

Jimmy Hobbs, branch manager of Allied Artists' Atlanta branch, is back after a trip to Alabama. . . . The annual Old Newsboy's day drive for funds for the Mountain View Home for Children will be held May 14. More than $6,000 was raised last year for the home through sales of a special edition of the "Atlanta Constitution.". . . Mark DePree has been promoted to junior executive in the home office of Florida State Theatre, Jacksonville, Fla., from city manager of theatres in Daytona Beach, Fla. French Harvey, of the Howell, Palatka, Fla., will succeed DePree at Daytona Beach. . . . Spence Pierce, Knoxville drive-in, Knoxville, Tenn., was visiting in the city with friends. . . . Mrs. Rose Lancaster, Astor Pictures, is all smiles, having recently become a grandmother. . . . The Dixie Amusement Co. has sold its Sylvania, Sylvania, Ga., to Alex Mills. . . . Robert Ingram, Southern district manager, Columbia Pictures, checked in at his office from Florida. . . . Virgil Hopkins, 16mm manager, Republic, is passing out cigars, celebrating the birth of a son.

BOSTON

The building housing the Strand theatre, Haverhill is under agreement to be sold by the Louis Rothenberg estate, to a group of Boston realtors with final papers to be signed shortly. The Strand, under lease to Norman Glassman, will not be affected by the change of ownership, and he will continue to operate it on the long term lease. . . . Kenneth C. Dimick has been appointed manager of the Nugget theatre, Hanover, N. H., replacing the late Arthur C. Barwood who died in January. The Hanover Improvement Society owns the theatre. . . . The Keith theatre in Campello, a suburb of Brockton is being torn down. Built in the early part of the century, the theatre has been closed for some years. . . . Benn Rosenwald, MGM resident manager, has been named chairman of the theatre distribution and supply divisions for the Boston Chapter of the American Red Cross. . . . Visitors to Film Row recently were Walter Young, Strand, Farmington, N. H.; Sam Goldstein, president of Western Massachusetts Theatres; and Henry Neveux and his son Henry, Jr., of the Plainville drive-in.

BUFFALO

Murray Whiteman and his wife left last Thursday for their annual month vacation in Warm Springs. The past chief barker of Tent 7, Variety club of Buffalo, will go from Warm Springs to Dallas as delegate to the convention of the Variety Clubs International. The other Tent 7 delegate is Marvin Jacobs. . . . Billy Keaton, present chief barker and Mrs. Keaton and Dewey Michaels, 1953 chief barker and his wife, also will go to the Texas affair. . . . Anita Jeane Marcus, daughter of Nat Marcus, manager of the local Warner Bros. exchange, will be married March 7 to Jules E. Kutner of Niagara Falls. . . . "The Long, Long Trailer" had a terrific run at Loew's theatre in Rochester. . . . A substantial majority of western N. Y. families now have TV in their homes, according to a national survey of TV ownership conducted for CBS Television. . . . Stanley Kozanowski, manager of the Rivoli theatre, really went to town in the Polish Everybody's Daily, with big ads when he showed "The Robe" recently.

WHEN AND WHERE

March 9-10: Annual convention, Allied Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 9-10: Spring drive-in conference, Kansas-Missouri Theatres Association, Hotel Continental, Kansas City.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

May 10-11: Annual convention, North-Central Allied Independent Theatres Owners, Nicollet Hotel, Minneapolis.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

CHICAGO

Charles Cottle, west side division manager for Balaban and Katz, has entered Illinois Masonic Hospital for a checkup. . . . Jim Thompson, former manager of the B. & K. Nortown, has entered Illinois Masonic Hospital for observation. . . . "The Glenn Miller Story" became the second picture to run a third week at the Chicago since the 6-month relaxation of the 2-week first run limitation in B. & K. Loop Theatres by Federal Judge Igoe. The first 3-weeker was "Miss Sadie Thompson.". . . Jack Belasco of the Woods is on vacation in Florida. . . . Jerry Hogan, stage hand who was taken ill while hanging the new screen at the Tiffin theatre, underwent surgery and a needle was removed from his spleen. At latest report he was recuperating satisfactorily.

CINCINNATI

There is a rumor current here, but without official confirmation, that the RKO Capitol theatre will be acquired by private interests now operating a local chain of downtown and suburban houses. The 2,000-seat Capitol is being operated under a special Government lease pending final disposition under the consent decree. . . . Installation of CinemaScope equipment, including stereophonic sound, is being installed in the Karolyn theatre, in New London, Ohio. This 300-seat house in the town of 1,600 population is believed to be the smallest house in the nation to install this type of equipment. . . . Harold Hoffert, formerly operating the suburban Overlook theatre, in nearby Price Hill, but more recently booker for Theatre Owners Corporation, local buying and booking agency, now is associated with the local Realart-Lippert branch as salesman. . . . The Stephens theatre, in Hutchins, Ky., is the latest house to take on the services of Theatre Owners Corporation.

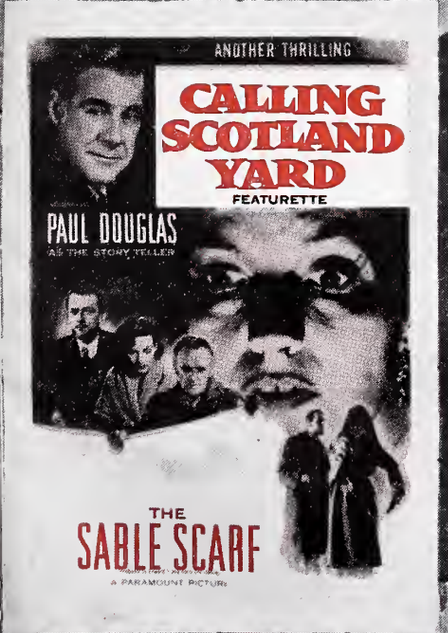
CLEVELAND

"The Glenn Miller Story" is now in its second week at the RKO Palace. . . . For the first time in history, Cleveland movie

(*Continued on page* 34)







Paramount's Policy, "Plenty of Product for ALL Theatres," Now Introduces Another Important Innovation:

3-REEL FEATURETTES

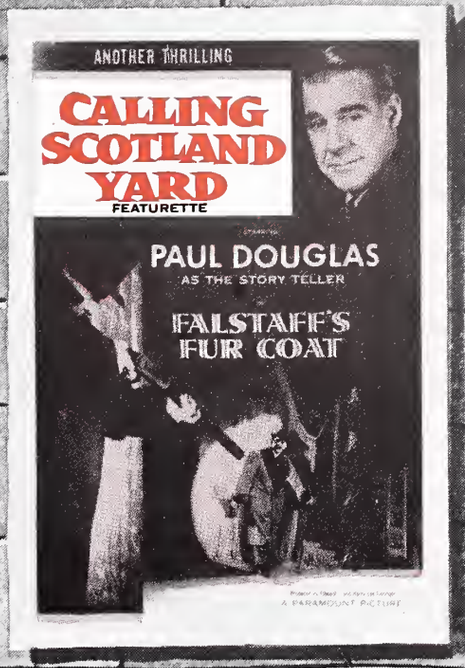
"CALLING SCOTLAND YARD"

STARRING

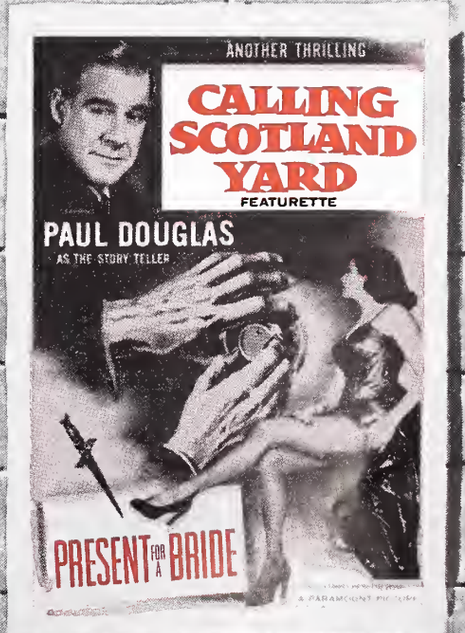
PAUL DOUGLAS

For years exhibitors have asked for 3-reel featurettes. Paramount now makes them a boxoffice reality with star-and-story power to sell them. They're ready to book now, with trailers and accessories... a quality suspense series, perfect as second features or as important added attractions on single bills!









(*Continued from page 32*)

patrons will have the opportunity to see two CinemaScope pictures for the price of one when manager Jack Silverthorne of the Hippodrome sneak previews "New Faces" on the same program with "Hell and High Water," now in its third week. . . . Peter Wellman, Girard theatre owner, made his first visit to Cleveland since the automobile accident that hospitalized him for six weeks, to pick up the 1954 Chrysler he won in the Cleveland Salesmen's Club charity ticket sale. . . . Clarence Madden returns to manage the Berea theatre, Berea, succeeding Don Jacobs. . . . Norma Rose, Warner booker, is engaged to Leonard Solomon of this city. . . . Max Lefkowich, Community Circuit head, welcomed his first grandson born Feb. 25 in St. Luke's Hospital to his daughter, Mrs. Lois Butler. . . . Adolph Pick, 72, onetime Loew theatre auditor, died. . . . Carlyn Kekic, Universal front office employee, fell and broke her arm.

COLUMBUS

The Avondale, landmark neighborhood theatre on the West Side, has been acquired by the Academy circuit and reopened after extensive remodeling and installation of a wide screen. The Avondale formerly was operated by H. & S. Theatres. It is the first closed neighborhood to be reopened in recent years here. . . . First local television show to originate regularly from under a theatre marquee here is Curbstone Capers seen daily over WTVN from the sidewalk in front of RKO Palace. . . . Lucille Wheeler, manager of the candy counter at Loew's Ohio, won second prize in the national contest conducted by the Confection Cabinet Corp. for best Christmas decorations. . . . J. Everett Watson, MGM exploitation representative, Cincinnati, addressed the Columbus Federation of Women's Clubs on "The Importance of Motion Pictures to Community Life." . . . Both "The Long, Long Trailer" at Loew's Broad and "The Glenn Miller Story" at Loew's Ohio were held for second weeks. . . . RKO Palace had extended playing time for "Phantom of the Rue Morgue."

DENVER

Paul Lyday, Tabor manager, will do the publicity for the new Centre, being built for an April 22 opening by Fox Inter-Mountain Theatres. Harry Wilhelm, Rialto manager, moves to the Tabor job, and the Rialto post goes to Tom Schneider, assistant manager at the Denver. . . . Mrs. Mildred McCool, 59, wife of George McCool, United Artists office manager, died after several years' illness. . . . Al Biconte will open his new Del Norte, with 400 seats, at Raton, N. M., March 10. . . . Atwell G. Edwards, 75, office manager at Lippert Pictures, died here last week. Edwards, on Film Row for at least 35 years, held jobs ranging from the lowest to branch manager. . . . W. R. Buckley becomes manager of the Belle, Belle Fourche, S. D., succeeding Al Vincent, ill in a hospital. . . . Gordon Gibson resigns as manager of the Hot Springs, Hot Springs, S. D., and is succeeded by Gale Poland.

DES MOINES

One of the first closings blamed on the recent bank night ruling was announced last week. The Swan at Mediapolis will go dark Mar. 31. The management said the decision was brought about because of declining receipts due to the halting of bank night drawings under the old system. The Swan has decided not to continue bank nights under the new, curtailed setup. . . . Robert Flauher, manager of the Clarion theatre, Clarion, won first prize for the eighth consecutive year in the annual contest conducted among theatre managers of the Central States Theatre Corp. There are about 40 theatres competing in Iowa and Nebraska yearly. . . . Joseph H. Anderson, 72, manager of the King theatre at Ida Grove, died at Methodist hospital in Sioux City. Mr. Anderson had been in the theatre business for 15 years, 10 of them at Pella.

DETROIT

Sale of the Riviera, United Detroit Theatres, to Shubert brings three legitimate theatres to Detroit. . . . At the Ford Rotunda in Dearborn the first industrial film in CinemaScope-Technicolor is being shown to seam-bursting crowds. . . . A total of 453,000 feet of film went through the Police censorship showing in February with only 500 feet being cut out. . . . Marylin Seymour of the Local 199 projectionists office is on a honeymoon. . . . Jim Sharkey, Cooperative film buyer, is vacationing in Florida. . . . Bill Green, Cinerama ad man, is back from Florida with no tan. Says he froze and was rained on all the time he was there. . . . Roy Hardy has been subbing for Ernie Forbes while the head of the supply house has been resting. . . . Universal's Irene Nolan joined the southbound tourists. . . . Loretta Patton has left Warner Bros. to get her family started.

HARTFORD

Variety Club of Connecticut, Tent 31, will present the Pollock Bros. Circus at the New Haven Arena, March 20-21, with proceeds going to the tent's charity fund. Harry F. Shaw, division manager, Loew's Poli-New England Theatres, will serve as general chairman, with John Pavone, Allied Artists, in charge of tickets; James Darby, New England Theatres, reception; Sam Germaine, 20th-Fox, programs; Lou Brown, Loew's Poli-New England Theatres, publicity; and Henry Griswold, ushers. . . . James F. McCarthy, Connecticut district manager, Stanley Warner Theatres, has returned to his Hartford home, following a month's stay in a Boston hospital. . . . Jan Murray will headline a vaudeville revue March 9, with proceeds going to the Welfare Fund, Local 84, IATSE. . . . Eric Hatch is president of the Hatch Broadcasting Corp., newly-formed Connecticut corporation which is acquiring Radio Station WBIS, Bristol, Conn., from the Bristol Broadcasting Corp.

INDIANAPOLIS

Business was pretty good at first run theatres this weekend despite 102,000 attendance at the opening round of the month-long state high school basketball tournament. . . . Roy M. Feltus, 77, Bloomington exhibitor and oldtime circus man, died Feb. 21. His daughter, who has played in films under the name of Catherine Craig, is the wife of actor Robert Preston. . . . Howard Rutherford, manager of Loew's and Trueman Rembusch, Allied leader and head of Syndicate Theatres, are vacationing in Florida. . . . Charley Levy, publicity director of Disney productions, spent several days here last week on behalf of "The Living Desert.". . . Stanley Cooper has closed the Lark at Brazil. Only the Cooper, of the town's three houses, is operating. . . . The Variety Club's inaugural dinner dance Feb. 26 was a big success. Dinners for 135 were served.

JACKSONVILLE

The flu virus kept T. P. Tidwell, Fox branch manager, at home for a few days. . . . Harry Ballace, Southern division manager for Fox in Atlanta, and his assistant, Paul Wilson, paid a brief visit to the State. . . . Hal Hornstein of Miami was installing Altec stereophonic sound equipment in the Arcade theatre, Ft. Myers, in preparation for a CinemaScope opening there. . . . Thieves broke through the back door of the Follies theatre to steal $75 from a petty cash box in a desk. . . . Lee Chumley, Paramount branch manager, and Abner Camp, salesman, were back from a downstate trip. . . . Jimmy Paul was planning to re-open the suburban Fairfax theatre, which has been closed for more than a year. . . . The Empress moved up to a first run policy with the showing of Silvano Mangano in "Lure Of The Sila."

KANSAS CITY

Elmer Rhoden, Sr., head of Fox Midwest, has returned from a late winter vacation on his California ranch. . . . A street parade of wagons and mounted men highlighted the publicity for "Jesse James vs. the Daltons," at the RKO Missouri. . . . The Midland (3,500 seats) held over "The Long, Long Trailer.". . . The Kimo continues "Julius Caesar," with the "reserved seat" policy changed to continuous performances. . . . "Captain's Paradise" continues at the Vogue. . . . Four drive-ins are in operation in Greater Kansas City on weekends. . . . The Bagdad, neighborhood theatre, reopened February 20. . . . "The Glenn Miller Story," which had the rare distinction of being held over for a total two weeks, at four Fox Midwest firstruns, was moved over to the downtown Esquire—reopened for the engagement.

LOS ANGELES

Jack Jacobs, National Screen Service, who had undergone several eye operations, was welcomed back to his desk by his friends and associates. . . . Back from an enjoyable weekend in Las Vegas was Jack Goldberg, of the Berman Theatres. . . . Bill Watmough, Warner salesman, had several pieces of luggage and clothing stolen from his car while it was parked on a lot on Film Row. . . . Film Row extended its sympathy to Joe Zangrilli, whose mother passed away at her home in Pittsburgh, Pa. . . . In town on a buying and booking trip was Lloyd Katz, Sperling Theatres, Las Vegas. Also in town for the same purpose was West Becker, Arizona drive-in operator. . . . Jack Sherriff, Realart, off to San Diego on a business jaunt. . . ."Chuck" Piercy was back on the Row after recovering from an ailment which had him confined to his home for the past few weeks.

(*Continued on opposite page*)

MEMPHIS

"The Wild One," Columbia Pictures release banned on Jan. 17 in Memphis by Board of Censors, will open at both Sunset drive-in and Avon theatre in West Memphis, Ark., on April 1, Norman Colquhoun, Columbia branch manager, announced. . . . Malco reports doing twice normal business with Universal's picture, "The Glenn Miller Story" currently showing there. . . . Lamar drive-in, Memphis, owned by Dave Lebovitz, is spending $50,000 on remodeling. This includes installation of what is said to be the first CinemaScope screen in a Memphis drive-in. . . . Ed Williamson, branch manager of Warner Bros. at Memphis before he became district manager with headquarters in Dallas, was a Memphis visitor. . . . World premiere of "Tennessee Champ," at Loew's State was highly successful, manager Arthur Groom reported. Mayor Frank Tobey of Memphis took part in the ceremonies and presented a key to the city to actor Keenan Wynn.

MIAMI

Georges Milenoff, of Coral Gables, Fla., is offering ballet and art-type films in his open air Milenoff theatre. The pastoral setting can accommodate 2,000 persons, but until demand warrants it, will only have performances on weekends. . . . Mitchell Wolfson, co-owner of Wometco and president of WTVJ, was one of a group of industrial leaders who were asked to serve on the advisory committee of the University of Florida's College of Engineering. The college budget has jumped from the $64,000 used in 1945 to the $1,500,000 anticipated for this year. . . . The Nassau filming of Disney's "20,000 Leagues Under the Sea," had Kirk Douglas on hand for film story conferences. . . . Tom Rayfield of the Carib was inviting any Marine vet who participated in the Bougainville assault of World War Two, to be his guest at the March 4th opening of "Beachhead.". . . Bill Dock, exploitation head of the southeastern district of Florida State Theatres, was in Tampa on business.

MILWAUKEE

Louis Lutz is no longer manager of the Park and Pix theatres in Waukesha owned by Standard. . . . Betty Kienle, inspector at RKO, is leaving that branch office to be an inspector at the Universal exchange. . . . In town because of the Colonial suit trial are Ben Koenig and Fred Meyer. . . . Wisconsin Variety Club's trailer, centered on the Milwaukee Braves, is finished and is now being edited. Theatre collections to be made with the showing of the trailer for their main charity, the Marquette Heart Clinic, will take place in June. . . . A separate company has been formed to operate the Bay theatre at Green Bay. It is called the Bay Theatre Corp. Organizers for the new company are Al Kvool, W. R. Gavin and H. G. Yost.

MINNEAPOLIS

Minnesota Amusement Co. has closed the loop Century in anticipation of the installation of Cinerama in the house. Stanley Warner Corp., which exhibits Cinerama, reportedly is still negotiating a contract with the projectionists' union. . . . It is rumored that the neighborhood Roxy in St. Paul will reopen about March 15. . . . Clarence Quincer, operator of the Cozy theatre at Wadena, Minn., died in Wadena. Local industryites attended the funeral services. . . . W. H. Workman, MGM branch manager, and Harry Sears, local MGM press representative, were injured when Sears' car skidded on an icy pavement and rolled over near New Ulm, Minn. They were returning from a business call in Fairmont, Minn. . . . Ivan Fuldauer, MGM Midwest press representative, was in for advance work on "Rose Marie.". . . The loop Aster opened March 3 with "Come Back Little Sheba" and "A Girl in Every Port." House has been closed about two years. . . . Esther Vilas, stenographer at Warners, is back after being hospitalized for a month.

NEW ORLEANS

Wallace Turner, Vinegar Bend, Ala., purchased the Citronelle drive-in, Citronelle, Ala., from Mrs. J. R. Culpepper. J. G. Broggi will continue to buy and book. . . . Sammy Wright, Southern Theatre Service buyer and booker for Rio drive-in, Vidalia, La., advised that owners Baker Newton and E. G. Davis are operating it again on full schedule. . . . Mrs. E. A. Robinson's Ren drive-in, McComb, Miss., also has reopened. Joel Bluestone handles the buying and booking. . . .The Utica, Utica, Miss., is now operating on two changes a week instead of one, advised owner Frank Glick. . . . L. W. Watts, of the W & K Theatres, Oil City, La., has taken over operation of the Wakea, Waldo, Ark. . . . H. Wiggins is the new owner of the Victory and Mansfield, Mansfield, La., formerly owned and operated by Buford Strange. J. G. Broggi will continue to do the buying and booking. . . . The Andy Bevelo's are up in the clouds over new daughter, born Feb. 15, and whom they christened Susan Ann. Andy is head booker at Theatres Service Company.

OKLAHOMA CITY

Pat McGee, general manager for Cooper Foundation Theatres, returned to Denver last Saturday, after spending the week in Oklahoma City. . . . Pete Crown, formerly in the theatre business in Oklahoma City, moved to San Antonio, Texas, after selling his theatres here. . . . The Villa theatre celebrated its ninth anniversary of the Kiddies Show February 20. An exceptionally large crowd of children attended. . . . The Criterion theatre will be closed temporarily for remodeling, it was announced. . . . The Plaza, the Redskin and the Lakeside theatres have installed CinemaScope screens and are now showing "The Robe." They are the first suburban theatres in Oklahoma City to equip for CinemaScope and all report "The Robe" is drawing large crowds. . . . "His Majesty O'Keefe" now playing at the Villa theatre, has met with great success, according to Robert Busch, manager. . . . "Miss Sadie Thompson" has moved over to the State theatre, and is in its 3rd week in the city.

OMAHA

Work is scheduled to start on the new drive-in at Superior about March 15. Estimated cost is 50 to 60 thousand dollars. . . . Most of the drive-ins in the Omaha area are planning to open around April 1, with the exception of the 76th and Dodge, which may open about the middle of this month. . . . Omaha will have two visitors from Hollywood March 22, Jeffrey Hunter and Debra Paget. . . . Schuyler exhibitor Reggie Gannon, married last week, is leaving March 8 for Army service. Gannon recently bought the Colfax and previously was operating the Sky. . . . W. W. Troxel announced he had sold his interest in the Bancroft theatre to a group of business men. . . . "The Long, Long Trailer" had a tremendous opening at the Omaha theatre, aided by a strong and successful promotion campaign.

PHILADELPHIA

Stanley Warner Lindley inaugurated a policy of German-language feature films for the week-ends. . . . William Greenfield's Ambassador is the latest neighborhood house joining the ranks of foreign film houses. . . . Strand in suburban Berwick, Pa., installed CinemaScope, air conditioning, a new lounge and lobby, taking in the former Palace which was the next-door property. . . . Jack Beresin, chief barker of Variety Clubs International, was named co-chairman of the forthcoming 1954 Allied Jewish Appeal. . . . CinemaScope has been installed in the County, Doylestown, Pa. . . . Reductions in tax valuation and assessments were granted most of the theatres in Reading, Pa., appealing from big increases. . . . Paul and Betty Schaefer ready the opening of their new Lycoming drive-in, Williamsport, Pa. . . . Managerial changes at the Stanley Warner Theatres: Bill Morgan, manager of the Stanley and State, Chester, Pa., transferred to the Warner, Atlantic City, N. J., replacing George Kemble, who left the company, with Joseph Felhun rejoining the circuit to manage the two Chester houses. Vince Olanin goes from the Grand, Wilmington, Del., to the Warner, West Chester, Pa. Tony De Carlo, from the Model here to the Family, with Joe Riley transferred from the Liberty (Columbia Ave.) to the Model. Howard Kuemmerle from the Ambler, Ambler, Pa., to the Liberty with Bob Loving returned to the company to manage the Ambler theatre, under the new setup.

PITTBURGH

"Money From Home," the Martin-Lewis comedy at the Stanley, is playing in 2-D rather than 3-D. The Stanley has played more 3-D films than any other downtown house. . . . "The Boy From Oklahoma" and "Duffy of San Quentin" will follow "Money From Home" to give the Stanley one of its very few first-run double bills. . . . "Easy to Love," which Loew's Penn had booked last November, finally arrived there after being delayed by extended runs of "Knights of the Round Table," and most recently, "The Long, Long Trailer." . . . Film Row is delighted by the big business being chalked up by "The Glenn Miller Story," a likely

(*Continued on following page*)



(Continued from preceding page)
five-week tenant in the Fulton, where it opened with a smash $25,000 for its first seven days. . . . Bill Elder and John Johns screened "Julius Caesar" twice this week for critics, radio and TV personnel. . . . "Annapurna" followed "Murder on Monday" into the Squirrel Hill. . . . "Miss Sadie Thompson" which played the Stanley in 3-D, played 21 neighborhood houses simultaneously this week in 2-D.

PORTLAND

Frank Dervin, assistant to E. L. Walton in NYC and on a three-month inspection of RKO exchanges, lunched with Mrs. J. J. Parker; Tom Walsh, Parker executive; and Dick Lange, local RKO branch manager this week. . . . George Hickey, MGM western division manager, also met with Parker brass. . . . Russ Brown, Oregon district manager for the Evergreen Circuit, went to Seattle for three days to meet with William Thedford and Frank Newman Sr. . . . Harold Lorimar, Liberty theatre manager, off to Sweet Home for a few days vacation. . . . Carl Miller has taken over the city manager's post for Evergreen Theatres in Vancouver, Wash. . . . Carl F. Lowe and Ed Boyer, operators of the Mt. Tabor theatre, celebrated their 20th anniversary by setting up 1934 admission prices for one night. . . . Mrs. Arnold (Isabel) Marks, wife of the Oregon Journal drama critic, has just completed a three week special assignment for MGM on "Julius Caesar." . . . Dick Newton, manager, became a father for the third time when a son was born to Mrs. Newton Feb. 24.

PROVIDENCE

Mrs. Sally V. (Watson) Lovenberg, 85, widow of Charles Lovenberg, general manager of the Albee theatre chain for many years, died here recently after a long illness in a nursing home. Mrs. Lovenberg like her late husband had a great love for the theatre, and worked hard side by side with him in all projects that would benefit the stage and the motion picture industry. . . . The Avon Cinema recently presented the first Rhode Island showing of Walt Disney's first feature length true-life adventure film "The Living Desert." . . . "Hell and High Water" had its Rhode Island premiere at the Majestic. . . . Dave Levin brought Walt Disney's "Pinocchio" back to the wide screen at the RKO Albee. . . . Loew's State inaugurated its CinemaScope policy with MGM's "Knights of the Round Table." . . . Dorothy Lamour returned to this area recently when she appeared in person, with a floor show, in the Garden Ballroom of the swank Sheraton-Biltmore Hotel.

SAN FRANCISCO

Earl Long made the following appointments at his United-Paramount houses here: Hargis Arnett, manager, St. Francis, was moved over to manage the Flagship Paramount, replacing Nathan Grossman. Arnold Courtner, manager, State, replaced Arnett at the St. Francis. Col. P. W. Booker returned as assistant at the Paramount following sick leave and John Trigonis, new to the industry, was named assistant to Arnett. . . . Lester Isaac announced that Cliff Giesseman has been promoted to assistant to Isaac, vice president-general manager, Stanley Warner Cinerama Theatres. . . . United Artists Exchange is getting ready for a big 4-day session starting April 21. All top officials, including New York executives, will be on hand for the meetings. . . . Edward Sutro, now in charge of Golden State's Theatre Equipment Co., has taken over the Rivoli, Berkeley from Golden State Theatres. . . . James Toler took over the Chabot theatre, Castro Valley, from Edward Rivers. Film Booking Agency of Northern California will book for the house. . . . The row was saddened with news that Mrs. Louisa Paull, 80, mother of Gladys Paull, head contract clerk, Warner Bros., died following a heart attack Feb. 23.

TORONTO

Jay Lieberman, Odeon Supervisor in Edmonton, died following an operation. . . . Roy Tash has been appointed assistant manager of the Ontario division of Associated Screen News, Ltd. He will supervise the planning and production of information and entertainment films for TV and non-theatrical distribution. . . . A daily four-and-half-hour program is now being beamed by the first Canadian TV station in which a theatre company has a financial interest. It is CKCO, Kitchener, and is owned by Famous Players Candian Corp. in partnership with Carl Pollock, president of Dominion Electrohome Company. General manager of the company is Eugene Fitzgibbons, formerly supervisor of Famous' Windsor theatres. Famous has an interest in another station, that of CFCM-TV in Quebec City, scheduled to open in the middle of May. . . . Veteran of 40 years in the motion picture business, Gaspard Martineau died recently at his home in Valleyfield, Quebec. He leaves his widow and one son.

VANCOUVER

Motorists won't be able to get any free glimpses of drive-in theatre screens as they drive along highways from now on. New traffic regulations approved by the B. C. Provincial Government specify that screens must be placed so that no picture on the screen is visible from the highway. . . . British Columbia's amusement tax will be reduced with the understanding that the cut will be passed on to theatre patrons. . . . Vivian Sickauish resigned as concession girl at the Lux and will be a receptionist at a local doctors' clinic. . . . Pat Ray, Lux secretary, is back after a session with the flu. . . . Norma Clemente of the Plaza staff was married to William Geff of Vancouver. . . . Four downtown theatres are at present showing pictures at advanced prices of a dollar top. . . . The entire union membership of the projectionists local at an emergency meeting voted 104 to four for a strike. The deadline is March 8, unless an agreement is signed by the chains. The circuits have offered a 15c increase but the booth workers are holding out for an increase in hourly pay of at least 25 cents.

WASHINGTON

Variety Club chief parker, Jack Fruchtman, who is vice-president and general manager of St. Mary's Theatres, Inc., Lexington Park Theatre Co., Inc., and Plaza Theatre Co., has purchased four theatres from the Stanley Warner chain, two of them in Frederick, Md., and two in Waynesboro, Pa. . . . Jack Foxe, publicity director for Loew's Theatres, was the subject of a full-column biography in Ernie Schier's Washington *Times-Herald* drama column. . . . Larry Friess, formerly with Allied Artists, is now with the Internal Revenue Division in Baltimore, Md. . . . K-B Theatres will open the Rockville drive-in, in Rockville, Md., March 16. . . . Ed Linder, manager of the Ontario theatre, has resigned, to live in New York. He was given a farewell dinner by the policemen in the Tenth precinct. . . . Joseph P. Morgan, retired showman, was a patient at Johns Hopkins Hospital in Baltimore. . . . Walter Salb, 53, at one time pianist at the Rialto, Columbia, Fox, Capitol and Earle theatres, during his 36 years as a Washington musician, died February 25.

Baltimore Theatre Sues Loew's and Fox

BALTIMORE: The Edmondson Village Theatre, which claims to be the top-grossing neighborhood theatre in Baltimore, has filed a damage and injunction anti-trust suit against Loew's, Twentieth Century-Fox and the Durkee Circuit.

The theatre charges that even though it bids higher for first neighborhood run films than Durkee's nearby Edgewood Theatre, Loew's and Fox have been giving the films to the Edgewood because it is part of a circuit. Edmondson seeks an injunction against continuation of this practice, plus $50,000 damages trebled to $150,000.

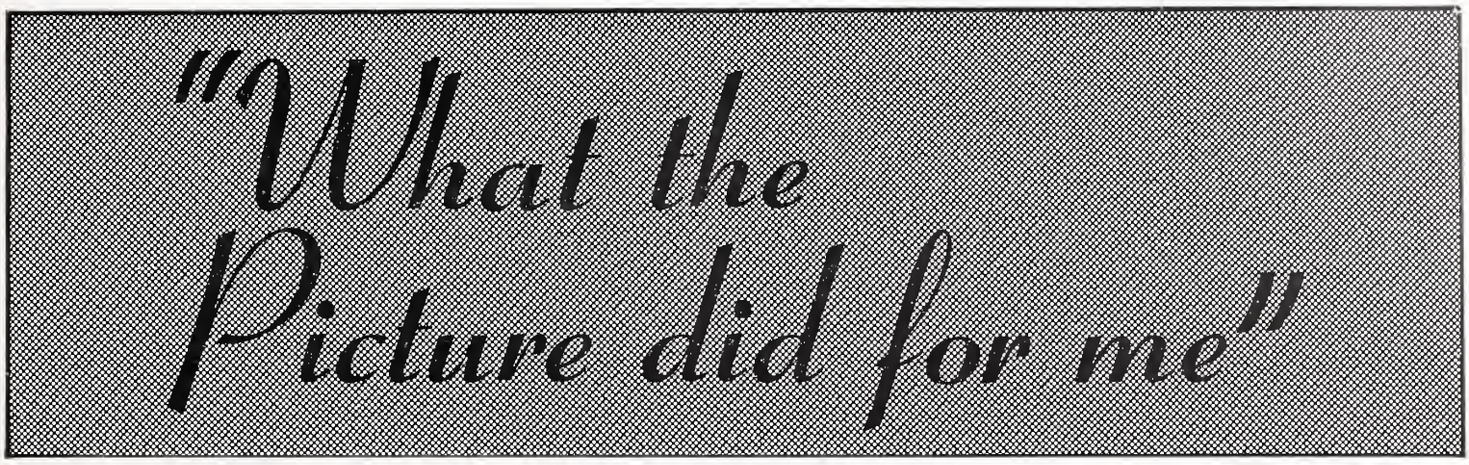
The suit, filed by Baltimore attorney Paul Due and Washington attorney Robert Sher, says that Edmondson does not have this problem with other distributors and did not have the problem with Loew's and Fox until about a year ago. The Edmondson Village Theatre, according to the suit, is a focal point in a huge shopping area, with parking space for 1,300 cars, and has been Baltimore's top-grossing neighborhood theatre since it opened in 1949. It declares it has been consistently outbidding the Edgewood, about eight-tenths of a mile away, for first neighborhood run films, but that in the last year, Loew's and Fox have been giving the films to the Edgewood anyhow, because it's part of the Durkee circuit.

New Pola-Lite Glasses Taken by Circuits

With distribution of the new Pola-Lite folding temple 3-D glasses under way through National Film Service affiliates, Al O'Keefe, vice-president in charge of distribution for Pola-Lite, said the first major circuit in the east to make the new glasses available to the public is the Stanley Warner for Warner's "Phantom of the Rue Morgue" which opened at the Mastbaum theatre in Philadelphia this week. On the coast Pola-Lite's new model glasses were used at the Orpheum in Los Angeles and Hawaii in Hollywood. In Seattle the Evergreen Circuit and in Dallas the Interstate Circuit are using the glasses.

Cochran Forms Company

Steve Cochran has announced the formation of a producing company, to be known as Robert Alexander Productions, Inc. The company will produce films mainly for theatres, he said, but also for TV.



. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

FLAME OF CALCUTTA: Denise Darcel, Patric Knowles—Another flop from Columbia. Business bad. —Bill Brooks, Liberty Theatre, Hailey, Idaho.

FROM HERE TO ETERNITY: Montgomery Clift, Burt Lancaste, Deborah Kerr—This is a very fine picture and should be run by all theatres. We ran it three months behind our nearest competition, which did it no good. It had also played for extended runs in nearby Kansas City, so when we got through we had about normal net. It is not worth 50% in average situations at this late date if it has played all around you. Small town and rural patronage. Played Friday, Saturday, Sunday, Monday, February 5, 6, 7, 8.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

LAST POSSE, THE: Broderick Crawford, John Derek—Fair western. Crawford just doesn't have it. This went in the red.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

LET'S DO IT AGAIN: Jane Wyman, Ray Milland —We have had so many poor ones from Columbia and are so far in the red that when we play Columbia, I look red. I liked the picture fine. Jane Wyman was very good. Guess what we cleared? $7.13 on this one! Played Sunday, Monday, Tuesday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

PRINCE OF PIRATES: John Derek, Barbara Rush —A big flop here, always in the red with Columbia pictures.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

SALOME: Rita Hayworth, Stewart Granger—Again, rental and Uncle Sam got the lion's share. Not worth 50% or even 40%. Hayworth means nothing here.— Bill Brooks, Liberty Theatre, Hailey, Idaho.

SINGIN' IN THE CORN: Judy Canova, Allen Jenkins—Excellent program reissue. Went over fine on Saturday double bill. Need more of this type, about 60 minutes long. Played Saturday, February 13.— S. T. Jackson, Jackson Theatre, Flomaton, Ala.

VALLEY OF HEADHUNTERS: Johnny Weissmuller—Guess this was as good as the rest in this series, but failed to do business. Doubled with U.A.'s "Gay Adventure" (not so gay!). Played Sunday, February 7.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

ACTRESS, THE: Spencer Tracy, Jean Simmons— Good drawing, but picture seemed to most of our patrons as a little on the dull side. They said "too much dialogue." Small town and rural patronage. Played Monday, Tuesday, January 24, 25.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

CLOWN, THE: Red Skelton, Jane Greer—We were advised to lay off this picture, but played it anyway and bit off a nice chunk of profit—one of the better Friday-Saturday grosses of the year.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

LILI: Leslie Caron, Mel Ferrer—My patrons as a whole liked this picture very much. They were not sure how to class it, by that I mean love story, drama, etc., but comments were very good. However, patrons and myself felt that Leslie Caron should have danced more in the picture. Played Saturday, Monday, Tuesday, February 6, 8, 9.—Bob Harvey, Capitol Theatre, North Bay, Ont., Canada.

RIDE VACQUERO: Robert Taylor, Ava Gardner— I expected to clean up on this one, but got fooled. It stayed out of the red, and that's about all, with a profit of $15—that's $5 a day. I rate this picture as below average. Played on Sunday, Monday and Tuesday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

SMALL TOWN GIRL: Jane Powell, Farley Granger —This one surprised us and stayed out of the red. The price was O. K., so we had a little profit. The picture is very good. Played on Sunday, Monday and Tuesday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

Paramount

ARROWHEAD: Charlton Heston, Jack Palance— Another picture from Paramount that made us a little money. This should be a good picture for most small towns. Played on Friday and Saturday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—I don't like to say bad things about pictures, because in some places they go over big. We will put it this way—this is just about our second lowest grosser in many years. I had to buy an extra bottle of red ink for this one. Played on Sunday, Monday, Tuesday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

HOUDINI: Tony Curtis, Janet Leigh—I'm not going to say "Play this picture by all means," because what is good for our area may not be the same elsewhere. However, for us this was an excellent picture and the price was O. K., so for a change we stayed out of the red. Played on Sunday, Monday and Tuesday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

SCARED STIFF: Martin & Lewis, Lizabeth Scott— This seemed to be better than most of their pictures and gave us a nice profit. Screwy, but that's what it takes once in a while. Well done, O. K. Played Sunday, Monday, Tuesday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

SHANE: Alan Ladd, Jean Arthur—Swore I would never pay 50% again for a picture. However, for us this was an exception. "Shane" grossed a little less than "The Greatest Show on Earth" (Para.), which was the best grosser in our history. Need I say more? Played Friday, Saturday, Sunday, Monday, Tuesday. —Bill Brooks, Liberty Theatre, Hailey, Idaho.

WAR OF THE WORLDS: Gene Barry, Ann Robinson—I've never made any money on a picture of this type. This one was excellent, but business was off 40%. Hope this is the last of these for me. Played Monday, February 8.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

APPOINTMENT IN HONDURAS: Glenn Ford, Ann Sheridan—The picture did a very good mid-week business and the men in the audience really liked it very much, but not the women. For them it had too many killings, and they claim so many snakes, ants and bugs bothered them. Played Wednesday, Thursday, Friday, February 10, 11, 12.—Bob Harvey, Capitol Theatre, North Bay, Ont., Canada.

STAGE DOOR: Katharine Hepburn, Ginger Rogers —OK reissue, but almost too old. Wish I had not used it. Business off.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

FARMER TAKES A WIFE: Betty Grable, Dale Robertson—Robertson is a good draw here, but Grable doesn't mean much. This is a good picture—no red ink on this one—and the price was O. K. Played on Friday and Saturday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell—This is a good picture. If you like Monroe, you might call it super. However, here without Jane Russell, it would have been a flop. Believe me, this is not worth 50%. My profit was small. Film rental and Uncle Sam got the lion's share. Played on Wednesday, Thursday, Friday, Saturday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

NIAGARA: Marilyn Monroe, Joseph Cotten—This turned out to be a better than average feature though I expected it to put me in the red. Played on Friday and Saturday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

PRESIDENT'S LADY, THE: Susan Hayward, Charlton Heston—Expected to go in the red on this, but it turned out to be better than average. Played on Friday and Saturday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum—Our patrons here go for this type of picture, especially with Susan Hayward. Mitchum has no draw. Sure wish they could have let someone else take his place. Excellent for our situation. Film rental too high, but we still stayed out of the red. Played Sunday, Monday, Tuesday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

United Artists

GAY ADVENTURE, THE: Burgess Meredith, Jean Pierre Aumont—This will probably be O.K. for some places but I had complaints and walkouts. Played Sunday, February 7.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal

TAKE ME TO TOWN: Ann Sheridan, Sterling Hayden—This is one of the best that we have played for a long time. It pleased everyone who saw it. The three boys were tops. Good color, good plot, good everything. Give us more like it.—R. C. Drayer, Community Theatre, Conde, S. D.

WINGS OF THE HAWK: Van Heflin, Julia Adams—Played this 3-D picture in 2-D. Could not have done any better if I had played it 3-D. A very good outdoor picture with plenty of action and good color. Did better than average business during cool and rainy weather. This picture is good, no matter which "D" it is in. Played Sunday, Monday, January 24, 25.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

BLOWING WILD: Gary Cooper, Barbara Stanwyck —The patrons in general liked this picture, but were not overly keen on it. They expected something better with these stars, but as they said, it was O.K. Played Saturday, Monday, Tuesday, February 13, 15, 16.—Bob Harvey, Capitol Theatre, North Bay, Ont., Canada.

THREE SAILORS AND A GIRL: Jane Powell, Gordon MacRae—A swell picture with beautiful singing and color. All favorable comments. Business above average. Played Saturday, Sunday, Monday, January 9, 10, 11.—O. Fomby, Paula Theatre, Homer, La.

Short
RKO Radio

MY PAL WITH FLAME: My Pal Cartoon—good two reel reissue.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

DRIVE-IN EQUIPMENT

WIDE-SCREEN PRESENTATIONS PAY OFF! Wide angle lenses and special apertures available. Write for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

PROJECTORS BY DEVRY — REBUILT LIKE new by S. O. S. from $895. Send for bulletin Devpro. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

COMPLETE BOOTH EQUIPMENT SUITABLE for indoor or outdoor theatre consisting of Simplex double-bearing rear shutter mechanisms complete with Weaver automatic dowser and projection lenses. Simplex bases, new 3-D magazines, Strong almost new high-intensity lamps, Hertner generator and controls, RCA Model MI-1040 sound equipment and parts cabinet filled with new spare parts. Steel film cabinets and 3-unit ticket Automatic machine. Above equipment has always been on RCA service and is in perfect operating condition. First $1,200 cash takes it all. Call or write DAVID SANDLER, care of Theatrecraft Mfg. Corp., 1878 E. 18th St., Cleveland 14, Ohio. Phone FA 1-4958.

BIG SAVINGS ON BIG SCREENS AND LENSES at Star! Write us! Pair Simplex-Acme Projectors; suprex 50 ampere Lamphouses, RCA rotary stabilizer sound, heavy bases, rebuilt, $1,095; Brenkert Enarc Lamphouses, rebuilt, $489.50 pair; 3-unit electric Ticket Register, rebuilt, $139.50; Century CC Mechanisms, rebuilt, $725 pair; Griswold Splicers, $12.95. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

FOR SALE — 900 AMERICAN SEATING COMpany Bodiform theatre chairs in good condition. WEIS THEATRE, Savannah, Ga.

STUDIO EQUIPMENT

CAN'T LICK 'EM? JOIN 'EM. SHOOT LOCAL Newsreels, TV Commercials, Documentaries. Arrange advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO. Cato, N. Y.

HELP WANTED

CONVENTIONAL AND DRIVE-IN THEATRE managers wanted for locations in Wisconsin. All year-round permanent employment with aggressive theatre group. Write BOX 2769 MOTION PICTURE HERALD, and state your qualifications and references. Only those interested need apply that are now employed in Wisconsin or border states.

WANTED: MANAGER FOR DRIVE-IN THEAtre in New York state. Send detailed qualifications, photograph, salary expected and references. BOX 2770, MOTION PICTURE HERALD.

THEATRE MANAGERS — LARGE ORGANIZAtion operating in and out of Denver. Good starting salary; bonus; insurance; pension; other benefits. Submit snapshot, personal history record; age, education, marital status, experience, etc. Replies held confidential. BOX 2771, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

FREE BROCHURE DRIVE-IN, INDOOR ADVERtising specialties. PARKHURST ENTERPISES. Lansing 10, Mich.

POSITIONS WANTED

HIGH-GRADE QUALIFIED MANAGER AVAILable. Early forties. Excellent references. BOX 277-MOTION PICTURE HERALD.

PROMOTIONAL, EXPLOITATION MINDED manager thoroughly experienced, with faith in industry's future, presently employed, desires solid connection offering better opportunities. BOX 2776, MOTION PICTURE HERALD.

NEW EQUIPMENT

BUY MASONITE MARQUEE LETTERS—SAVE 70%! 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

IT'S NEW—IT'S REVOLUTIONARY—IT'S TERrific! Vinyl metallic all purpose Screens, $1.25 sq. ft. Has heat weld seams, absolutely invisible! Gives high brightness gain with maximum light distribution; no streaks nor blemishes. Economy screen w/semi-invisible seams still available 90c sq. ft. Prompt shipments on short focus lenses for Wide Screens. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING

CAN'T BEAT THIS SEAT FOR $4.95! 500 FULL upholstered back, boxspring cushion, excellent condition. Many more. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP. 1270 Sixth Ave., New York 20. N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures **1944 to date. Order** your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

FOR SALE—725-CAR DRIVE-IN THEATRE LOcated near northwestern city. Finest and latest equipment available. BOX 2774, MOTION PICTURE HERALD.

ULTRA MODERN 575 SEAT THEATRE, 5 YEARS old, Littlestown, Pa. Only theatre in town, and located on main highway. Completely fireproof, finest air-conditioning, modern all glass doors. Inquire J. S. BAKER, 911 W. 36th St., Baltimore 11, Md.

New England Allied Group Reelects Isaacs Head

Irving A. Isaacs, president of Independent Exhibitors of New England, Inc., was reelected to that post for a second term at the annual election meeting held recently at the Hotel Bradford in Boston. Other officers reelected include Melvin B. Safner, first vice-president; Herbert A. Brown, second vice-president; Albert A. Lourie, secretary; Julian Rifkin, treasurer; Nathan Yamins, national delegate, and Norman Glassman, chairman of the board. Ray Feeley was reappointed executive secretary for the 10th year.

Griffith Forms Frontier Theatres, Inc., in Texas

Theatre Enterprises, Inc., operating theatres in Texas and New Mexico, has transferred all of its theatre operations to a new corporation known as Frontier Theatres, Inc., H. J. Griffith, president of the new corporation, announced in Dallas last week. The change, said Mr. Griffith, was made "to facilitate the entry of fresh capital into the theatre operations and to provide greater working capital to meet eventually the public's demands for wide screen and depth projection." Louis Higdon, formerly district manager in New Mexico with Theatre Enterprises, has moved to Dallas as vice-president and general manager of Frontier.

CBS Estimates 1953 Earnings at New High

A preliminary estimate of the sales and profits of Columbia Broadcasting System, Inc. for the fiscal year ended January 2, 1954, points towards the largest earning picture in the history of the corporation, it was announced last week at a meeting of the board of directors by William S. Paley, chairman. The preliminary figures indicate net earnings of approximately $3.75 per share or $1 per share more than earned during the corresponding period ending January 3, 1953. The audited figures will be released as usual sometime during March. The directors declared a cash dividend of 40 cents per share on its Class A and Class B stock, payable March 5, 1954 to stockholders of record February 19.

Five Circuits Purchase Nine Theatre TV Units

The sale of nine RCA theatre TV units to five circuits was announced in New York this week by Box Office Television, which arranged the sale. The circuits involved are Walter Reade Theatres, Century Theatres, Fabian Theatres, Stanley Warner and Wometco. It was learned that Reade plans to make the installation in its Perth Amboy, N. J., theatre, while two sets for the Century Circuit are slated for Long Island houses. All the circuits, with the exception of Reade, bought two sets apiece. According to Box Office Television, the nine new installations will bring the total throughout the country to 103.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Draw Up Another Chair At The Round Table!

WELCOME, this week, to neighbors who join us in regular meetings of the Round Table, for discussion in these pages of "Better Refreshment Merchandising," which section was formerly a part of BETTER THEATRES in its monthly edition. Under the direction of George Schutz, with Carl Mos and Dick Gertner of his editorial staff, these friends will draw up a chair and take part in our reciprocal exchange of showmanship, as applied to theatre refreshment sales.

A full monthly issue of this special section follows the Round Table in this issue of The HERALD, and each week there will be a page of news of this particular field, of much importance to so many in our industry. We're glad to provide an exchange of information between Round Table members along this line, and we feel confident it will be mutually beneficial. To our friends at the door, we only want to say, "If we had known you were coming, we'd have baked a cake."

Because the business of selling refreshment items to the public is conducted every week in the year, theatre managers will be kept constantly mindful of better refreshment merchandising The complete monthly section will be published 13 times a year, plus 40 supplementary weekly reports, to keep you abreast of all developments, with news and pictures for your interest. This will be a continuous opportunity for Round Table members to cooperate with each other, for mutual aid and benefit.

It's flattering to the Round Table to have these good neighbors coming over to our house, and it will be profitable if we can create the same community interest in refreshment sales that has obtained in the interchange of showmanship ideas between managers in the 26 years that the Round Table has been foremost in its field. We feel sure that you will find the material more accessible "in the heart of the Herald" and we know that the 5,734 card-carrying members of our club will be appreciative of this new service. We invite concession managers to join the Round Table as full-fledged associates in future meetings. Draw up a chair, and have an idea to share! There's the salvation of many theatres at stake, in proper refreshment sales techniques.

MR. MYERS IS SO RIGHT

Abram F. Myers, whom we've greatly admired in action on the dais at many Allied conventions, says, in his annual report: "What is now needed is a great, united push, not for any particular medium or picture, but for motion picture entertainment, distinct from and superior to all other forms of entertainment."

He suggests: "Institutional advertising will exclude no type of picture and will include all types; it will stress the joys and comfort of theatre-going, and to the extent it succeeds, it will benefit everybody in the business." He wants "no dull, routine institutional advertising," but the new campaign, to be carefully considered, "should be intensely local."

If Mr. Myers reads the Round Table as well as we read his copy, he will recall that we have a recurrent slogan on this page, "All Business Is Local"—and that we've long plugged for newspaper advertising at the point of sale, in line with local play dates. We not only believe in institutional advertising, but we think that major circuits should run such advertising in national magazines and local papers, in addition to the planned campaigns for pictures.

And we've also said, with reference to institutional advertising for the theatre, that we must have "Public Relations First—Then Tax Reductions" and other benefits, in that order. The Round Table is devoted to a policy of selling the theatre, and helping the theatre manager to assume the place in community relations which the motion picture has acquired, as a responsibility to the public.

¶ WE MET a medley of matrons, on their way back from an Arthur Godfrey broadcast in Radio City. Mostly fair, fat and forty, but carrying boodle bags of loot they had collected on this free show. The bags are what intrigued our interest, for large type displayed the fact that the bags had been furnished by the Union Bag and Paper Co., and the contents were supplied by various food industries, on a sampling basis. Looked like a lot of loot.

Fact is, any theatre can do as well as Arthur Godfrey, right in your own home town. The manufacturers of corn flakes, etc., are eager to give away free sample packages, and trying to find ways to do it. The Union Bag Co., supplies a majority of food stores, so they will go along with the idea. Free sampling at the theatre plays no favorites among retail stores in your vicinity, and for that reason, should command a better deal than merely a chance with one.

Television and radio shows charge no admission, and pay no admission tax. Also, for the information of those who may be concerned, these industries use the airwaves that are supposedly public property, but they pay fewer taxes (with no assessments for their very special privilege) than do the average of any one of many thousands of theatre owners and managers, throughout the country.

¶ PEARCE PARKHURST has done it, placing a classified ad in the Herald, for Parkhurst Enterprises. "Like peas in a pod"—he says, "Parkhurst and publicity"—and signing with a Lansing, Michigan, address—where he ain't, since the letter is postmarked Dania, Florida. "Pearce Parkhurst Personalized Products," described in the attached brochure of drive-in and advertising specialties, have been "pleasing people with printing and publicity promotion materials, as premiums and prizes in public relations." (It says here!) —*Walter Brooks*

Hitting the Trail for "Trailer"

MGM IS DOING ITS BEST to put the American audience on the road to the theatre. Its "long, long trailer" — there's a picture of that name opening all over — is being used profitably, for the public as well as the picture and the company, and the exhibitor. It is a great draw which in two instances at least, shown here, helped charity. It also helped the Moon trailer people and the Ford company, whose Mercury is the car "selected by MGM" to haul The Trailer.



A BIG SPLASH in the public Square of Wilkes Barre, right above. The charity in this instance was the Heart Fund. The committee for that Fund is lined up, incidentally; and in order, it is: Michael Yuhas, Steve Valance, Tom A. Flynn, A. L. Sims, Charles E. Funke, Joseph Lester, Ben Cohen, William Poad, Mrs. Raymond Russell, Irwin Sagenkahn, Frank Wallace, Tom Tinsley, Herbert Morris, Walter Mitchell, Bernard Brominski, and Paramount Theatre manager Frank Kovaletz. At the right, the trailer parks in the heart of Chicago's Loop. Below, right, starlets Perry Sheehan and Kathryn Reed solicit for the March of Dimes. Below, in Omaha, Mayor Glenn Cunningham visits, to present an Omaha Centennial "key to the city."







Illuminated Shadow-Box Available for 'Phantom'

In line with creating advance patron interest in novel ways right in the theatre, Warner Brothers advertising department has prepared a giant illuminated shadow-box for its forthcoming 3-D WarnerColor production, "Murders in the Rue Morgue."

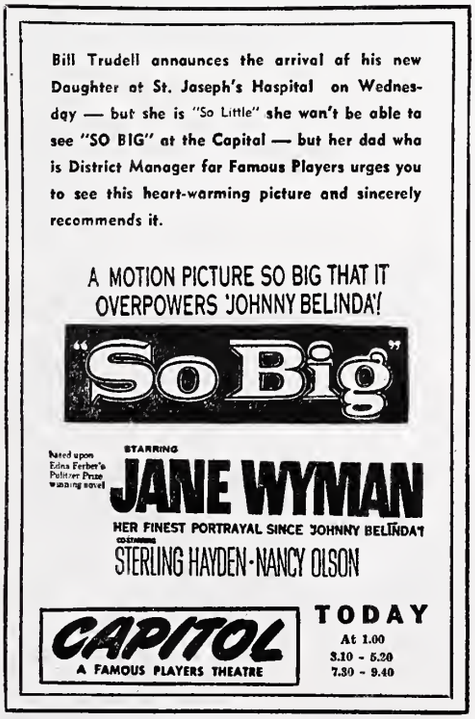
The display stands five feet high, three and a half feet wide and one and a half feet in depth. A dimensional effect is created when the display lights up in full color bringing the phantom to full view. When the light goes off, the phantom disappears. Display is available in limited quantity, complete with light cord and flasher, at below actual cost price of $15.96 by ordering from local Warner exchange or display department at home office. If prepared individually, cost to exhibitor is estimated at a prohibitive $100.

Tailors A Gift Suit for Box Office Muscles

One of the most successful promotions in years was devised by Rufus C. Neas, manager of the State theatre in Mooresville, N. C., a town of 8,000. Featuring "Walking My Baby Back Home," the manager of the Consolidated Theatres, Inc. house got out an enterprising series of tie-ins—total cost of which for the theatre was $4.17.

The campaign centered around a "Donald O'Connor Suit" (designed by Westbrooke Clothes from Mooresville "Golden Touch" fabric and made for Donald O'Connor to wear in the film) that was given away free to a patron. Other gifts were also distributed to lucky patrons.

The tieup was made with the local clothing store, newspaper ads taken, and several news stories appeared in the newspaper.



W. K. TRUDELL of Famous Players Canadian in London, Ontario, used this ad effectively for a very special occasion.

CUT-OUT REDHEAD GETS ATTENTION



How would you like to be a "Redhead from Wyoming"? This pitch, aired repeatedly over Timmins, Ontario, station CFCL, drew public attention to Victory Theatre manager Jack Bridges' stunt at the town's Pavilion ballroom. Jack took a six-sheet down there, placed it next to the bandstand, with appropriate sign. He cut out Maureen O'Hara's head in the six-sheet. Dance patrons, the women that is, put their heads in the space and were photographed. To get the pictures, they had to attend the next week's dance. Good ballyhoo for the motion picture and for the dance hall. The proprietor of the latter, incidentally also the owner of the radio station, was so pleased he paid for the photographer, the pictures, and the radio plugs. Jack's only cost was the six-sheet.

Gets Good Results on "Eternity" Promotion

Helen Johnson, manager of the State Theatre, Statesville, N. C., recently completed a successful week's run of "From Here to Eternity" of which she was rightly proud. The promotion she used was not new but it got results.

Some angles used were: theatre dressed up with new false front, mounted with door panels, stills and insert; cut-out made of book on 24-sheet and mounted; tie-in with music store; title of picture cut from 24-sheet and mounted, used across theatre entrance.

'Command' Performance

Tony Masella of Loew's Poli Palace in Meriden, Conn., is an enterprising fellow when it comes to selling a picture. For Warner Brothers' "The Command" he took a full page ad in the local Meridan Record and got tieups with over a dozen merchants.

Use Herald Profitably

Leslie Sprinkle, manager of the Lyric theatre, Elkin, N. C., distributed a small, square, salmon-colored herald to sell "Private Eyes." The copy on the herald was bright and attractive and so were the results.

Stranger No Stranger to Good Stunt

Mike Stranger, manager of the Plymouth theatre, Worcester, Mass., sends in an extremely effective and carefully planned campaign on Joseph Burstyn's "Little Fugitive," the surprise comedy hit starring young—and heretofore unknown—Richie Andrusco of Brooklyn, N. Y.

Starting with the premise that community spirit and civic cooperation mean dollars at the box office, and knowing full well that new stars have to be properly introduced, Mike set up a personal appearance tour in his territory for Master Andrusco which paid off handsomely in tickets sold and good will made.

Richie, with his mother in tow, spent several days in Worcester about 10 days before Mr. Stranger's week-long playdate of "Little Fugitive." Photographers were on hand practically from the moment the star arrived at Union station. Thereafter followed autographing parties at the theatre, a visit to the Chancery to introduce Richie to Bishop John J. Wright (resulting in three-column photo coverage in the Worcester Telegram-Gazette), and interviews by Julie & John over radio station WTAG.

Later Richie was a guest at the Lincoln Square Boys' Club and at the Ionic Avenue Boys' Club, and was presented with honorary memberships in both clubs. Just incidentally, total memberships in the two clubs are about 7,000. Richie made natural copy for both Worcester papers and created enough word-of-mouth to interest (in Mike Stranger's words) "top-clientele adult audiences." In fact, adults comprised 75 per cent of all "Fugitive" audiences, reports Mike.

"12 Mile Reef" Gets Free Television Publicity

Richard Empey, manager of the Granada theatre, Duluth, promoted a 15 minute television program for "Beneath the 12 Mile Reef" in which stills from the picture were used in addition to mention of the unusual photography in the film.

He encloses photo of attractive lobby display used prior and during the run of the picture, with a man in diving suit against a background of the sea.

He says he also had a saturation of spots and used six 28-sheets prior to and during the first days.

Square or Round?

Lou Cohen and Norm Levinson, Loew's Poli, Hartford, playing "Knights of the Round Table," had this copy in a furniture window:

"Round table or square table. . . .

"You'll get a good buy here . . . and a good entertainment buy in 'Knights of the Round Table.'"

Novy Adds 7 Theatres to Texas Group

Texas' newest circuit, two-year-old Trans-Texas Theatres, headed by Louis Novy of Austin, announces the purchase of seven theatres, almost doubling the present nine-theatre holdings.



Louis Novy

Trans-Texas, whose properties are chiefly in Dallas, Austin, Amarillo and Temple, has bought the Majestic theatre in Abiline; the Capitol, Brownsville; Ideal, Corsicana; State, Denison; Hollywood, Fort Worth; Main, Paris, and Strand, Wichita Falls. Mr. Novy says the entire group was bought from Texas Consolidated Theatres, Inc., with the exception of the Hollywood in Ft. Worth, which was an Interstate circuit property.

The home offices of the circuit will move from Austin to Dallas, film exchange center, the better to expedite booking problems. Mr. Novy's son and assistant, Harold Novy, will remain in Austin as city manager of the properties owned there. Mr. Novy, as president of the company, will move to Dallas, but will maintain a home in Austin.

Mr. Novy, former partner of Interstate Theatres from the origin of that circuit in 1934 to February 28, 1952, when the partnership was dissolved and Trans-Texas Theatres was formed, says he intends to retain the high type of maintenance, the cooperative community relations and fine programming in his new acquisitions to which the patrons have been accustomed.

Dallas theatres owned by Trans-Texas are the Melba, Rialto, Capitol and Varsity. Holdings in Austin are the Queen, Capitol and Texas. Also owned are the Bell theatre in Temple and the Capitol in Amarillo.

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, Conn., shows a sensational full-page cooperative ad in the Sunday Herald, which is beyond the usual because it works out so well with prepared panels for "Knights of the Round Table" exploitation.



British Round Table

R. W. Bennett, assistant manager of the Odeon theatre, Bury, says box office receipts on "The Caddy" were stimulated by the use of a huge lettered umbrella as street exploitation. . . . Manager C. F. Brodie of the Regal cinema, Barrow-in-Furness, tied up with a taxi service who advertised "We'll take you to town to see 'Take Me to Town' at the Regal," which was a natural. . . . Peter G. Browne, assistant manager of the Odeon cinema, Guilford, submits with pride details of his best showmanship success to date. He encloses photo showing large sign advertising the Odeon erected on the grounds of a local football club, at no cost to the theatre, in exchange for weekly passes which the club uses as prizes. . . . Terence C. Buttle, just promoted to manager of the Rex cinema, Reading, is anxious to exchange views with a manager in Reading, Pa., U.S.A., and we're giving him names. . . . Ron Calf, assistant manager at the Union cinema, Dunstable, sends photo of practically a mountain of blown-up balloons in his lobby, to be handed to children leaving the theatre. Overprinted with "Yellow Balloon," they drew plenty of attention on the streets. . . . R. J. Crabb, who manages the Lyric cinema in Wellingborough, tells us well over 900 children attended his free minors matinee and fancy dress parade and sends good photos of finalists in the contest. . . . V. Hugh Deacon, manager of the Gaumont theatre, Coventry, set up a lobby display of complete camping equipment for "Mr. Scoutmaster," which is just one of many exploitation angles he used. Glad to have this good campaign book for the Quigley Awards first quarterly judging. . . . Douglas Ewin, manager of the Savoy cinema, Stourbridge and overseas winner in the Quigley Awards 1953 fourth quarterly judging, doubles his ads on current programs with a questionnaire on patrons' preferences in pictures, etc., with prizes for the twenty best entries.

▼ ▼

Charles L. Fowler, manager of the New Hippodrome & Tudor House, Huddersfield, tied in with a local dancing school for a charm and beauty contest and mannequin parade to exploit "Here Come the Girls," with more than pleasing results. . . . J. A. Gallacher, who manages the Regal cinema at Kilmarnock, promoted a 1903 car to tour the streets complete with credit cards for "Isn't Life Wonderful?" creating much excitement. . . . D. Hughes, manager of the Regal cinema, Cheltenham, gave away welcome coffee samples with picture credits, promoted from a local coffee firm, in advance of "The Intruder" playdate. . . . John E. Lake, manager of the Savoy cinema, Luton, distributed 1,000 heralds for "All the Brothers Were Valiant" in a local factory to good advantage. . . . H. Laybourne, manager of the Odeon theatre, Southsea, organized a "Rob Roy" night in cooperation with a local ballroom to advertise his playdate. Scottish reels made up a large part of the program, with a Highland fling by a true Scot as the highlight of the evening. . . . G. Lennox, assistant manager of the Regal cinema, Hamilton, sends good examples of up and coming showmanship. For "The Beast from 20,000 Fathoms," he displayed a ten foot model of the monster. . . . For "Hans Christian Andersen," Manager C. G. Manshire of the Savoy cinema, Edinburgh, said he had one of the most comprehensive campaigns ever carried out, including 14 window displays. His early start and hard work proved well worthwhile, as takings were in the record class. . . . G. R. Mapes, assistant manager of the Savoy cinema, Stourbridge, gave away photos of Greer Garson at the opening night of "Scandal at Scourie." . . . J. B. Fenner, manager of Queen's Hall, Newcastle, used a series of teaser ads in the local newspaper for "Shane".

V. Sims, assistant manager at the Electric cinema, Oxford, had a Happy Family Contest, including photos and qualities for a happy family to exploit "Scandal at Scourie." . . . A special puppet show was arranged for minors by John L. Smith, manager of the Palace cinema in Arbroath, Scotland, on the Saturday prior to playdate of "Lili." He also promoted a crooning contest at a local ballroom, using the theme song from the picture. . . . R. A. Squires, manager of the Odeon theatre, Bilston, built an effective theatre window display for "The Malta Story" with the assistance of the local air force recruiting officer, who provided enough equipment to also decorate a number of shop windows. The display included dummy in complete flying outfit. . . . J. W. Turner tied up with a local cereal company for exploitation of "The Good Beginning" at the Savoy cinema, Sale, where he is manager. Show cards were displayed on al grocers' counters and excellent business resulted. . . . L. G. Webster, manager of the Savoy cinema, Northampton, distributed overprinted balloons and pirate hat throwaways to his minors in advance of playdate of "Abbott & Costello Meet Captain Kidd." . . . A. C. Weller, assistant manager of the Odeon cinema, Reading, aimed advertising for "The Sword and the Rose" at young and old with his family quiz contest and also used shop window displays to good advantage. . . . D. H. Western, assistant manager at the Regal cinema, Torquay, had a man in gorilla skin with poster on his back tour the streets and visit dance halls in exploitation of "Mogambo." . . . G. C. Williams, manager of the Regent cinema, Chatham, contacted private schools in the area on his special showings of "Conquest of Mt. Everest," resulting in about 5,000 children seeing the picture. . . . Assistant Manager, D. E. Lacey, tells us of his transfer to the Savoy cinema in South Shields.

▼ ▼

F. B. Page, who manages the Rex cinema in Islington, offered a month's free passes for the most terrified expression of a person posing with a picture of the monster in "The Beast From 20,000 Fathoms." . . . Fine exploitation from James Robertson, managing the Regal cinema, Girvan, Scotland, for "Quo Vadis." Local ministers cooperated by mentioning the film and one preached a full sermon on the picture. He also arranged for late bus service for the convenience of out-of-towners. . . . N. Scott-Buccleuch, manager of the Regent cinema, Norwich, had cyclists with one letter each on their backs to make up the title "Isn't Life Wonderful?" followed by one with theatre name, who toured the district on their normal Sunday spin of two hours. He also sends photo of five ancient cycles used in his campaign. . . . Charles Smith, manager of the Regent theatre, Brighton, offered a trip to London to meet the star of "Our Girl Friday" for the winner of his novel contest which questioned patrons as to what would have been their reactions to situations in the picture. . . . C. D. E. Parkin, manager of the Ritz cinema, Wigan, obtained special permission to exhibit a 30'x3' double-sided banner over the main route for two weeks for "The Conquest of Mt. Everest" and invited the Mayor and other civic heads to opening night. . . . Sydney L. Sale, manager of the Granada cinema, Dover, promoted a treasure hunt with the aid of seven local shopkeepers for "Mogambo," with a prize donated by each store. . . . S. C. Shingles' ad in the local newspaper's lost and found section—"Lost, 1943, Little Boy—Found, 1953—at the Odeon all next week" helped the box office at his Stafford theatre. . . . Harold Shampan, manager of the Odeon cinema, Woolwich, has the local church cinema-minded to the extent that cinema tickets are offered as rewards for good church membership. —*W. T.*

RULES OF THE

QUIGLEY AWARDS

TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y

STEALING THE COMPETITION



"TV Stars on Parade"—was the idea fashioned by Wallace Bruce, Manager of the Fox-Lyons Theatre in Lyons, Kansas. Discovering that each picture he had for the week featured stars who also were on television, he set up a special lobby display and promoted a local RCA Television dealer to pay for a half page ad in the Lyons Daily News. Two passes to the theatre were given to any customer making a purchase at the TV dealer. As shown in photo above, pictures featured during the week were "The Great Train Robbery" with Red Skelton, "My Friend Irma," with Marie Wilson, and "Little Boy Lost," with Bing Crosby.

The Snow Really Has Been Very Deep

After those reports of 53 inches of snow in British Columbia (Ivan Ackery please write, or shall we send the St. Bernards with little flagons of toddy?) we have to taper off to run a snow story from Washington, D. C., although we've seen some deep snow down there. But Don King, president and general manager of Evergreen Theatres, operating the Branch Drive-in at Clinton, Maryland, tells about the recent occasion when the District of Columbia declared a snow emergency and he had to stop the show, since he wanted his D. C. patrons to get home safely. The manager and operators were the last to leave the ship, that night. Now he depends on the celebrated Hagerstown Almanac, which never fails. They foretold a storm on January 22-23, and on the 21st, it came, a day ahead of time, with everything under control because of these predictions.

APPLICATION FOR MEMBERSHIP

MANAGERS'
ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

Circuit Gives Spotlight Award to Projectionist

E. E. Whitaker, operations manager of the Georgia Theatre Company, is a man who recognizes excellence of projection. Having completed a run of four weeks on "The Robe" at the Gordon theatre, neighborhood Atlanta house, without a scratch on the print, it was decided that recognition was in order. As a consequence the projectionist, Flynn Haywood, was given one of the company's Spotlight Awards accompanied by a check for $25.

For many years the circuit has published a magazine known as "The Spotlight" in which credit is given to organization members for achievements in selling, maintenance, public relations and other phases of the business.



Show business and the refreshment business are partners in profit in the modern theater. We've seen it proved from coast to coast: patrons like to have refreshment handy while they enjoy your program. Specifically, they like to have ice-cold Coca-Cola available for breaks in the schedule . . . for a pause on the way out of the theater. Their satisfaction makes a mighty pleasant sound in your coin box. For details on a variety of vending equipment, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

SELL
Coca-Cola
REG U.S. PAT. OFF.
for extra
profit

THEATRE SALES

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, RICHARD GERTNER, Associate Editors

APPLYING showmanship TO SNACK BAR PROMOTION

A report on original promotional stunts which boosted sales at the refreshment stand of J. J. Parker's Broadway theatre, Portland, Ore., all arranged at a minimum of cost to the theatre through tie-ins with local merchandise dealers.

By KEITH PETZOLD



At the time this article was written Mr. Petzold was manager of J. J. Parker's Broadway theatre in Portland, Ore., and publicity director for that circuit. In January of this year he was appointed general manager of Jesse James Theatres, also with headquarters in Portland. He has been in the motion picture business for nearly half of his life, working his way up from an usher's position.

ALONG WITH many progressive theatre operators over the nation we long ago recognized the importance of refreshment sales to the year-in-year-out profits of our theatre. We also realize that potential sales have not been reached; that we must sell our refreshment merchandise with the same kind of showmanship which we use to sell our pictures. It is with this thought in mind that we design clever and appealing decor for our refreshment stand.

Every successful merchant dresses up his show windows to herald the seasons, holidays and various specialties. He considers it one of his most important advertising mediums and proves it by spending large sums of money for this purpose.

The back bar at our concession stand is our "show window" and we keep it dressed as smartly as the show window in the best store down the street. We, of course, cannot spend the money required to put on the display that our enterprising merchants do. We have found, however, that expense has not proved much of a problem. *Promotion* has been our salvation.

Theatres are considered among the biggest and steadiest single accounts for concession wholesalers and dealers. Consequently, it is to their advantage to decorate our bar and yours, and advertise their product accordingly. We have contacted our various dealers and found them more than anxious to cooperate. All they need is an idea as to what way and how the back bar is to be decorated and the job will be done.

Most of these companies have artists and advertising materials which are a compliment to any merchandise display. Remember that these same people spend a great deal of time and money each year decorating store fronts, fountains and displays for merchants who probably do not do near the volume of business which the nearest theatre is capable of doing. There is, of course, a limited number of dealers with whom promotion may be accomplished. Nevertheless, with careful planning you can shift the load of expense from one wholesaler to another and insure a steady program of decoration throughout the year.

Probably one of our most important promotions was a tie-up we made with our ice cream company. This idea was not original, but rather a direct copy from the grocer. Our idea was to bring to the attention of our patrons two things—our new ice cream self-service cabinet, which was the latest thing in "open face" cabinets, and our new ice cream distributors.

Before proceeding with our promotion

THE MEANING OF "MERCHANDISING" . . .

YOU probably won't find it in your dictionary, yet it has become one of the most significant words in the modern business world—and no other single word conveys its meaning. Better merchandising means more effectively offering salable merchandise; it means helping to create a greater desire to buy; it means making better use of the opportunity to present merchandise to greater advantage.

And it follows as surely as the night the day that better merchandising results in better sales—better for everyone concerned, for the customer always is happier in purchasing merchandise to which he was attracted and which he "feels" an urge to buy.

It was not greater salesmanship that made F. W. Woolworth one of the most successful of all merchants. It was merchandising that became progressively better and better. To this day, countless people go into Woolworth stores to spend dimes—and happily spend dollars. Yet the best anybody expects from a Woolworth clerk is routine attention. The merchandise is made to say: "You want me . . . . . Buy me."

It is not sound business to consider theatre patrons merely as "captive customers" who have to be satisfied by whatever refreshment items you happen to have, or to think that there is no need for eye-appeal. All of the fundamentals of modern store-keeping apply eevn more to making a real success out of the theatre refreshment stand—where purchasing decisions are made on the spur of the moment—purchases now aggregating over $250,000,000 per annum.

This department of MOTION PICTURE HERALD is devoted to "better refreshment merchandising" in the full meaning of those words. The response to the announcement of expansion of this editorial service is most gratifying. All of the examples of merchandising ideas received are being studied for publication in coming issues. We welcome every opportunity to serve as a clearing house for interchange of sound ideas for better refreshment merchandising. Special recognition will be accorded to the most outstanding examples.

(*Continued from preceding page*)

set-up, I should explain why the distributor was so anxious to help us in this venture. We were the first big theatre account this company had obtained. In doing so they bought all of our equipment, which amounted to quite an investment for them. This would indicate then that they were quite anxious to reap any and all advertising they could from our account.

In addition it was apparent that they would have to do an increased volume of business in our situation before they could approach other theatres. We suggested that they try the grocery store ballyhoo of prizes for youngsters. This ice cream company is among the users of the "Popsicle Peter" wrappers, which are gift certificates and can be saved for that purpose. The idea was to advertise the gift wrapper and consequently increase sales of ice cream. We plastered the bar with posters plugging the product and the wrappers. We also gave the ice cream distributors advertising on the screen—not in a direct form but in mentioning the gift wrappers.

This kind of advertising cannot be purchased in our theatres, and the ice cream people knew it. They were extremely appreciative and have reciprocated many times over. The importance of this promotion, however, was the increased activity at the ice cream cabinet and the overall increase of traffic at the merchandise bar. By means of this stunt we increased our ice cream business 60% and their theatre accounts by 27 theatres!

TIEING-IN WITH FILMS

Besides decorating our bar we have utilized it as an advertising medium for pictures. We began this early in our merchandising and some of our first attempts come to mind as particularly impressive examples. For the film "Johnny Holiday," for instance, we capitalized on the scene where Johnny goes out to buy candy for his hospitalized mother. Johnny returns with a box of "Tootsie Rolls" with some comment as to "getting her the best." We tied in with the local distributor for window cards and displays in store windows with a "Johnny Holiday" theme. In turn we plugged "Tootsie Rolls" and "Johnny Holiday" in advance at our concession bar. The "Tootsie Roll" distributor gladly supplied us with decorative material and an abundant supply of his product on a commission basis. The results in sales were astounding.

For "Queen for a Day" the Kraft Com-





In addition to the main snack bar in the lobby the Broadway has a two-way "Dairy Freeze" counter, where sales are made to pedestrian traffic on the street (right) as well as inside the theatre lobby (above). Product sold at this stand includes soft ice cream, milk shake, sundaes, Armour frankfurters, potato chips and also orange and grape drinks.

The movies have helped to make her

Waistline—conscious

When she goes to the movies she prefers to refresh without filling

Hollywood's idea of beauty is the slender figure. And the movie fan's greatest dream is to be like a Hollywood star. That's why your woman patron's taste is for the modern, light refreshment. And this modern idea sells more Pepsi-Cola in more and more theatres . . . in whatever form it's served.



Pepsi-Cola's national advertising program appeals to today's figure-conscious women. That's why Pepsi-Cola is today more popular than ever. Cash in on Pepsi's growing popularity for more soft drink sales in your theatre.



The main snack bar at the Broadway is conspicuously located in the lobby where it strikes the eyes of all entering patrons, including those headed for the balcony, who must pass it on their way to the stairs. Product sold here includes candy, popcorn, soft drinks, ice cream, chewing gum and assorted nuts. Placed in the center of the stand are a popcorn warmer, a self-service ice cream merchandiser, and potato chip and nut dispensers. Candy is sold from self-service display cases placed on the counter at both ends of the stand and in the middle. The candy display arrangements are revised weekly, the general scheme used placing higher-priced product in large quantities at the top with the less expensive bars in smaller amounts toward the bottom. Bottled drinks are sold over the counter from refrigerated units behind the counter.

pany was on a national tie-up with United Artists, which presented an excellent opportunity for another promotion similar to the "Tootsie Roll" campaign. However, instead of merely decorating our bar with Kraft candies we put in a special counter in another section of the lobby heaped high with Kraft products. This special display was attended by a Kraft employee at their expense. She was dressed attractively as a Dutch milk-maid in keeping with their current advertising motif. This young lady met the patrons in the lobby and offered them samples of Kraft Caramels and persuaded them to purchase candy.

Kraft benefited from the sale of the candy to us, and we profited from the sales to patrons. In addition to this we again rated store window and co-op ads plugging "Queen for a Day."

There is no end to the concession tie-ups that can be made to advertise coming film attractions. "Pagan Love Song," for instance, received advance publicity through the use of a tropical theme decoration on our back bar. We highlighted the decora-

(*Continued on Page* 22-R)



Thinking of Improving, or Remodeling Your Drive-In Concession?



Now is the time to start planning for increased sales and profits in your concession. Statistics prove that proper layout, carefully selected items, efficient equipment and service, and better merchandising can boost concession sales to new highs. Don't pass up your opportunity for bigger business this year—contact Manley now and get ready for a banner season.

When you contact Manley about your concession needs, you can be sure you have reached the one top-quality, top-service source for a complete line of drive-in equipment and supplies. Always check with Manley first when you want the best in any of the following items:

- *World famous, high-profit, big-capacity popcorn machines.*
- *Big-volume drink machine — the Manley ICE-O-BAR. Serves 1,500 ice cold drinks as fast as 2 operators can draw them.*
- *Newly designed hot dog machine —the Manley FRANK-BANK — with all the profit features you want and need.*
- *Brand new Manley Hamburger Grill.*
- *Flashy Buckingham drink dispensers.*
- *Efficient, nationally-known Hotpoint counter units.*
- *Finest quality Manley popcorn, salt and seasoning.*
- *Bags, boxes, trays, wiping tissues and other drive-in accessory items.*

MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.

FREE BOOK

"Design and Operation of Drive-In Concessions"

If you want to improve or remodel your drive-in concession for bigger profits, you need a copy of this new Manley book giving you the benefits of over 25 years experience in the concession field. It contains 36 fact-filled pages . . . dozens of pictures and diagrams . . . valuable information on planning, operating methods, choosing concession items, profit to expect, concession layout, equipment, supplies . . . everything you need to know to run an efficient high-profit operation. Don't pass up this opportunity to earn more, learn more. Send for your FREE copy right now.



FILL OUT AND MAIL THIS COUPON RIGHT NOW FOR YOUR *FREE* COPY OF "Design and Operation of Drive-In Concessions"

MANLEY, INC.
Dept. MPH-354, 1920 Wyandotte St., Kansas City 8, Mo.

☐ Please send me my free copy of "DESIGN AND OPERATION OF DRIVE-IN CONCESSIONS".

☐ Please have a Manley representative contact me with additional information an more profitable Drive-In cancession aperation.

☐ Please send me additional infarmatian about the fallawing Manley items:

_____

_____

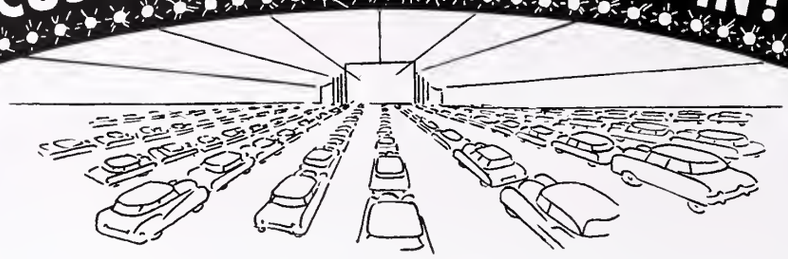
Name_____

Company_____

Address_____

City_____ Zone__ State_____

THERE'S A LILY FOR EVERY CUSTOMER WHO DRIVES IN!



When crowds pour in, successful, speedy food and drink operation depends on having the right size cups for every need . . . cold drinks, hot drinks, soups, ice cream. Lily* has 'em all! Here are just a few proved Lily cups now showing in the nation's leading drive-in theatres. Like to see samples? . . . Just mail the coupon!



Cold Drinks

Famous Lily Soda Cups used everywhere for cold drinks. 10 sizes from 6 oz. to 14 oz. With or without snap-over lids.



Hot Drink Cups

Lily Hot Drink cups a favorite for 25 years. Two sizes with handles 6 and 8 oz. Five sizes without handles 6 to 16 oz.



Big Drink Cups

The Lily Wing Ding is a favorite in the big drink field for malts, sodas and shakes. Snap-in lids with vents. Available 16, 20 and 24 oz.



Snack Bar Service—Lily Mixrite Cups and Dishes

Eye-appeal plus. Lily Mixrite Cups 6, 8, 10, 12 and 14 oz. sizes. Lily Mixrite Dish 6 oz.



Lily Beer Cups

Widely used at sports events and by nationally known brewers. 16 oz. the popular size.



Vending Cups

Sturdy, smart-looking, precision-made to dispense perfectly, one cup at a time. Will not jam. Available in famous red leaf stock design or special print. Ideal for theatre operations.



Walkaway Sundaes

Ideal for walkaway sundaes. Two sizes, 4 and 6 oz.



Soup and Chile Bowl

Perfect for all hot foods. Suggested size 8 oz.

LILY-TULIP CUP CORPORATION

122 East 42nd Street, New York 17, N. Y.

Chicago • Kansas City • Las Angeles • San Francisca • Seattle • Taranta, Canada

Lily® Cups

LILY-TULIP CUP CORPORATION
122 East 42nd Street
New York 17, N. Y.
Att: Drive-in Theatre

Gentlemen: Dept. MPH-5
Pleose send samples of Lily Cups for Drive-in Theatre use.

Name .....
Address .....
City .....Zone ....State .....

*T.M. Reg. U.S. Pat. Off.

about beverages

Cutout Proves Helpful At Poor Dispenser Spot

A GOOD location for supplementary beverage dispensing equipment from the point of view of traffic is sometimes a space problem. The Palace theatre in Windsor, Ont., a Famous Players-Canadian operation, presented one particularly knotty in that the desired location near stairs to the balcony compelled placing the three-drink automatic dispenser so that patrons going upstairs saw only the



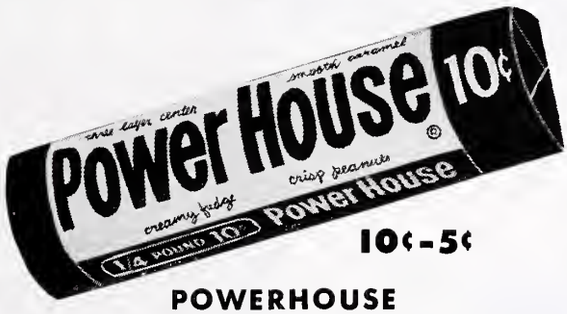
side of it in approaching it, and sales reflected this disadvantage. E. C. Lamoureux, the manager, found a solution, however. He had a cutout made of a girl fetchingly drawn in a bathing suit, with a balloon making her say, "Won't you join me in a delicious drink!" This device, as pictured here, promptly boosted sales 10%.

•

FILM REPORT ON PEPSI-COLA

A half-hour documentary film dramatizing the growth of the Pepsi-Cola Company during the past three years has been produced by Brandt Enos Associates, New York firm of management consultants. Called "Pepsi-Cola, U. S. A.," the film was featured recently at a national convention of Pepsi-Cola bottlers in New Orleans and will be shown to other regional groups in the future.

Theatre Candy with Magnetic Appeal!



10¢-5¢

POWERHOUSE

Greatest "attraction" in any vending machine! Fast seller, better than ever. Big TV promotion.



10¢

¼ lb. BUTTERSWEET FUDGE

..and 5c Fudge! Creamy, nut-topped vanilla or chocolate fudge! Sure to "draw" your customers' cash!



10¢-5¢

MALTED MILK BALLS

Rich pure malted milk centers, covered with pure milk chocolate! "Irresistible" taste-appeal!



10¢-5¢

HEAVYWEIGHT CHAMP

Foil-wrapped creamy fudge, loaded with crisp roasted peanuts. Tops for year-'round "pull"!



5¢

DOCTOR'S ORDERS

Luscious true fruit fig bar—the "good-for-you" bar with certain "coin appeal"!



STOCK UP NOW!

The proven "drawing power" of these five top-favorites means more profit for you!

Write, Wire for Samples and Price Lists.

Special Vend Packs.

WALTER H. JOHNSON CANDY CO., 4500 W. Belmont, Chicago
BISHOP & CO., (West Coast Div.), **1366 E. 7th St., Los Angeles**

YOU MAKE MORE WITH DAD'S ...THE WINNER!

1953 A THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD Better Theatres

Dad's Awarded a coveted Best Seller "Theatre Sales Championship" by *Better Theatres* in 1953

DAD'S REG. U.S. PAT. OFF.

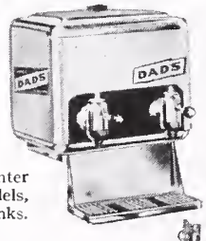
OFFERS YOU THESE PLUS PROFIT FEATURES:

1. **Make More Drinks** to the gallon. One gallon of DAD'S ready-to-use Fountain Syrup yields 146 7-oz. drinks.
2. **Make More Plus Profits.** Additional drinks from DAD'S, the Leader, mean plus profits for you. Regardless of what you're presently paying for syrup—DAD'S "extra yield" per gallon gives you higher gross profit than does any other nationally advertised brand.
3. **Make More On Cups.** Extraordinary low, low price to DAD'S users on cups. Ask us about it!



Dad's Automatic Dispensers Do a Better Job

Dad's Barrels draw the crowds! Barrels—8, 17, and 45 gal. sizes.



Dispensers—counter and rail-type models, serve 1, 2 or 3 drinks.

Dad's Perlick Units—dispenses Dad's and up to 2 other flavors... carbonated or non-carbonated.



Write Us For Information Today

DAD'S ROOT BEER COMPANY

2800 N. Talman Ave.• Chicago 18, Ill.

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Frankfurter Roaster And Bun Warmer

A NEW combination frankfurter roaster and bun warmer with the lower section containing the automatic spit enclosed in glass for counter display purposes, has been developed by the Concession Supply Company, Toledo. The unit is designed to blend with any counter.

Called the "Bar-B-Dog," it is constructed of stainless steel. Heat is regulated



through a built-in thermoswitch, and the off-and-on switch has a pilot light to show when the element is in operation. The bun warmer opens down from the top to form a handy working space.

Capacity of the unit is 48 frankfurters and 48 buns, and it will barbecue 300 per hour, according to the company. Only a minimum of counter space is required, the dimensions of the unit being 14½ by 21 inches. If desired, the roaster-warmer can be adapted to foot-long frankfurters.

Theatres Seen Growing In Ice Cream Sales

AUTOMATIC VENDING machines have facilitated the sale of ice cream in both indoor and drive-in theatres, according to a survey of 3,375 ice cream manufacturers conducted by the trade magazine, *Ice Cream Field*.

Asked to cite "new outlets" for the sale of ice cream, numerous processors referred to theatres, the survey showed. While acknowledging that these film centers do not challenge food stores, restaurants, drug stores and other leading outlets, the ice cream producers agreed that theatres are "growing fast" in sales. This trend has been supported, it was pointed out, by the adaptability of automatic vendors to theatre merchandising of ice cream.

The food store is the number one outlet for the sale of ice cream, accounting for 48.42% of the typical manufacturer's total production. Restaurants sell 14.45% of his output; drug stores sell 12.92% and confectioneries sell 11%. All other outlets combined, including theatres, account for 13.21% of his total production.

New Pepsi-Cola Firm For Foreign Operations

PEPSI-COLA International, a new wholly owned subsidiary of the Pepsi-Cola Company, is being formed to conduct all Pepsi-Cola operations outside North America. The new corporation, with offices in New York City, will become fully operative by April 1st.

Named as chairman of the board of directors and president of Pepsi-Cola International is William B. Forsythe. He also serves as senior vice-president, director and member of the executive committee of Pepsi-Cola Company, the parent organization. Mr. Forsythe has been with the company since 1939, first as general manager for England, Europe and British possessions, and subsequently in charge of export and foreign operations of the company.

Other appointments for the new subsidiary include that of Henry M. Winter as vice-president in charge of commercial operations; Walter M. Furlow, vice-president in charge of new market developments; and William L. Moran, Jr., as manager of sales operations. All three will also serve as directors of the new company.

"The autonomy now granted to Pepsi-Cola International constitutes recognition of the tremendous and increasing significance of markets outside of the United States to our company," Mr. Forsythe said. He pointed out that Pepsi-Cola is now

GROSSES *and Average-Cents-Per-Person*

JUMP 60%-AND MORE!

6-DRINK SODASHOPPE





6-Drink SodaShoppe
For tap locations — vends 4 carbonated and 2 non-carbonated drinks. Has 1200 cup capacity, 2500 drink syrup capacity.

Reports from theatres all over the country have thoroughly established the superior money-making power of the 6-Drink SodaShoppe over any other type of drink machine! Not only does SodaShoppe gross more, but certified reports prove it more than doubles the "Average-Cents-Per-Person"!

The 6-Drink SodaShoppe offers complete selectivity in all popular flavors, in both carbonated and non-carbonated drinks. There's a delicious drink for everyone — served quickly and efficiently!
SodaShoppes are marvels of mechanical and electrical simplicity, assuring continuous service-free performance. They have enormous cup and drink syrup capacities, which means they serve more people with far fewer servicing calls.



For the smaller theatre Apco has especially designed the

SODASHOPPE JUNIOR

which has all the service-free features of every SodaShoppe and yet allows for bigger profits per patron. It is a 3 drink machine—vends 2 carbonated and 1 non-carbonated drink—and has 1000 cup capacity and a 1000 drink syrup capacity.

There Is A SodaShoppe To Fit The Requirements Of Every Type Of Location!

3-DRINK SODASHOPPE
The standard of the industry!

4-DRINK SODASHOPPE
For superior selectivity!

SODASHOPPE-COFFEE BAR
Double barreled winner! Serves cold drinks and hot coffee!

Don't delay — get the facts on this guaranteed INCREASE IN PROFITS FOR YOU! Prove it to yourself. Insist that your operator replace one location with a SodaShappe.

Write, Wire or Phone

APCO, INC.

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HERSHEY'S MILK CHOCOLATE WITH ALMONDS

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HERSHEY'S KRACKEL MILK CHOCOLATE · IT'S CRISPY

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FIRST— in favor and flavor

HERSHEY CHOCOLATE CORPORATION, HERSHEY, PA.

Drink Hires SINCE 1876 ROOT BEER WITH ROOTS·BARKS·HERBS

Over 80 years a favorite . . . the preferred beverage of millions because of its top quality real root juice flavor . . . is again proved by uncontestable survey to be a National Leader.

THE CHARLES E. HIRES CO. 206 SO. 24th STREET PHILADELPHIA, PA.

being produced and sold by a network of 206 bottling plants located in 50 countries outside of the U. S. Fifteen new bottling plants were opened overseas in 1953 and 17 plants are scheduled to commence operations this year.

"This remarkable growth, most of which was accomplished since the end of World War II, is evidence that there is a tremendous market overseas for American products of quality regardless of national boundaries or local conditions," Mr. Forsythe said. "While sales of Pepsi-Cola outside the U. S. have shown an increase for 14 consecutive years, our 1953 sales were more than 100% above 1950. We will vigorously continue this program of expansion throughout the free world," he added.

Candy Profit Problems To Highlight Meeting

PROFIT—THE KEY problem confronting the candy industry today due to large increases in ingredient and production costs—will be thoroughly analyzed at the 71st annual convention of the National Confectioners' Association to be held June 6th through 10th at the Conrad Hilton Hotel in Chicago, according to Victor H. Gies, vice-president of Mars, Inc., and chairman of the convention program committee.

The theme of the convention will be "Planning for Profit," he said, and the problem will be considered from the points of view of management, production, purchasing, selling, merchandising, marketing, and the consumer.

Co-chairman of the program committee is Robert B. Schnering, president, Curtiss Candy Company, Chicago. Members of the committee include Paul M. Beich, Paul F. Beich Company, Bloomington, Ill.; W. C. Dickmeyer, Wayne Candies, Inc., Fort Wayne; Frank K. Gleason, E. J. Brach & Sons, Chicago; Ira Golan, Flavour Candy Company, Chicago; Herbert Knecktel, Marshall Field & Company, Chicago; William T. Reed, Reed Candy Company, Chicago; Charles F. Scully, Williamson Candy Company, Chicago.

Also Charles L. Smessaert, Walter H. Johnson Candy Company, Chicago; William A. Yantis, Bunte Brothers Chase Candy Company, Chicago; Raymond W. Ziegler, George Ziegler Company, Milwaukee and J. J. Alikonis, Paul F. Beich Company. The general convention chairman is Theodore Stemfel, vice-president of E. J. Brach, and vice-president of the NCA.

To be held in conjunction with the convention will be the 28th confectionery industries exposition of the NCA, according to David P. O'Connor, Penick & Ford, Ltd., Inc., chairman of the exposition com-

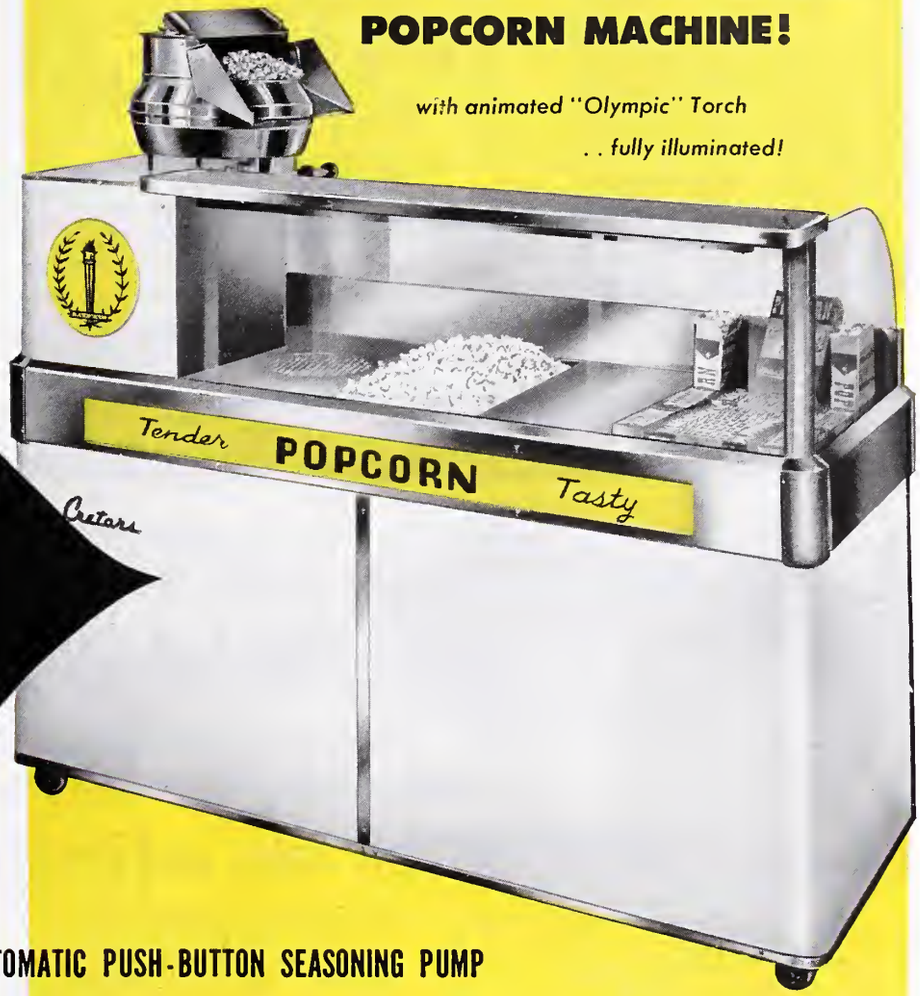
MAKE BIGGER POPCORN *Profits* with

The New

CRETORS "Olympic"

THE WORLD'S NEWEST AND FINEST OVER-THE-COUNTER MODEL POPCORN MACHINE!

with animated "Olympic" Torch . . fully illuminated!



WITH TWIN ELEVATOR WELLS AND AUTOMATIC PUSH-BUTTON SEASONING PUMP

Here's a magnificent new CRETORS that is bringing new honor to the world's First Name in popcorn machines — and new profits to concession operators . . . It's the all-new CRETORS "Olympic," a smooth streamlined beauty combining CRETORS' world-champion money-making power with over-the-counter service . . . No other popcorn machine has ever incorporated so many new features and innovations to help you make more money . . . There's a sleek new all-metal cabinet finished in gleaming enamel trimmed with stainless steel to give your concession more glamor and sales appeal . . . And there's a champion's Heart of Steel — an exclusive-design time-tested *steel* kettle that outpops all others, according to independent side-by-side tests, and gives years of trouble-free service . . . Write for full details about this new machine today!

Other models available . . . also Warmer

LOOK AT THESE YEARS-AHEAD MONEY-MAKING FEATURES!

- *Two* Elevator Wells for Greater Warming Capacity—Each Elevator Well Holds the Equivalent of 100 Boxes of Popped Corn!
- New Forced-Air Heating System Thermostatically Controlled Keeps Corn Crisp and Fresh Always Regardless of Moisture Conditions.
- New Automatic Electric Seasoning Pump Operates at the Push of a Button!
- Time-Tested Super-Production Gas or Electric Steel Kettle.
- New Over-the-Counter Design with Plenty of Working Space for Two Busy Attendants.
- Heated Seasoning Urn. All-Metal Construction and Many Other Features.

CRETORS Corporation National Sales Offices • Popcorn Building • Nashville, Tenn.

WRITE TODAY! NO OBLIGATION!

CRETORS Corporation
Box 1329-M
Nashville, Tenn.
Please rush full information about the new CRETORS "Olympic" Over-the-Counter Model popcorn machine

NAME_____

ADDRESS_____

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Buttercup Popcorn Outsells all other Refreshments in DRIVE-IN THEATRES



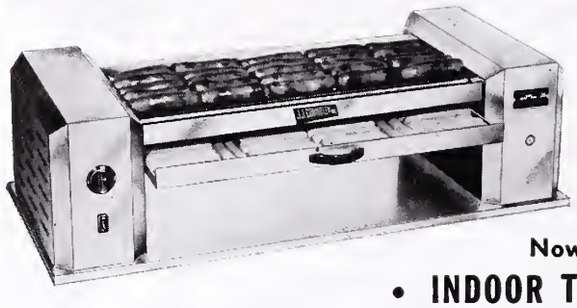
19¢ PROFIT ON EACH SALE FAST!

ONLY THE BUTTERCUP PLAN* PROVIDES THE SPEED ESSENTIAL TO DRIVE-IN SERVICE!

★ Automatic Butter Dispenser – Displays – Buttercup Containers ★

WRITE TODAY TO **SUPURDISPLAY** Suite 2100 Wisconsin Tower Bldg. • Milwaukee 3, Wis.

A NATURAL for Movie Theatres!



CONNOLLY AUTOMATIC

ROLL-A-GRILL

Now Operating in Thousands of

• INDOOR THEATRES • DRIVE-INS

Boosting FRANKFURTER Sales and Profits

These are SOME of the THEATRES now reaping EXTRA PROFITS with one or more ROLL-A-GRILLS:

Rialto Theatre, Tulsa, Okla.
Renfro Drive-In Theatre, Vancouver, Washington
Roosevelt Theatre, St. Louis, Missouri
Twin Palms Drive-In Theatre, Corpus Christi, Texas
Hollywood Theatre, Leavenworth, Kansas
Kokomo Drive-In Theatre, Kokomo, Indiana
Pekin Theatre, Montgomery, Alabama
Mesa Drive-In Theatre, Yuma, Arizona
Columbia Theatre, Dayton, Ohio
Broken Bow Drive-In, Broken Bow, Nebraska
Bell Theatre, Indianapolis, Indiana
St. Joseph Auto Theatre St. Joseph, Michigan
Studio Theatre, Sacramento, California
Hubbard Drive-In Theatre, Hubbard, Oregon
Lincoln Theatre, Tampa, Florida
Elwood Drive-In Theatre, Elwood, Indiana
Castle Theatre, Kansas City, Missouri
Starlite Drive-In Theatre, Rock Springs, Wyoming
Bailey Theatre, Atlanta, Ga.
Twilight Drive-In Theatre, Livingston, Montana
Orpheum Theatre, Flagstaff, Arizona
Do-Drive-In Theatre, Mobile, Alabama
Shannon Theatre, Portageville, Missouri
Joy Drive-In Theatre, Anthony, New Mexico
State Theatre, Chamberlain, So. Dakota
Albany Drive-In Theatre, Albany, Oregon
Ritz Theatre, Daytona Beach, Florida
Organ Drive-In Theatre, Las Cruces, New Mexico
Sandy Boulevard Drive-In Theatre, Portland, Oregon
East Drive-In Theatre, Morehead City, N. C.
Pat's Auto Theatre, Smelterville, Idaho

"LIKES IT VERY MUCH!"

SKY-VUE DRIVE-IN THEATRE, East Edmonton, Alberta, Canada, writes in: "We have been using one of your Model A Roll-A-Grills, 110 AC, since we started operations . . . and like it very much, so much so, in fact, that we would like you to send us another machine of the same type."

NO SMOKE—NO ODORS—No installation needed—just Plug In! Saves time and labor—No attendant to watch or turn franks—no scraping of grill. And it's EASY TO CLEAN! Gleaming stainless steel ROLL-A-GRILL remains bright, shiny, attractive — grills clean, wholesome-looking franks!

STOPS TRAFFIC with its fascinating slow rotary motion — SELLS MORE FRANKFURTERS—Makes 'em FASTER —Makes 'em BETTER!

SELF-BASTING, seals in juices, barbecues frankfurters evenly on all sides, retains natural flavor—frankfurter expands in size—looks worth more, and you GET MORE for it! Barbecues up to 500 delicious franks per hour!

NEW! "No-Waste" Standby Switch.



TYPICAL ROLL-A-GRILL INSTALLATION at KENMORE DRIVE-IN THEATRE, KENMORE, WASH.

Consult your local dealer or use handy coupon.

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Send Connolly Automatic Roll-A-Grills literature to—

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Theatre .....

Address .....

City..... State.....

mittee. It will feature a display of candy ingredients, machinery, equipment, services and packaging materials, he said.

The exposition will be housed in the Hilton's main and north exhibition halls, which offer 37,000 square feet of display space, divided into 136 booths.

Spring Popcorn Jamboree Features New Displays

CENTERED AROUND a new display piece known as the "Happy Popcorn Man," is the Spring Popcorn Jamboree, a sales promotional campaign for motion picture theatres now being sponsored by the Popcorn Institute, Chicago. Kits containing a number of point-of-sale display items are available to theatre operators at a small part of the cost of production, according to Clark Rhoden, Institute chairman. The Jamboree will run through March and April, he said.

Designed to be placed on the refreshment stand counter or the back bar, the "Happy Popcorn Man" is a colorful, circular clown head and hat comprised of two card pieces making a container out of the hat for displaying popped corn. The bottom of the cylindrical container may be stuffed with crumpled paper to give weight at the bottom in order to prevent accidental spilling. The top portion is then filled with popcorn heaped high over the crown of the hat.



The Happy Popcorn Man, featured display piece in the Spring Popcorn Jamboree to boost popcorn sales in theatres, grins impishly at starlet Laverne Muuss. Sponsored by the Popcorn Institute, Chhicago, the Jamboree is being conducted through March and April.

In addition to this piece the kits contain a streamer sign with an adhesive back which, when folded on indicated lines, is said to give a "3D" effect with the two center sections protruding forward from the wall or whatever backing it is fastened to. There is also a reminder sign of circular design which can be taped on the ticket booth or the refreshment counter front.

The Spring Popcorn Jamboree is the



FREE!

11 Sales-Tested Armour Intermission Shorts



These One-Minute *Color* Food Films Boosted C. E. Cook's Concession Sales 33⅓%

Concession owners and drive-in operators from all parts of the country have reported amazing increases after using Armour intermission shorts. Mr. C. E. Cook of the Dude Ranch Drive-In, Maryville, Missouri, says, "I started using Armour intermission shorts last June 9th, and on that first night my hot dog business increased 25%. For the entire season my total concession business picked up around 33⅓% over the previous year!"

Think what an increase of 33⅓% in your concession business would mean in dollars and cents! These color films have musical backgrounds by Bing Crosby's Starlighters and are loaned to you by Armour and Company—free of any rental charge. All you pay is the return postage! Clip the coupon below right now. Armour and Company will send you an illustrated folder with complete information on these 11 intermission shorts.

MAIL TODAY

ARMOUR AND COMPANY MPH-2
Fresh & Smoked Sausage Dept., Union Stock Yards
Chicago 9, Illinois

Please send me your folder with complete information on Armour and Company's intermission shorts.

Name _____

Theater Address _____

City _____ *State* _____

third industry-wide promotional campaign sponsored by the Institute. The Summer Popcorn Carnival was conducted during the summer of 1953 followed by the Fall Popcorn Festival.

Aluminum Foil Bag for Hot Buttered Popcorn

AN ALUMINUM foil bag with a special glassine liner designed for serving hot buttered popcorn has been developed by the Rex Specialty Bag Corporation, Brooklyn, N. Y. The new bag has been successfully tested by such theatre circuits as Loew's and Butterfield, according to Irving Singer, vice-president in charge of sales for Rex.

The glassine liner of the bag has been specially laminated to form a bag within a bag for added protection against leakage. The aluminum foil has insulating properties, Mr. Singer points out, adding that when the bag is turned down about one inch it seals in the heat, flavor and crispness so that attendants can prepack the popcorn in advance of rush hour business. In addition he states that left-over corn can be kept in the bags overnight and retain its freshness.

Other advantages claimed for the new bags by Mr. Singer include the fact that they are noiseless; take up less storage space than other types of containers; and since they are not bulky they will not litter floors, causing patrons to trip.

The bags are available with printed stock designs or special ones can be made up.



Chase Candy Combined With Bunte Brothers

BUNTE BROTHERS, Chicago, and the Chase Candy Company, St. Louis, Mo., two of the oldest general line manufacturers in the confectionery industry, have been consolidated into one organization to be known as Bunte Brothers Chase Candy Company, according to an announcement by W. A. Yantis, president of the combined firm. The general offices and factory of the new company will be located in the former Bunte plant at Chicago, he said.


W. A. Yantis

Explaining the reasons for the choice of this location, Mr. Yantis cited the "better climatic conditions, the availability of skilled candy workers, better transportation service, more space and more modern facilities." The Chicago factory has approximately 450,000 square feet of floor space.

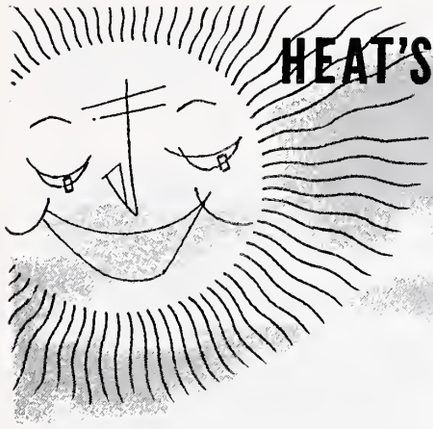
In addition to the Chicago operation, Mr. Yantis said that the company is now utilizing warehouse space in St. Louis and St. Joseph, Mo., Dallas, Tex., and Birmingham, Ala. It is contemplated that this warehousing operation will be expanded.

Coinciding with the change of address, the company is inaugurating a vigorous sales campaign to strengthen and expand sales. The present sales force is headed by W. H. Kelly, vice-president.

High Cocoa Prices Hit by Candy Group

CHOCOLATE CANDY is an "American favorite," but costly cocoa beans may price it out of popularity, the National Confectioners' Association, Chicago, recently warned cocoa producing firms in Africa and Brazil and the International Association of Chocolate and Cocoa.

The warning was contained in a cable addressed to the cocoa group's president, Paul Cadbury, of Cadbury Brothers, Ltd., large British confectionery and chocolate manufacturer, by Philip P. Gott, president of the NCA in the U. S. Mr. Gott asserted that high price cocoa beans "tend to de-



HEAT'S NO HANDICAP to these famous *HOLLYWOOD* BARS ...America's Best Sellers for Summer

MILK SHAKE On-A-Stick . . . a delicious malted milk nougat with caramel top layer and rich coating. *May be frozen.* Packed 12/24's @ 78¢ per box. Vend pack—120's @ $3.60 cs. Also 10¢ size—60's @ $3.15 cs.



ZERO . . . chocolate nougat with fresh toasted almonds, topped with layer of rich dairy butter caramel; light malted milk coating. Packed 12/24's @ 75¢ per box. Vend pack —120's @ $3.50 cs. Also Double Zero (10¢)—60's @ $3.00 cs.



POLAR . . . vanilla coconut nougat and fresh toasted almonds, topped with layer of rich dairy butter caramel; dark malted milk coating. Packed 12/24's @ 75¢ per box. Vend pack—120's @ $3.50 cs.



PAYDAY . . . creamy vanilla fudge center covered with caramel and rolled in fresh blanched roasted peanuts. Packed 12/24's @ 75¢ per box. Vend pack—120's @ $3.50 cs. Also Payday ¼ Lb. (10¢)—8/24's @ $1.50 per box.



SUMMER need not "wilt" your candy sales and profits. In fact, it's easy to keep candy volume up to par with Hollywood's ZERO, POLAR and PAYDAY . . . for heat's no handicap to these famous summer bars. No danger of spoilage in transit; no change in color, taste or texture when on display. Add to these the famous Frozen MILK SHAKE On-A-Stick . . . and you'll have a line of bars that not only offers outstanding warm weather taste appeal, but a line that assures you steady, substantial sales as well. Stock them, push them . . . and you're sure to be a winner!



ZERO, THE LITTLE HOLLYWOOD CANDYMAN

TOP PROFITS

You never had it so CANDY GOOD®

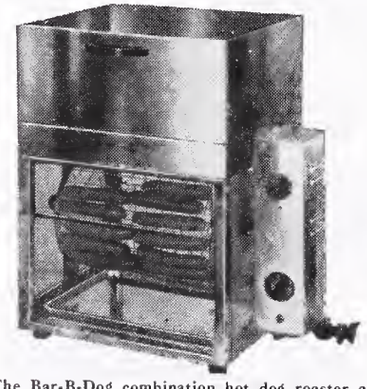
- ★ NATIONALLY ADVERTISED
- ★ TOP QUALITY
- ★ PROFIT-YIELDING PRICES
- ★ EYE-CATCHING PACKAGING
- ★ CONSUMER ACCEPTANCE
- ★ POPULAR PREMIUMS

HOLLYWOOD CANDY DIVISION

HOLLYWOOD BRANDS, INC. • CENTRALIA, ILL.



BAR-B-DOG
WITH
AUTOMATIC ROTATING SPIT
$189.50



The Bar-B-Dog combination hot dog roaster and bun warmer holds 48 buns and 48 hot dogs. Will barbecue 300 per hour. Can be used for "foot-longs". 90% glass enclosed to add to savory appearance of the deliciously barbecued hot dogs as they rotate on the automatic spit. Perfect heat control. Stainless steel and glass construction meets all food requirements. Write for full details.

Everything for the concessionaire

CONCESSION SUPPLY CO.
3916 SECOR ROAD, TOLEDO 13, OHIO

INDEX OF ADVERTISERS
and handy inquiry coupon
on page 22-R.

crease consumption of chocolate products and increase use of substitute coatings in manufacturing numerous confections which represent acceptable and better consumer values."

In commenting on the current cocoa situation, Mr. Gott declared that cocoa beans reached an all time high recently of 55 cents per pound, "which is a rise of 957% over 1941 prices and almost a steady rise from 30 cents a pound in February, 1953."

A second factor cited by Mr. Gott as "contributing to the candy maker's plight" is the fact that labels, wrappers, boxes, bags, cans, and other containers are purchased six months in advance of usage. "By requirement of the U. S. Food, Drug and Cosmetic Act, these labels, wrappers and containers must bear a list of the ingredients and the weight," he explained. "Obviously, therefore, there can be no day-to-day change in the ingredient listing or weight based on fluctuations of ingredient costs and supply."

Based on the Bureau of Census reports, the ingredient costs of confectionery manufacturers lead off with cocoa products, which account for over 46% of total ingredient costs.

New Popcorn Warmer for Over-the-Counter Service

A NEW POPCORN warmer featuring over-the-counter service, two 3-cubic foot elevator wells and forced-air heat circulation has been announced by Cretors Corporation, Nashville, Tenn. Called the "Cretors' Warmer," it is comparable to the company's "Olympic" over-the-counter model popcorn machine in workmanship, materials, and design and can be used with the latter to form a matching combination popping and storage unit of great capacity.

Of all-metal construction, the cabinet of the new warmer is finished in gleaming cream enamel trimmed in stainless steel and chrome. The forced-air heat circulation system is designed to keep the popped corn

Weighing the Merits of Liquid Versus Solid Popcorn Seasoning

THE QUESTION of which type of popcorn seasoning is better—solid or liquid—is one that probably will never be settled—since it depends so much on the individual preference of the user, according to J. A. Ryan, vice-president and sales manager for C. F. Simonin's Sons, Inc., Philadelphia, refiners and manufacturers of both kinds of seasoning, **Popsit Plus** (liquid) and **Seazo** (solid).

Among the liquid seasonings themselves there will be found a wide difference of opinion as to which is better, Mr. Ryan points out. "We lean to the use of peanut oil," he explains, "and have used it in our **Popsit Plus** from the very beginning. Peanut oil has notable advantages over other oils, such as cottonseed oil and soyabean oil, in that it does not blacken the kettles so much, has better shelf life, and does not oxidize as quickly as cottonseed oil and corn oil."

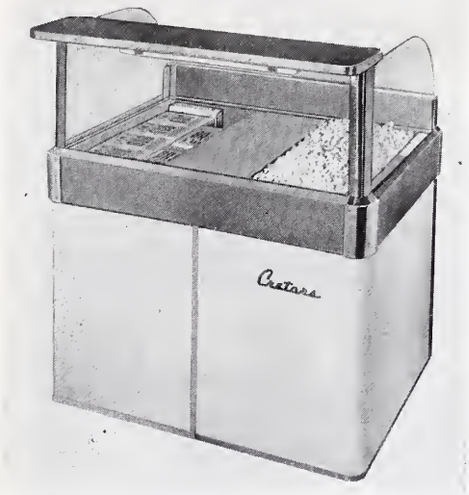
Other advantages of the liquid seasoning cited by Mr. Ryan include that it can be "more easily handled, can be measured more accurately, and avoids the waste often accompanying the use of solid seasoning."

There is no doubt, however, that coconut oil (solid) is superior where central plant popping operations are involved, in cases where the popcorn is shipped out to theatres to be used over a long period, according to Mr. Ryan. "In these avenues of distribution," he observes, "no liquid seasoning will stand up."

"One of the disadvantages of coconut oil is that it becomes very hard in the winter time and literally must be chopped out of the package, unless some sort of an immersion heater is used. Frequently these immersion heaters are included in the bottom of the popcorn machine with pumps provided for lifting the liquefied heated coconut oil up into the popping kettle. What happens in these installations where some oil is left in the pipes, I do not know. However, the immersion heaters in the popping machines certainly seem to be giving general satisfaction where they are used.

"For operations not having the immersion heater built into the machine there is a small unit which can be secured. Where these latter heaters are used it is important that the oil not be permitted to get too hot, because then the container is not easy to handle."

hot, fresh, and crisp regardless of moisture condition. Heat for the forced-air system is supplied by two thermostatically-controlled 650-watt heating elements. Two powerful squirrel-cage blowers force filtered air and heat throughout the entire supply of popped corn.



The new Cretors' popcorn warmer.

The warmer measures 39 inches wide, 24½ inches front to back and 46¾ inches high to the top of the serving counter. The total wattage is 1,360.

Buttered Popcorn Grows In Sales at Drive-Ins

THE SALE OF hot buttered popcorn is expected to spread widely this year in the drive-in field. According to Supurdisplay, Inc., Milwaukee, pioneers in the buttered popcorn service with their "Buttercup" line of dispensers and promotional aids, indoor theatres selling this tastier version of popcorn now total 3000 —but relatively few drive-ins yet offer it.

Much greater interest is now being shown by the drive-in field, however, according to Supurdisplay distributors, pointing out the reaction that their display enjoyed at the recent convention of the National Allied Drive-in Theatre Association in Cincinnati.

The company's line consists of "Buttercup" containers which are designed to prevent waste of butter through leaking or soaking as with ordinary containers and "Buttermat," the automatic butter dispenser, which operates at the rate of 60 servings per minute. The cups are usually sold at 25s with three servings of butter.

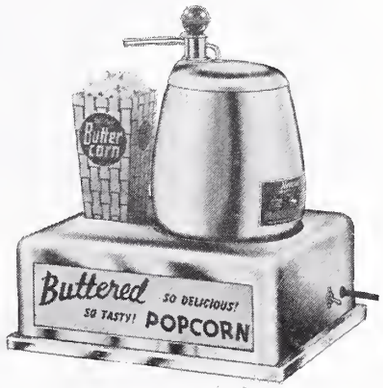
Drive-in operators equipping for "Buttercup" have found a number of advantages, the company reports. For one thing no remodeling or new counter space is required to install the equipment. For another, the containers fit handily into the carry-out service trays, contributing toward a greater sale per customer. And sales have also been helped immensely, it is reported, by the complete and continuous merchandising service which Supurdisplay offers to theatres employing its equipment.



Sales of buttered popcorn are boosted through the use of special display material provided by Supurdisplay, Inc., as illustrated at the refreshment counters of the Highway 15 drive-in (above) and the Twin 41 (below), both in Milwaukee.



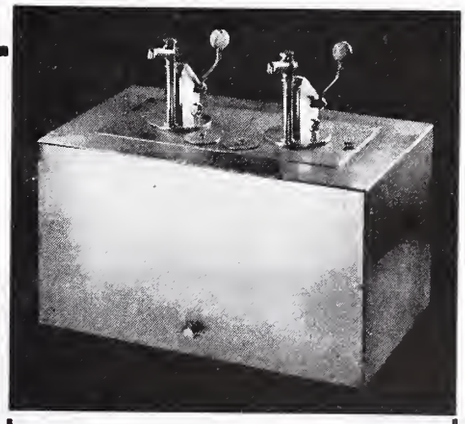
Make Big Profits from BUTTERED POPCORN with This Low-Cost NATIONAL DISPENSER



Here's a high-quality hot-butter dispenser that does everything—at less than *half* the usual price! . . . Beautiful high-lustre nickel-chrome finish. All parts that come in contact with butter are of stainless steel . . . Moist heat based on double boiler principle prevents scorched butter . . . Holds 4 lbs. Adjusts to dispense ⅛ or ¼ oz. . . . Temperature thermostatically controlled . . . Flasher sign . . . See your nearest CRETORS Popcorn Machine Distributor, or write

CRETORS Corporation
P. O. BOX 1329-M, NASHVILLE, TENN.

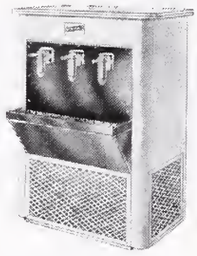
Just the thing
FOR OUTDOOR DRIVE-IN THEATRES
LARGE CAPACITY BEVERAGE DISPENSERS
Ice or Electric Refrigerated
Made of Stainless Steel, Unlimited Capacities
Speedy, Fast and Efficient Service



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Write for Circular, Fill in Coupon:
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Organization .....
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INTRODUCING the NEW 1954 Self-Contained
100-Gallon Per Hour Capacity

HEAVY DUTY "SODAMAKER"



Large Circuits Leading Drive-Ins All over U. S. and Canada are using "SODAMAKERS" with outstanding success and exceptional profits

★ Refrigerated Faucets
★ Fastest Constant Flow Pin-Point Carbonated Ice-Cold Drinks Without Ice
★ Can be had with Two or Three Flavors
★ Triples Your Profit with Less Floor Space
★ Reserve Ice Bank for Rush Drive-In Crowd

Write Today for Complete Information

SUPERIOR REFRIGERATOR MFG. CO., INC.
822-824 Hodiamont Avenue
St. Louis 12, Mo.

EXTRA PROFITS!
Giant-Size Markup!
1954's Hottest Item
TEMPLE'S
QUICK-FROZEN
CHINESE EGG ROLLS
PRE-COOKED

Acclaimed by Drive-In's all over the East—the fastest selling new item in years.

Easy to serve. There's no fuss—no bother—no waste! Simply heat in your fryer or on your grill and serve in a napkin. It's as simple as that!

For further information, write or wire:

TEMPLE'S
FROSTED FOODS, INC.
454 Berry Street Brooklyn 11, N. Y.



Integrating the Snack Bar Into the Theatre's Decor



INTEGRATION of the refreshment stand into the general architectural scheme and decor of the theatre itself is regarded as an important policy by the Fox Midwest Amusement Corporation, Kansas City, Mo., as exemplified in the construction of their Plaza theatre, located in the shopping district of the famous "Country Club" residential development of the J. C. Nichols Company.

The decor of the theatre is Spanish-style, and the lobby, in which the snack bar is situated, represents a patio. Placed around the walls of the lobby are such decorations as balconies with iron railings, windows, trellises, etc.—all in Spanish motif. The snack bar features a canopy matching the overhanging roof edges of the patio and supported by posts and brackets like those on the walls. Underneath the canopy on the back wall are four panels containing paintings in the general scheme, two each placed on either side of a large cabinet containing display shelves predominantly stocked with small-sized (5c) candies.

In the interests of speedy service the management believes in keeping the stand's front counter as clear as possible. The large-size (10c) candies are therefore kept in an enclosed case in the center of the stand. This case is cooled by circulating fans. Both candy displays are changed bi-weekly, at which time all the product is removed and the cases thoroughly cleaned.

The only equipment placed on the counter itself includes a Ritchie nut warmer on the left and a Buttermat dispenser for popcorn on the right. Point-of-sale display pieces are used occasionally.

At the right end of the stand is a popcorn warmer of the well type, three feet deep. It consists of two sections, each of which can be elevated independently to lift it from the heated chamber so that hot popcorn may be transferred to a serving shelf located between the sections. The popcorn is prepared in the basement and transferred to the warmer as needed.

Ice cream is sold from a refrigerated self-service unit at the left end of the stand. Supplies for it are replenished from a refrigerated chest beneath the counter.

Beverages are not sold at the stand itself but from an automatic coin dispenser in the foyer. Additional supplies of all merchandise are kept in a stock room in the basement, with at least a week's supply of most of the products on hand at all times.

Food Fare

from MARKET to STAND

New Promotion Slated For Hot Chili Cones

THREE CHICAGO companies have joined forces to advertise and promote the new refreshment novelty for drive-in theatres, the "Hot Chili Cone." The companies include Silver Skillet Brands, Inc., which makes the chili; the Northwest Cone Company, manufacturer of the salted



"Eat-It-All" cracker cup (see photo); and Helmco-Lacy, the manufacturers of the food warmer.

The three participating companies report that the Chili Cone has proven highly profitable for operators, who only have to ladle the chili out of the food warmer into the special cone, which is taken from a handy dispenser. Portions are automatically controlled, it is pointed out, and waste and clean-up problems virtually eliminated.

Information bulletins and samples of free back-bar and window posters are available to exhibitors writing to Silver Skillet Brands, Inc. (P.O. Box 216, Skokie, Ill.)



TWO... are better than one!



FREEZ-KING
Double Feature
DOUBLES YOUR SPEED . . .
DOUBLES YOUR PROFITS!

TWO COMPRESSORS INSURES A BETTER PRODUCT
TWO FLAVORS
LONGER LIFE

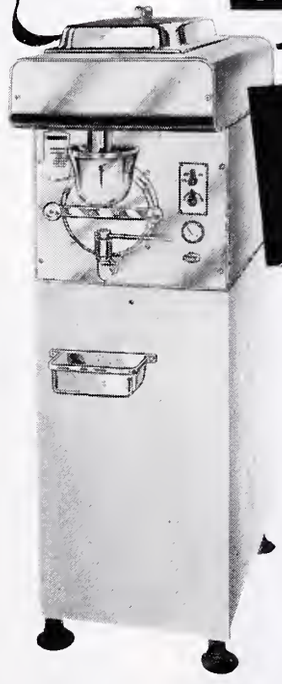
MODEL 950

King size power. Two complete freezers in one stand. Each unit operates independently. Every portion perfect. Exclusive Freez-King features include patented automatic feed, seeing eye dial, automatic temperature control, patented back feed. Amazingly simple to operate.

A FREEZ-KING MODEL FOR EVERY PURPOSE



AMERICA'S MOST COMPLETE LINE
OF CONTINOUS SOFT ICE CREAM FREEZERS



NEW FOR '54
FREEZ-KING
SHAKE DISPENSER

Draws Shakes
Direct from Freezer at the
Remarkable Speed of 360 an Hour!

- *Makes present methods old-fashioned*
- *Saves time . . . saves labor . . . increases profits*
- *Requires minimum floor space . . . only 20 x 25 inches*
- *Special Freez-King mix formula produces rich, thick, creamy shakes at astonishingly low cost*
- *Attractive in design . . . sturdy in construction . . . efficient in operation*

DISTRIBUTORS: Exclusive franchises available. Write for details.

THE FREEZ-KING CORPORATION

2518 WEST MONTROSE AVE., DEPT. 17, CHICAGO 18, ILLINOIS

Refreshments Highlight Trade Show

Among trade show exhibits of the National Allied Drive-in Association's convention in Cincinnati last month, products for the theatre snack service were most prominent. Pictured here are typical displays.



At the booth of the Star Manufacturing Company are (left to right) William Moran and Ray Showe of Theatre Confection Company, Pittsburgh; Arthur Davis, Star sales manager, and J. C. Evans of Gold Medal Products.



At the Dad's Root Beer booth are (left to right) H. C. Phryan, drive-in exhibitor of Waukegan, Ill.; Mr. and Mrs. L. J. Ambogro, Jules Nowell, G. E. Kapold and John Friedland, all of the company.



Visitors to the booth of the Lily-Tulip Cup Corporation were welcomed by Charles O'Brien and Jerome J. Robitschek of the company.

Manufacturers And Their Products At the National Drive-In Trade Show

■ ■ ■

Berlo Vending Company, Philadelphia, complete refreshment service

Carbonic Dispenser, Inc., Canfield, Ohio, beverage dispensers

Cinesnax Corporation, San Francisco, frozen novelty units, popcorn warmers; frankfurter and bun warmers; baby bottle warmers

Coca-Cola Corporation, Cleveland, beverage dispensers

Cole Products Corporation, Chicago, beverage dispensers

C. Cretors and Company, Chicago, popcorn machines

Dad's Root Beer Company, Chicago, drink syrups and dispensers

Dairy Service Company, Menominee Falls, Wis., butter dispensers

Gold Medal Products Company, Cincinnati, "Sno Cone," cotton candy, frankfurter and other food service equipment

Charles E. Hires Company, Philadelphia, snack bar

Hollywood Servemaster Company, Kansas City, Mo., popcorn machines and warmers

E. Kahn's Sons Company, Cincinnati, skinless frankfurters

Krazy House, Chicago, popcorn display equipment

Krispy Kist Korn Machine Company, Chicago, french fry and carmelcorn units; warming and cooling tables

Lily-Tulip Cup Corporation, New York, hot and cold drink cups; sundae cups; soup and chili bowls

Manley, Inc., Kansas City, Mo., beverage and popcorn machines

Mission Dry Corporation, Los Angeles, drink syrups and dispensers

Nehi Corporation, Columbus, Ga., Royal Crown Cola and Nehi fountain syrups; dispensing equipment

Ohio Beverage Dispensers, Inc., Wooster, Ohio, portable beverage dispenser

Pepsi-Cola Company, New York, drink syrup

Reavis Vending Supply Corporation, St. Louis, Mo., candy venders and "Sno Cone" equipment

Rex Specialty Bag Corporation, Brooklyn, N. Y., concession bags

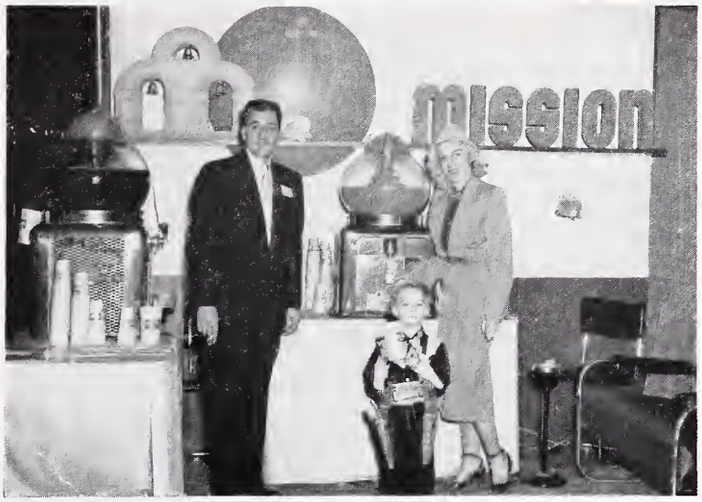
Selmix Dispensers, Inc., Long Island City, N. Y., beverage dispensers

Standard Vendors, Louisville, Ky., food and beverage equipment

Star Manufacturing Company, St. Louis, Mo., popcorn machines and warmers; frankfurter steamers; griddles; fryers

Supurdisplay, Inc., Milwaukee, ice cream merchandisers; butter dispensers; merchandising kits

Tyson-Caffey Corporation, Wayne, Pa., paper cup and ice cream cone carriers



Paul Sportell, district manager for the Mission Dry Corporation, is shown at the company's booth with Leland Mayforth and his mother.



Behind the Cretors' popcorn machine (at left above) is Ed Chrisman, national sales distributor. At the Pepsi-Cola booth on the right a drink is being enjoyed by company representatives John Howard Woorm (left) and Buddy O'Krentz (right) with Mr. and Mrs. F. L. Lenz, drive-in operators from Westchester, Pa.



Las Vegas drive-in exhibitor Howard B. Cahoon (left) secures information on "Buttercup" from Pat Gardner, sales promotion manager, and Gene Kilburg.



Equipment of the Cinesnax Corporation was demonstrated to drive-in exhibitors by Mrs. M. D. Newburger, president, and Robert Pedigo, vice-president in charge of sales.



Demonstrating the Tyson-Caffey Corporation's paper cup carrier to Harlon Walts, exhibitor from Shelbyville, Ind., is Mike Caffey, with Mrs. Caffey.



C. E. Bergman (left) representing "Yum-e-Treet" beverages, shared a booth with Phylis Rich and Irwin B. Switow of the Standard Vending Company.



Representatives of the Nehi Corporation included (left to right) Lewis Stailer, Ran H. Hilles, Lionel Blau, F. E. Hasley and Stanley Reehling.

Better Refreshment Merchandising Advertisers' Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

• If the service ovoiloble through the coupon below is preferred for obtoining further informotion concerning products odvertised, those of interest moy be indicoted simply by writing in the Reference Number given in the first column of the listing (numbers in right hond column indicote poges on which odvertisements oppeor).

Ref. No.	Page No.
1—APCO, Inc.	9-R
2—ARMOUR & COMPANY	13-R
3—THE COCA-COLA COMPANY	1-A
4—CONCESSION SUPPLY COMPANY	16-R
5—J. J. CONNOLLY, Inc.	12-R
6—CRETORS CORPORATION	11-R, 17-R
7—DAD'S ROOT BEER COMPANY	8-R
8—FREEZ-KING CORPORATION	19-R
9—HENRY HEIDE, Inc.	4-R
10—HERSHEY CHOCOLATE CORPORATION	10-R
11—THE CHARLES E. HIRES COMPANY	10-R
12—HOLLYWOOD BRANDS, Inc.	15-R
13—WALTER H. JOHNSON COMPANY	7-R
14—W. KESTENBAUM, Inc.	17-R
15—LILY-TULIP CUP CORPORATION	6-R
16—MANLEY, Inc.	5-R, 18-R
17—THE NESTLE COMPANY	14-R
18—PEPSI-COLA COMPANY	3-R
19—C. F. SIMONINS' & SONS, Inc.	16-R
20—SUPURDISPLAY, Inc.	12-R
21—SUPERIOR REFRIGERATOR MANUFACTURING COMPANY	18-R
22—TEMPLE'S FROSTED FOODS, Inc.	18-R

REFERENCES FOR ADDITIONAL INQUIRY:

• Closses of products on which informotion is desired moy also be indicoted in the coupon by the number preceding the item in the following list:

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Butter
103—Candy bars
104—Candy specialties
105—Candy machines
106—Cash drawers
107—Cigarette machines
108—Coffee-makers
109—Custard freezers
110—Films, snack bar adv.
111—Food specialties
112—French fryers
113—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn, raw
119—Popcorn machines
120—Popcorn warmers
121—Scales, coin-operated
122—Soda fountains
123—Soft drinks, bottle
124—Soft drinks, syrup
125—Showcases
126—Vending carts
127—Warmers, buns, etc.

INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I om interested in products os indicated by the reference numbers written in below, ond would like to receive literoture concerning them.

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

Nome .....Theotre .....

Address .....

SHOWMANSHIP IN SALES PROMOTION

(*Continued from Page* 4-R)

tion with miniature palm trees and pastel-colored fish net. The palms were displayed with coconuts and coconut candy bars. The net was used for display of stills and pertinent advertising material. Here, of course, our candy wholesaler was more than generous with his product for our display.

A "BONZO" SUNDAE

During the showing of "Bedtime for Bonzo" we tied up once again with our ice cream distributor and persuaded him to make up a special "walking sundae" in addition to the sundaes we regularly sell. We called this a "Bonzo Sundae" and gave it a big splash on our back bar. We printed lids with the "Bonzo Sundae" title, the picture title, playdates and cast. For this particular sundae we charged a nickel more than for the others and still sold our entire supply of 75 dozen cups.

In addition to the sundaes sold at all of our downtown theatres our ice cream people put out a special sundae for us in all of their big stores. Naturally "Bonzo" signs and date strips were prominent. The cost of all this was assumed by the ice cream distributor.

For "Grounds for Marriage" we promoted 100 dozen candy kisses and placed one kiss in each bag with this copy: "Here's a kiss from Van Johnson starring in 'Grounds for Marriage.' You can see it at J. J. Parker's Broadway theatre now . . . and what's even more delicious you can buy a whole bag of these candy kisses for your further enjoyment at our handy candy counter." These bags were distributed on the street to women as advance ballyhoo.

COPY ON SAMPLE CUPS

For "Lullaby of Broadway" we used a novel idea in that we obtained 50 dozen small sample cups of ice cream from our ice cream supplier and had printed on the lid: "If you think this ice cream is wonderful, wait until you see Warner Brothers' Technicolor musical 'Lullaby of Broadway' now at J. J. Parker's Broadway theatre. Try the new Black Raspberry Ripple Walking Sundae now on sale at our concession bar."

These are just a few of the many ideas we have used and which can be applied at your stand to improve refreshment sales and advance advertising. But remember *promote* as much as you can. Spend as little of your own money as possible and make it pay as much as possible in return.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 132 attractions, 6,283 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	11	40	15	6
Actress, The (MGM)	–	–	3	19	35
Affair in Monte Carlo (AA)	–	–	–	3	3
Affairs of Dobie Gillis, The (MGM)	–	2	10	19	2
All-American (Univ.)	–	14	29	14	14
All the Brothers Were Valiant (MGM)	–	16	45	31	1
Appointment in Honduras (RKO)	–	6	13	6	8
Arrowhead (Para.)	–	17	42	16	–
Back to God's Country (Univ.)	1	11	39	14	4
Bad for Each Other (Col.)	–	–	2	5	1
Band Wagon, The (MGM)	4	12	36	49	23
Beneath the 12-Mile Reef (20th-Fox)	23	–	–	–	–
Big Heat (Col.)	1	21	25	12	3
*Big Leaguer, The (MGM)	–	–	12	24	8
Blowing Wild (WB)	8	19	34	33	6
Blueprint for Murder, A (20th-Fox)	–	–	8	6	1
Border River (Univ.)	–	1	11	5	1
Botany Bay (Para.)	–	1	30	29	4
Boy from Oklahoma (WB)	16	1	4	3	–
Caddy, The (Para.)	10	59	36	8	1
Calamity Jane (WB)	3	55	31	8	1
Captain's Paradise (UA)	7	2	–	–	–
Champ for a Day (Rep.)	–	–	1	–	4
Charge at Feather River, The (WB)	8	11	9	13	7
China Venture (Col.)	–	2	1	2	1
City of Bad Men (20th-Fox)	–	8	52	28	4
Clipped Wings (AA)	–	8	7	1	–
†Command, The (WB)	–	3	3	1	–
Conquest of Cochise (Col.)	–	1	8	14	5
Crazylegs—All-American (Rep.)	–	2	7	2	1
Cruel Sea, The (Univ.)	2	14	11	2	2
Cruisin' Down the River (Col.)	1	4	21	31	11
Dangerous Crossing (20th-Fox)	–	–	9	11	6
*Dangerous When Wet (MGM)	5	44	65	18	–
Decameron Nights (RKO)	–	–	–	4	5
Diamond Queen, The (WB)	–	–	4	2	3
East of Sumatra (Univ.)	–	18	29	15	5
Easy to Love (MGM)	16	10	20	5	–
Eddie Cantor Story, The (WB)	2	7	4	2	3
Escape from Fort Bravo (MGM)	–	4	19	29	4
Fighter Attack (AA)	–	–	5	–	1
5,000 Fingers of Dr. T, The (Col.)	–	–	1	1	8
Flight Nurse (Rep.)	1	6	11	7	2
Flight to Tangier (Para.)	–	1	8	13	8
Forbidden (Univ.)	–	–	7	12	1
†Forever Female (Para.)	–	–	5	4	9
From Here to Eternity (Col.)	47	32	4	2	5
Gentlemen Prefer Blondes (20th-Fox)	45	43	14	17	1
Give a Girl a Break (MGM)	–	4	13	17	2
Glass Web, The (Univ.)	–	1	4	3	8
Go, Man, Go (UA)	3	8	2	–	–
Golden Blade, The (Univ.)	–	5	19	16	3
Great Jesse James Raid (Lippert)	–	3	6	6	–
Gun Belt (UA)	2	8	21	6	–
Gun Fury (Col.)	–	3	8	2	2
Half a Hero (MGM)	–	8	22	21	19
Here Come the Girls (Para.)	2	5	20	25	22
His Majesty O'Keefe (WB)	1	7	5	1	1
Hondo (WB)	57	12	2	–	1
*Houdini (Para.)	9	43	31	16	–
How to Marry a Millionaire (20th-Fox)	30	3	–	1	–
I, the Jury (UA)	1	6	11	21	3
Inferno (20th-Fox)	1	4	18	9	20
Island in the Sky (WB)	–	32	39	48	16
Joe Louis Story, The (WB)	–	1	2	6	–
King of the Khyber Rifles (20th-Fox)	2	6	2	–	1
Kiss Me Kate (MGM)	5	18	17	16	13
Knights of the Round Table (MGM)	4	–	2	1	2
*Last Posse, The (Col.)	–	1	5	18	12
Latin Lovers (MGM)	3	1	12	40	39
Lili (MGM)	8	31	21	25	11
Lion Is in the Streets, A (WB)	–	1	16	33	31
Little Boy Lost (Para.)	19	49	24	4	1
†Little Caesar (WB) (Reissue)	7	1	–	1	–
Little Fugitive (Burstyn)	4	1	2	–	–
Man from the Alamo (Univ.)	–	18	10	19	13
†Man in the Attic (20th-Fox)	–	–	8	–	–
Marry Me Again (RKO)	–	2	3	15	9
Martin Luther (de Rochemont)	20	14	2	–	–
Master of Ballantrae, The (WB)	1	3	16	36	12
*Melba (UA)	–	–	–	10	2
Miss Sadie Thompson (Col.)	8	1	2	–	–
Mission over Korea (Col.)	–	7	3	5	6
Mister Scoutmaster (20th-Fox)	3	17	53	31	11
Mogambo (MGM)	38	67	22	3	1
Moon Is Blue, The (UA)	42	32	25	15	4
Moonlighter, The (WB)	–	2	11	14	19
Nebraskan, The (Col.)	–	2	4	3	–
99 River Street (UA)	1	1	11	12	–
No Escape (UA)	–	–	–	8	1
Paratrooper (Col.)	–	12	7	2	1
Paris Model (Col.)	–	–	2	3	1
Plunder of the Sun (WB)	–	9	12	36	7
Private Eyes (AA)	–	2	5	1	–
†Quo Vadis (MGM) (Reissue)	1	2	2	2	–
Robe, The (20th-Fox)	57	7	2	–	–
Roman Holiday (Para.)	–	14	40	37	8
Sabre Jet (UA)	1	19	31	12	5
Sailor of the King (20th-Fox)	–	–	1	6	5
Salome (Col.)	11	61	35	12	1
Sea Around Us, The (RKO)	1	6	13	1	–
Sea of Lost Ships (Rep.)	–	1	4	7	2
*Second Chance (RKO)	2	8	19	12	7
Shane (Para.)	56	45	7	2	–
Shark River (UA)	–	15	7	1	4
Sins of Jezebel (Lippert)	–	2	7	6	–
Sky Commando (Col.)	–	4	4	–	1
Slaves of Babylon (Col.)	–	1	3	3	2
So Big (WB)	1	18	66	19	4
So This Is Love (WB)	–	13	20	28	20
Stalag 17 (Para.)	9	48	35	18	–
Stand at Apache River (Univ.)	1	4	16	15	4
Steel Lady, The (UA)	–	–	8	8	–
Stranger Wore a Gun, The (Col.)	4	23	9	5	4
Sword and the Rose, The (RKO)	–	8	21	22	20
Take the High Ground (MGM)	9	40	47	9	3
Terror on a Train (MGM)	–	–	1	3	2
Those Redheads from Seattle (Para.)	–	7	18	19	4
Three Sailors and a Girl (WB)	1	5	27	13	4
Thunder Bay (Univ.)	3	13	46	33	10
Thunder over the Plains (WB)	–	9	13	20	2
Torch Song (MGM)	–	9	20	14	31
Tumbleweed (Univ.)	1	20	22	6	2
Valley of Headhunters (Col.)	–	–	10	5	2
Veils of Bagdad (Univ.)	–	1	4	17	8
Vicki (20th-Fox)	–	1	3	15	11
Walking My Baby Back Home (Univ.)	–	31	32	21	–
War Arrow (Univ.)	–	19	16	5	–
War of the Worlds (Para.)	2	7	15	39	19
War Paint (UA)	–	8	11	12	4
Wild One (Col.)	–	7	2	1	–
Wings of the Hawk (Univ.)	–	5	15	21	33

"PARATROOPER" IS BEING GRABBED BY THE SMARTEST SHOWMEN IN AMERICA! EVERY KEY RUN IS SET IN THE FIRST SIX WEEKS OF RELEASE! AND BUSINESS IS SENSATIONAL EVERY-WHERE ON THE LATEST BIG ONE FROM COLUMBIA!



EQUIPMENT • ARCHITECTURE • MAINTENANCE

MOTION PICTURE

HERALD

Better Theatres

Facing Up to the Need for Theatre Modernization



MARCH ISSUE:
Section 2 of Motion Picture Herald of March 6, 1954

RCA DYNA-LITE SCREEN

The NEW, all-purpose silver screen for 2-D, 3-D, and Wide-Screen Films



RIGHT for standard, 2-D pictures



RIGHT for 3-D films



RIGHT for wide-screen presentations

More Light at Lower Cost—
The RCA Dyna-Lite Screen offers brilliant illumination for pictures of all types—2-D, 3-D, and wide screen. It's RCA's answer to today's light-loss problems. It can be yours at a price well below what you might expect to pay for an all-purpose, silver screen.

Imperceptible, Electronically Welded Seams—
Special electronic welding process eliminates annoying reflections and distortions at seams. *Your patrons can scarcely discern the seams in your RCA Dyna-Lite Screen.*

Aluminized Surface—
Like a single, gleaming sheet of aluminum, your RCA Dyna-Lite Screen provides a brilliant, uniform metallic surface from end to end.

Tear-Proof Vinyl Plastic—
Vinyl plastic sheets and electric welds are tough and durable. Dyna-Lite Screens can be stretched drum-tight to present a smooth, wrinkle-free surface.

For Theatres of Any Size—
Electronic welding process can provide the benefits of the RCA Dyna-Lite Screen to houses of any size—from the smallest to the largest.

Get Information on the all-purpose RCA Dyna-Lite Screen now. Contact your RCA Theatre Supply Dealer.

RCA®

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS CAMDEN, N.J.

In Canada: RCA VICTOR Company, Limited, Montreal

Banish Doubt...FIND OUT

Coupon For DRIVE-IN operators who want to KNOW facts and costs on:

FIRST-AMERICAN PRODUCTS, INC.

1717 Wyandotte St. • Kansas City 8, Mo.

Please Let Me Know, at No Cost or Obligation to Me·

- ☐ How my present tower can best be extended and what it will cost. (I'll furnish simple data on form you'll send.)
- ☐ Information on a new tower for my needs.
- ☐ Full particulars on MirraSheen Surfacing.
- ☐ A copy of the free Theatre Owner's file and portfolio for keeping any kind of data on theatre operation or equipment in safe, neat, easy-to-find order.

NAME AND POSITION

THEATRE OR CIRCUIT

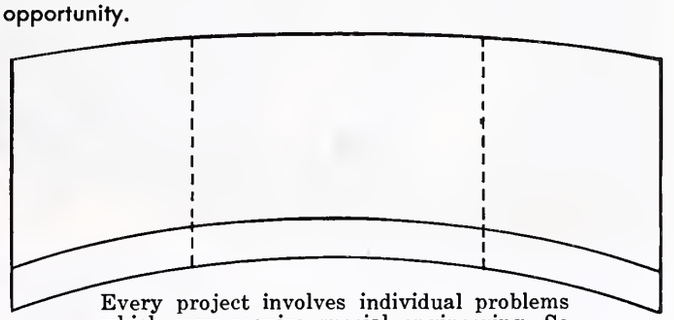
STREET NUMBER OR ADDRESS

CITY OR POSTOFFICE ZONE STATE

IT COSTS NOTHING TO BE INFORMED! But it can be very expensive not to know . . . and know in time to make the most of opportunity.

SCREEN EXTENSIONS to show wide-ratio films

To be ready to cash in on the big-grossing wide-ratio films, learn now what it takes and what it will cost to extend your present tower. First-American has the answers of experience, and you'll be surprised how economically the proper job for your needs can be done.



Every project involves individual problems which may require special engineering. So act now and be ahead of competition. Get First-American's tailored-to-your-needs proposal at no cost to you.

NEW SCREEN TOWERS

If you're planning a new drive-in or considering replacing an existing tower, see the sound engineering and extra structural features First-American offers at prices you'd have to pay elsewhere for far less in size or quality.



Mirror-Like Weather-proofed ALUMINUM All-Purpose SCREEN SURFACING MATERIAL

For New or Old Towers

Brilliant Reflectivity!

MirraSheen
The IDEAL Drive-In Screen Surfacing

Far Superior to Anything Else Available — at FAR *LESS* Cost!

Absolutely unsurpassed in light efficiency AND optical quality from all angles. Let us prove that...see the samples at your dealer's after March 15... and a full-screen demonstration is set for Kansas City before the end of March. Let us help you with arrangements to attend.

You'll see full, uniform brilliance throughout a 90° arc, as bright in the center as on the sides. Specially-designed parabolic curves rolled into the surface give it a fine vertical fluting which closely controls light horizontally. (No sharp angles, no flat areas.) Ultra light-weight and easy to apply, the large panels join invisibly. Perfect for 3-D or otherwise. No painting, ever! Non-corrosive metal, impervious to weather, bonded to strong, light backing. Delights patrons with perfect picture from any position; colors are much more brilliant, true, distinct. And super-reflectivity permits you to start shows much earlier. GET FULL DETAILS and PRICES.

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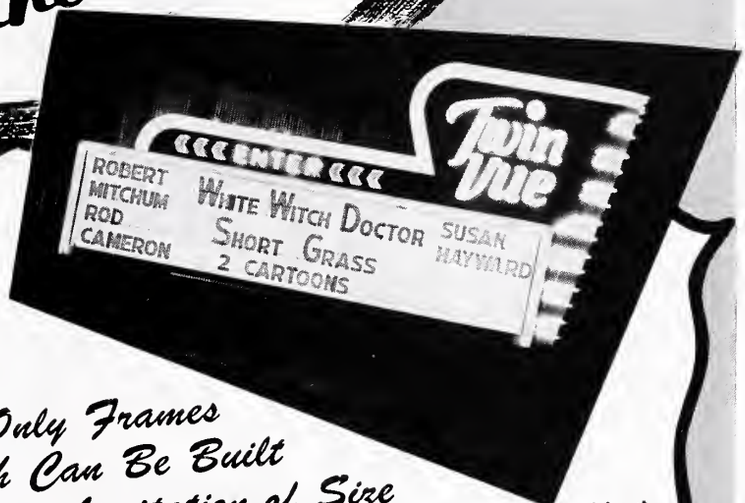
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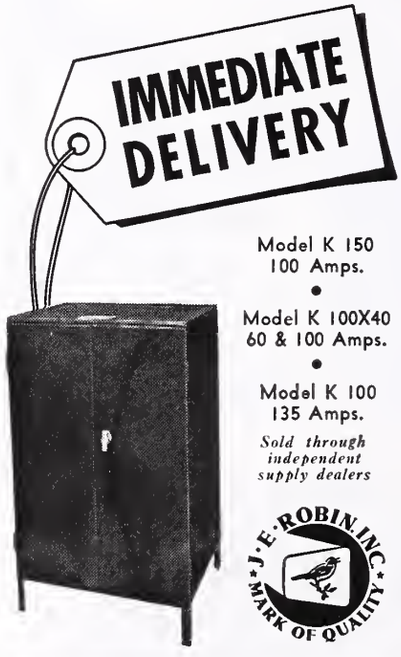
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About People of the Theatre

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AND OF BUSINESSES SERVING THEM

•

Carl L. Kreuger has been appointed sales manager of the Radiant Lamp Corporation, Newark, N. J. He was western district manager at the company's Hollywood office for the past six years. Before joining Radiant, Mr. Kreuger was with Paramount Theatres in the Detroit area and in various sales and service capacities for the Jam Handy Organization and Detroit Edison Company. He is a member of the Illuminating Engineering Society and the Society of Motion Picture and Television Engineers.



Stanley N. Read has been named superintendent of assembly operations for the Ampex Corporation, Redwood City, Calif., according to *Alexander M. Poniatoff*, president. Prior to joining Ampex, Mr. Read was engaged in the installation of manufacturing plants and management controls for such firms as Easy Washing Machine Corporation, Norris Thermador Corporation, Sunset McKee and Remler Company, Ltd. He has also had administrative experience in the engineering and production of communication equipment for Magnavox, Centralab, Kellogg Switchboard and Supply and other firms. Mr. Read's background in electronics and communications goes back to 1913 when he went on the air with his first amateur station. In the early twenties he owned and operated two broadcast stations in Providence, R. I.

Edward Smith, formerly manager of Florida State Theatres' Palace theatre in Tampa has been transferred by the circuit to the Florida in St. Petersburg. Replacing Mr. Smith at the Palace is *Don Holcomb.*

Phil Todaro, formerly manager of the Mercury theatre, Buffalo, N. Y., has succeeded *Earl Hubbard* as director of advertising and publicity of the Century theatre there.

Richard Leonard has been named manager of the Lake theatre in Lakeland, Fla., replacing *D. C. Hull.*

Equipment for CinemaScope was installed in a number of Florida theatres recently by *Joe Hornstein* of Miami, including the Flamingo, Miami Beach; Surf, West Palm Beach; Lee, Ft. Myers; and the Strand in Key West.

W. B. McFarland has sold his Missouri theatre at Hornersville, Mo., to *John Harper.*

Charles F. Lowe, for many years sound engineer for Warner Brothers Theatres in the Hartford, Conn., district, and in recent years in the private contracting business in metropolitan

"Where To Buy It"

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DALLAS: **Modern Theatre Equipment** 1916 Jackson St.

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SALT LAKE CITY: **Service Theatre Supply** 256 E. First So. St.

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Among motion picture producers there is complete unity in that stereophonic sound must be a definite and permanent part of every wide screen process. The basic stereophonic equipment has been established. Penthouse reproducers, amplifiers and loud speaker systems being installed in theatres today, will not need to be changed tomorrow.

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The foregoing are excerpts from a recent booklet, "The New Look in Motion Picture Presentation" by Fred C. Matthews. A free copy will be sent on request.

MOTIOGRAPH, INC.

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PROJECTORS • STEREOPHONIC SOUND EQUIPMENT

For List of Authorized Dealers See Opposite Page

Hartford, has joined Stanley Warner Theatres with duties similar to those he previously performed for Warners. With headquarters in Hartford, Mr. Lowe will be working under *Cy O'Toole,* chief engineer in the New England zone for Stanley-Warner.

Joseph Kaplan has shifted from the projection booth at the Hi-Way theatre, Bridgeport, Conn., to a similar post at the downtown Loew's Poli, Bridgeport.

Lawrence R. Thielen has been appointed service engineer on the New York district staff of Ampex Corporation, Redwood City, Calif., manufacturers of magnetic recording equipment, according to an announcement by *Harrison Johnston,* Ampex general sales manager. A graduate of South Dakota College, Mr. Thielen spent three years with the RCA Service Company in radar service work prior to joining Ampex. The Ampex office in New York City serves the northeastern United States, including New England, New York, New Jersey, and Pennsylvania.

The appointment of the Carns, Hoaglund, & Turner Sales Company as the representative in Arizona for McQuay, Inc., Minneapolis manufacturers of heating and air conditioning equipment, has been announced by *H. B. Thomas,* vice-president in charge of sales for McQuay. *Vern J. Carns,* president, and *James B. Hoaglund,* secretary-treasurer were both formerly associated with the Boyd Engineering Company, Inc. *John C. Turner,* vice-president, was formerly manager of the air conditioning department for the Henson Robinson Company of Springfield, Ill.

Plans to enlarge two of its drive-ins in Massachusetts have been announced by Redstone Drive-in Theatres, Boston. The Neponset in Boston will be expanded from a 1,100-car capacity to 1,650 and the Revere theatre from 1,000 to 1,750.

Jacob Asadorian is constructing a new drive-in theatre near Lowell, Mass., which will have a capacity of 1,000 cars. Mr. Asadorian himself laid out the plans for the theatre, designed the refreshment building and is supervising all construction. He formerly owned a drive-in at Manchester, N. H., which he sold to the Nathan Yamins Theatrical Enterprises, Boston.

Dr. John G. Frayne, engineering manager of the Westrex Corporation, New York, is currently on a two-month, round-the-world trip visiting ten of the countries in which Westrex has supplied large quantities of studio and theatre equipment. He will study the equipment and methods used in the motion picture recording studios and processing laboratories of each country, including Japan, Hong Kong, the Philippine Islands, Singapore, Indonesia, India, Pakistan, Italy, France and England. His trip is part of the company's program to bring to producers and exhibitors all over the world personal contacts with leading engineering authorities in the development and use of its equipment. At the present time Dr. Frayne is in charge of all development work of Westrex on both magnetic and photographic recording, and it is under his direction that the company's new equipment for both single and multi-track magnetic recording was brought into being. He joined the engineering staff of Western Electric Company's subsidiary, Electrical Research Products, Inc., in Hollywood in 1929, and has completed 25 years in the film industry with Westrex and its predecessors. From development engineer he advanced through the grades of supervisor of engineering methods in 1938, supervisor of development engineering in 1944, engineering supervisor in 1946, and engineering manager of the Hollywood Division, Westrex, in 1949. Author of "Elements of Sound Recording," a book on studio recording, Dr. Frayne has also either written or collaborated with others in writing over 20 technical papers, most of which were published in the Journal of the Society of Motion Picture and Television Engineers. He became active in Society as early as 1931, being made the first chairman of the



CINEMASCOPE DEMONSTRATED IN PAKISTAN



Distributors in East and West Pakistan received their first look at CinemaScope at a recent demonstration in the Rex Theatre, Karachi, Pakistan. Among those on hand for the occasion were (left to right) Javeed Hashmi, manager of Rex Talkies, Ltd.; V. V. Nadkarai and William Lampros of 20th Century Fox; Yusuf Aboobaker and Yusuf A. Mitha, Rex theatre proprietors; E. F. Vanderhoek, Munir Malik, J. Saleem, D. E. Merfield, and Atta Hassan of Westrex. Over 1,000 persons attended the demonstration, including several prominent government officials.

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BUFFALO: **Perkins Electric Co., Ltd.**
NEW YORK CITY: **Norpat, Inc.**

NORTH CAROLINA
CHARLOTTE: **Charlotte Theatre Supply**

OHIO
CLEVELAND: **Ohio Theatre Equipment**
COLUMBUS: **American Theatre Equipment**
TOLEDO: **Theatre Equipment Co.**

OKLAHOMA
OKLAHOMA CITY: **Oklahoma Theatre Supply**

OREGON
PORTLAND: **B. F. Shearer Co.**

PENNSYLVANIA
PHILADELPHIA: **Superior Theatre Equipment**

SOUTH DAKOTA
SIOUX FALLS: **American Theatre Supply**

TENNESSEE
MEMPHIS: **Theatre & Exhibitor Supply**

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UTAH
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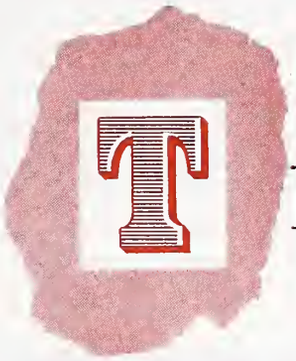
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R & S Theatre Supply Co.

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ELKINS: **Veterans Electrical Service**

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MILWAUKEE: **Theatre Equipment & Supply Co.**

CANADA
MONTREAL: **Perkins Electric, Ltd.**
TORONTO: **Perkins Electric, Ltd.**
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WINNIPEG: **J. M. Rice**

EXCLUSIVE EXPORT
NEW YORK CITY: **Streuber & La Chicotte**



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One thing it teaches is that *high quality* at a *moderate price* is paramount. Experience also teaches know how, not only about manufacturing, but what theatres *need* and can *use*.

For more than twenty years — almost since the day sound film was born — the Ballantyne Company has manufactured a complete line of sound equipment. And long after the rush to buy stereophonic sound equipment, Ballantyne will be here *servicing* and *improving* whatever systems then exist.

As the English philosopher, John Ruskin once said, "When you pay too little, you sometimes lose everything because the thing you bought was incapable of doing the thing you bought it to do. The common law of business balance prohibits paying too little and getting a lot . . . it is well to add something for the risk you run. And if you do you will have enough to buy something better."

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Each complete package includes:

2 4-track soundheads
4 pre-amplifiers
4 power amplifiers
1 booth monitor and speaker
3 stage speakers

When you sacrifice quality, you destroy what 20th-Century Fox, other producers and all long established manufacturers have been striving for—BETTER QUALITY SOUND to attract more patrons to your theatre. When you check quality for quality, part for part, your best buy is BALLANTYNE.

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Progress Committee. He was later chairman of committees on Sound, Journal Award, and Progress Medal Award. He was further honored by the Society when they presented him with both the Journal and Progress Medal Awards. He is a Fellow of the Society and has held offices as Pacific Coast chairman, governor of the Society, editorial vice-president, and currently executive vice-president. Dr. Frayne has been named on two occasions by the Academy of Motion Picture Arts and Sciences in their awards for technical developments. He has been active for a number of years in the affairs of the Academy and also those of the Research Council.

Clarence W. Lindrose, Jr., has been appointed to the Transverter Sales and Service Field staff of Hertner Electric Company, Cleveland, according to an announcement by *Robert C. Neiswander,* sales manager. Mr. Lindrose will work out of the Cleveland factory office, covering the U. S. and Canada. He will call on National Theatre Supply branch offices in 29 major cities as well as the General Theatre Supply Company in Canada. Mr. Lindrose has been with Hertner for three years as service engineer. Previously he was employed in the electrical production department of Warner & Swasey and also spent six years in the Navy as Chief of Fire Control. He is married and lives in Cleveland.



Ben Benda has been transferred from the managership of the Ritz theatre, Denver, to the same post at the Santa Fe. Replacing him at the Ritz is *Eddie Specht,* recently of Rapid City, S. D.

•

SIGNING FOR AMPEX SOUND



Signing a contract for the installation of Ampex "Multi-Directional" stereophonic sound equipment in theatres of the E. M. Loew circuit, Boston, is Max Finn, (seated) general manager of Loew's, with Morris Newman, general manager of the Radio Shack Corporation of Boston, distributors for Ampex in the New England area. Other circuits in that district installing Ampex sound equipment include American Theatres Corporation, Lockwood & Gordon Enterprises, Inc., Smith Management Company and Interstate Theatre Corporation, all with headquarters in Boston.

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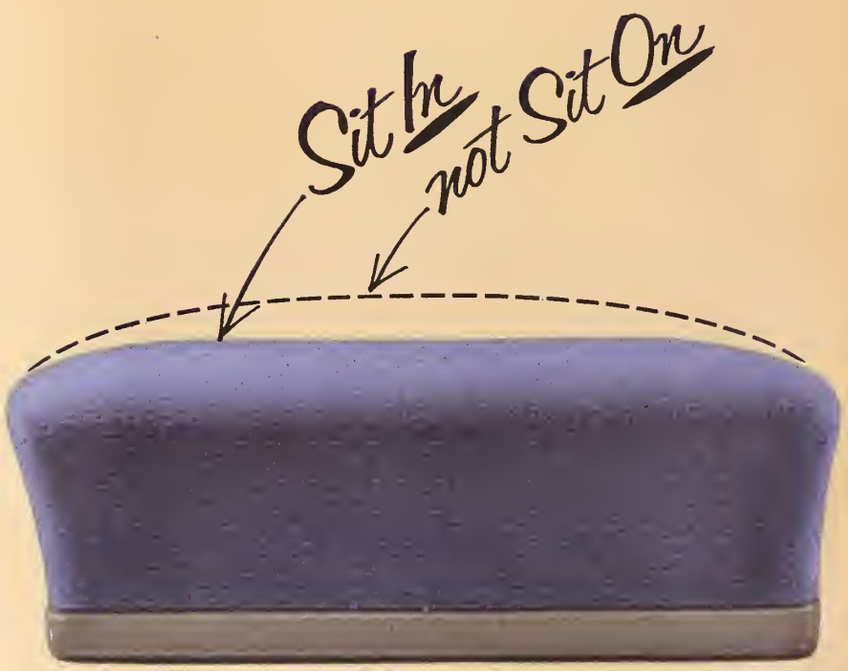
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Let a Heywood-Wakefield representative give you complete details of this great theatre seating line right away . . .

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Better Theatres

for MARCH 1954

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

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Stereophonic Sound Now a Drive-In Issue

ACCORDING to a sheaf of notes which Bill Smith brought back from Cincinnati, augmented by an hour's lively verbal communication, the members of Allied States' drive-in auxiliary had a time for themselves over stereophonic sound at their recent convention in the southern Ohio metropolis.

The event which made the sturdy walls of the handsome Netherlands Plaza hotel to rumble most ominously was the statement of drive-in policy issued by 20th Century-Fox following a demonstration at Bloomfield, N. J., of CinemaScope sound on hookups of three and two in-car speakers. This statement was taken by those attending the convention to mean that outdoor operation would have to make more than one channel of reproduction available if it was to get 20th Century-Fox CinemaScope product.

The restrictions upon product that this interpretation assumed were angrily resented. But the idea of stereophonic sound by means of two or more speakers in an automobile struck many of the assembled drive-in operators as too preposterous for serious rejection. Bill's notes contain some expressions of derision that are excellent examples of American genius in this kind of rhetoric.

As for Bill himself, we note his columns elsewhere in this issue are altogether silent on the matter. But if two or more speakers in every car are proved better than one, he'll have 'em, we're sure.

The day on which we write these lines he has reopened his drive-in with a "wide-screen" picture. Not one of 110 feet, to be sure. But already he has got rid of his little old 56-footer. His picture now is 70 feet wide.

There is a lot of just such enterprise in the drive-in sector of the business; and it is our observation that it shows a willingness to invest in a proposition for the advancement of its type of exhibition. The advantages of two or three channels of sound in a drive-in aren't obvious. But whatever they require, we feel sure that the outdoor field will develop ways to take the fullest possible advantage of the new techniques. —G. S.



The Problem Beyond the Screen

ENGAGED though it is in a great endeavor in the basic interests of the art itself, the industry cannot successfully evade the task presented by the obsolescence and shabbiness of the greater portion of its theatres. Deterioration of the exhibition plant has been proceeding steadily for many years, and through the very years that brought radical changes in architectural styling generally, and in motion picture theatre design functionally; and with restrictions of a war, then depressed attendance, that deterioration has acquired proportions which have compounded the problem of modernization many times. The public could hardly be blamed for thinking television meant the end of motion picture theatres. Most theatres looked as if the industry thought so itself and was preparing to shut up shop.

What has already been accomplished in the short space of a year to improve the performance has disabused the public of that notion, as it has revived the faith of the business in its kind of theatre. And while there are innovations of performance to command extraordinary attention, an atmosphere of delapidation and corny decor may not make a critical impression. But it will assert itself more and more and be shortly restored to its full effect in the scheme of regular theatre-going.

One may hardly expect any serious argument on that score. It does seem necessary, however, to emphasize it in these times of preoccupation with the new requirements of projection and sound. They of course are not to be minimized in any degree. But unfortunately their demands have been superimposed upon older and increasingly persistent demands of theatre properties wretchedly worn and often antiquated.

Therein lies today's greater difficulty in dealing with deterioration and obsolescence. Much as one may wish it away, it is inevitably attached to the job of bettering all of the facilities of theatrical motion picture exhibition.

Rare is the situation now, of course, in which modernization can be dealt with according to the full-scale need. The effect of use and changing values through the years have been too far-reaching for more than a piece-meal job in most instances.

The dimensions of the overall task at this stage are in great measure the result of operating policy pretty general in the theatre business from the beginning. It has naturally been practice to ignore deterioration and obsolescence except as a bookkeeping notation, principally for tax purposes. They were seldom recognized in the realistic terms of cash in a replacement fund. Equipment once installed was supposed to last forever, the building—and a theatre of all places!—once erected was expected to retain its original qualities indefinitely.

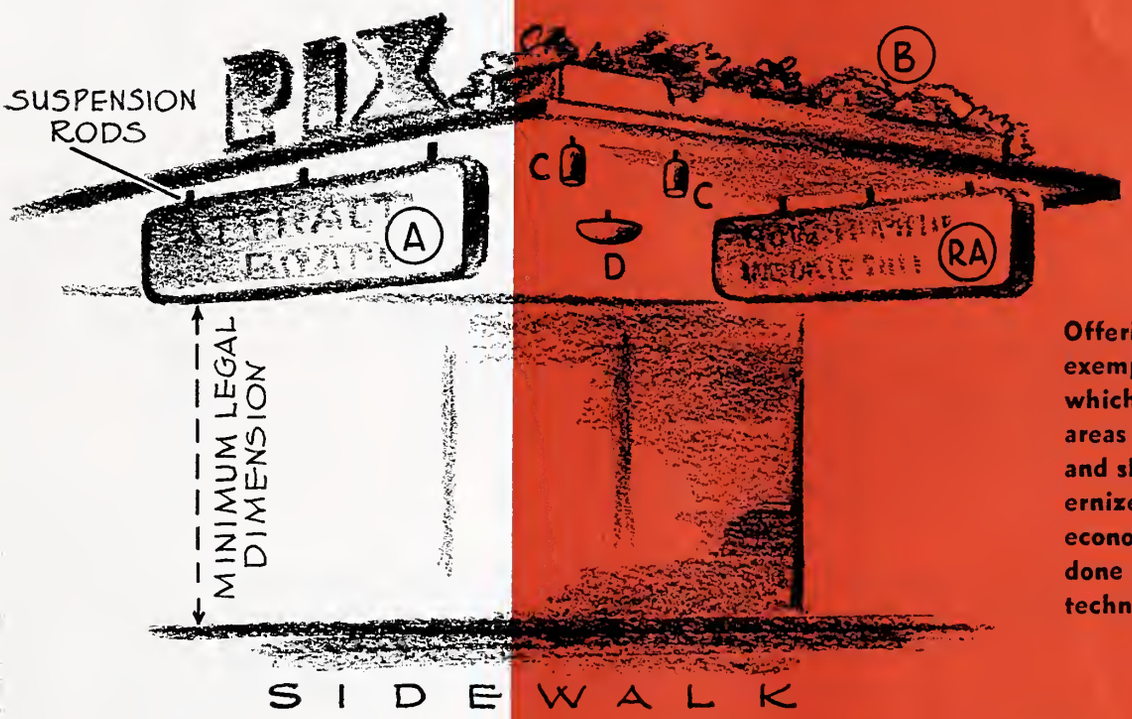
That was so although the industry never gave the impression that it was one of our least prosperous businesses. Most observers were allowed to entertain quite a contrary notion of it. Quite probably it has suffered less from the ups and downs of the economy than many another field which has nevertheless had a thought and a dollar for progress in its merchandise and the facilities and methods of marketing it. Yet the industry arrived at its own "Great Depression" of 1940-1953 with just about the tools and procedures it had twenty years before.

Hence the size of the task of modernization now before it. With the claims of projection and sound to be met, renovation as a rule must be carried out selectively, with doing at the outset what will conceal the worst of conditions.

That had better be done, to avoid waste, by first developing a schedule of work in a step-by-step program. Taking that view of the problem, the article beginning on the opposite page offers a course of action that may well be followed, describing concrete ways and means.

FIRST AID FOR THE OUTMODED THEATRE

By BEN SCHLANGER
Theatre Architect and Consultant



Offering a group of schemes exemplifying methods by which the more prominent areas of outdated styling and shabbiness may be modernized with sufficient economy for the work to be done in these times of technical change.

SKETCH 1: Suggestion for simple retreatment of the marquee. Attraction panels (A and RA, the latter reverse side here also available for copy) are lowered into line of vision. A plant box (B) lends informal decor. Fixtures C indicate type of downlights recommended, while D is one of bowl lights for soffit illumination.

THEATRE operators are now urgently concerned with provisions for large screen and stereophonic sound, and the sizable expenditures which they incur are likely to discourage them from thinking about the outmoded appearance and the shabbiness that has crept into the theatre through obsolescence and deterioration of building materials and furnishings. It must be obvious enough, however, that even better merchandise has to be packaged attractively if it is to be sold with consistent success.

Refurbishing of the motion picture theatre has been overdue for some time. The new technological developments in the art of the screen can but make the more apparent the necessity to eliminate shabbiness and bring a fresh appearance to the theatre itself.

Shabbiness is likely to show up first in floor coverings, auditorium seats, and the interior wall and ceiling surfaces—the latter especially where outmoded appearances are due to dated ornamental interior decorations. It may well prove too costly in many instances to make overall changes in interior decorative treatments; however, various devices, including lighting are economically feasible to provide new decorative effects in areas of the theatre where they will be focal points of attention and thus adequate to introduce fresh styling.

The need to replace floor coverings and worn and damaged auditorium seating remains important in any case, because new decorative treatments lose their value when surfaces and seating which are in constant use and in constant view are in bad condition.

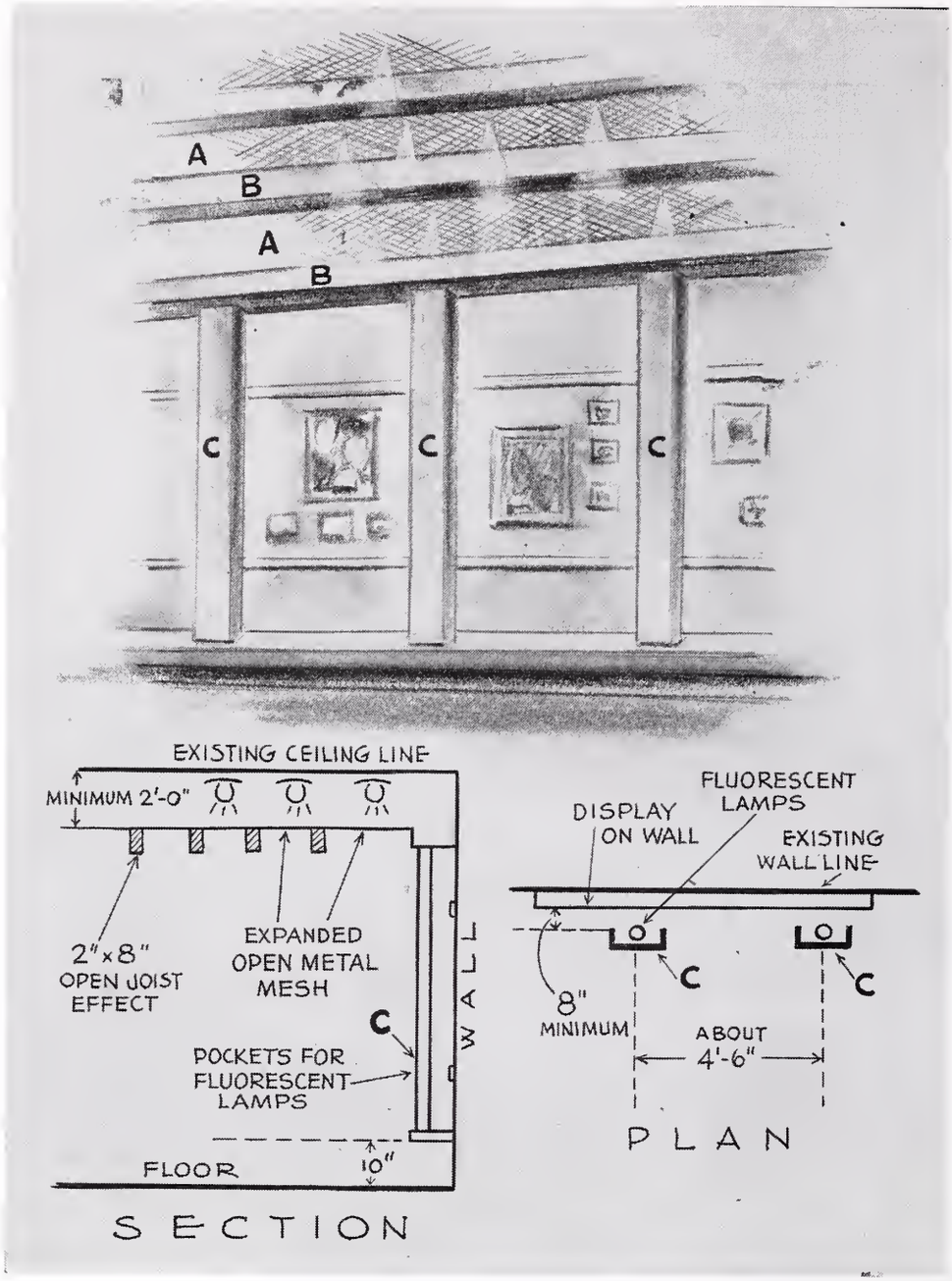
Wall surfaces in rest rooms and all other locations where they are subject to abuse are also points where shabbiness first appears. These surfaces should be of a tough and washable type. Fortunately, there are many materials now available with those characteristics.

Lighting provides very effective devices for directing attention *away* from large interior surfaces which are too costly to remodel; conversely, lighting can be used to *attract* attention to comparatively small areas with new decorative effects. The sketches here presented suggest such use of lighting and materials to control the cost of new work.

SURVEYING CONDITIONS

The exhibitor should of course visualize his overall problem as to what he has to do to remain successfully in business insofar as the physical structure and equipment of his theatre are to be considered. An overall estimate may be arrived at, covering the three basic requirements, the first being the picture and sound requirements; the second, floor coverings and seating conditions; and third the revitalizing of the decorative scheme. The expenditures could then be made in steps.

In the third category the decorative treatment, there is a further priority as to the various items to be done. All of the surfaces which are at such a level that they



SKETCH 2: Devices for covering up shabby foyer ceiling and to aid this treatment with new lighting. Areas A are covered with metal screening between joists B. In pilasters C lighting troughs are introduced, these to illuminate wall displays.

•

are most vulnerable and most visible, should be given first consideration. Repainting often seems the least costly and most obvious cure, but this is misleading, because painted surfaces, unless they are of a very rough texture and dark in color, soon take on a shabby appearance again in such areas. These surfaces can be recovered with the more practicable materials now available. Doing this, it is readily possible to effect a really new decorative scheme. One can completely cover existing surfaces, with blocking and furring strips to build out to new lines. The sketches illustrate such methods.

In using lighting to create a fresh, contemporary atmosphere, it is necessary to eliminate such lighting devices as will call attention to the surfaces which cannot be treated because of the cost factor. In all of these instances, new illuminants should be introduced to direct light only to traffic areas and completely away from the surfaces mentioned. Concealed lighting fixtures of the "downlight" type are most useful for this purpose.

FOYER CEILINGS

For examples of these methods let us refer to the sketches. In the treatment for lobby or foyer space (*Sketch* 2) an inexpensive method of covering up outdated ornamental ceilings is shown. Here the existing ceiling had best be painted in a very dark color. All ceiling lighting fixtures should be removed, and at a point at least 18 inches below the original ceiling, a new open framework of joists is installed, and the space in between the joists is covered with open, expanded metal screening.

This screening, which is a standard product, has a considerable amount of openness. It can be painted in bright colors and produces a most desirable lighting effect when light sources are placed above the screening, as illustrated.

A type of lighting fixture for this purpose is commonly known as the R.L.M. Reflector; it consists of an inexpensive enamel metal shade holding a standard filament general service lamp so positioned that all of the light is cast *downward,* and none of it is permitted to reach the old ceiling.

The spacing for these lighting fixtures is determined by the distance from the floor to the ceiling, the lowest ceiling height requiring the closest spacing and lower wattage lamps, and the highest ceiling height requiring the greatest spacings between fixtures and higher wattage.

FOYER LIGHTING

Also illustrated in this scheme is use of a concealed light source in pilaster pockets, kept away from the main wall surfaces so that the light coming from these pilaster pockets can spread and fall on display frames, or on decorative treatments along the walls. An 8-inch distance from wall to pilaster pockets is sufficient for a spacing of up to 5 feet between the pilasters. This dimension, however, should be increased about one inch for every foot of spacing between the pilaster pockets of more than 5 feet. This assures that the light from the pockets will cover the *entire* area of the wall behind.

The lighting in this scheme (*Sketch* 2) is a combination of direct downlight of a semi-concealed type, and of indirect wall lighting that illuminates the room and also any display on the wall.

The new open ceiling work can be supported with light steel flats, rods, or channels. The pilaster pockets can be made of natural-finished woods, or of aluminum or other permanently finished metals. The most desirable metal finish is of the embossed type, which has a satin-finish and does not show up slight distortions in surfaces, as highly polished, smooth metal finishes would.

The wall surfaces behind the pilasters could be painted, but they would have a more modern appearance, and remain attractive longer, if they were covered—with, say, one of the plastic-finished materials now on the market. Paint here is fairly feasible, however, from the point of view of wear because the projecting pilasters keep traffic away from the wall surfaces.

A scheme for decorative treatment in the merchandising area of foyer or lobby

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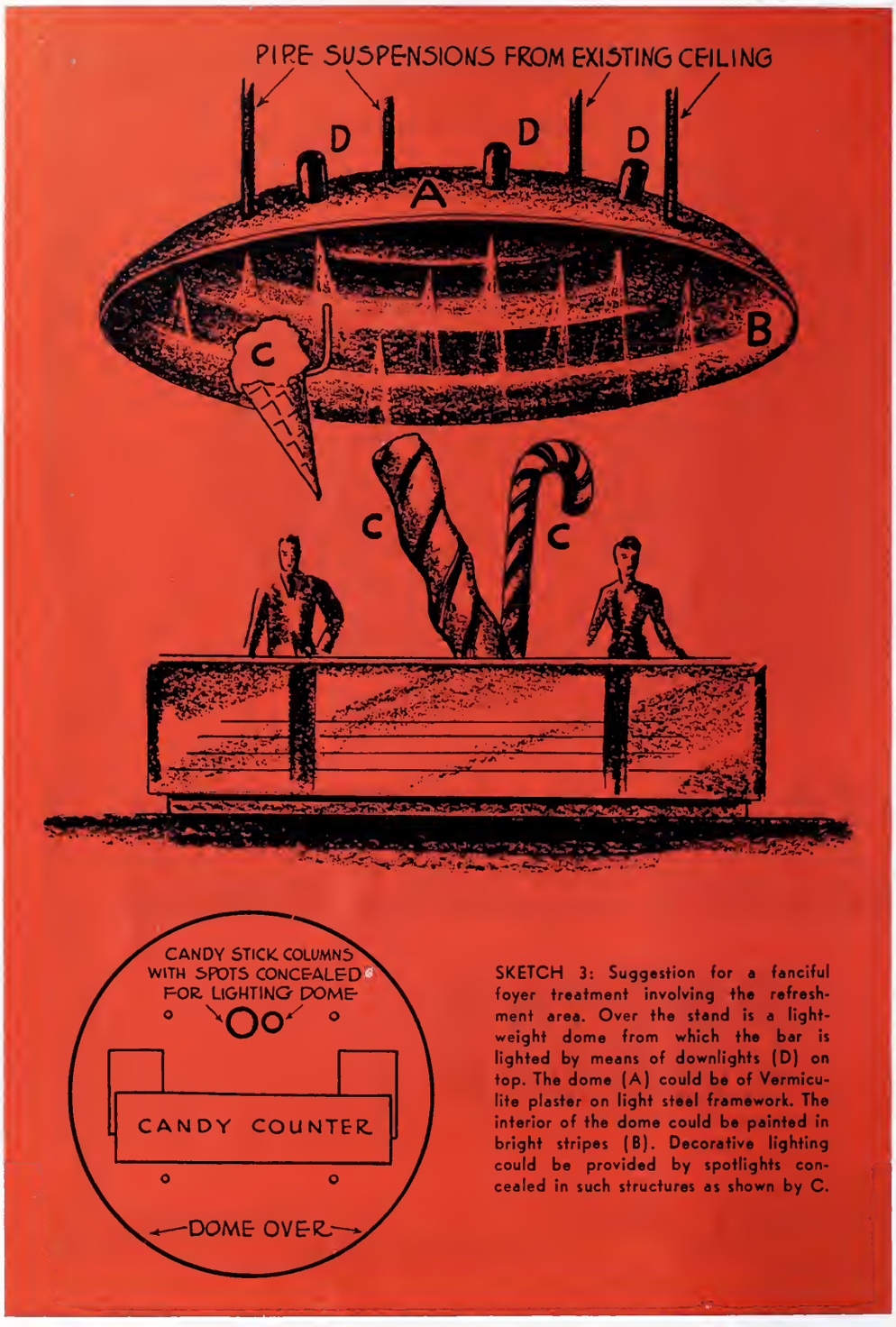


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SKETCH 3: Suggestion for a fanciful foyer treatment involving the refreshment area. Over the stand is a lightweight dome from which the bar is lighted by means of downlights (D) on top. The dome (A) could be of Vermiculite plaster on light steel framework. The interior of the dome could be painted in bright stripes (B). Decorative lighting could be provided by spotlights concealed in such structures as shown by C.

space is illustrated in *Sketch* 3. Here the effort is to create a cheery, even a gay atmosphere. The dome or domes over the vending case painted in bright striped colorings suggest large tent-like umbrellas. Since fabrics are a dirt collector and a fire hazard, it is suggested that such devices be constructed of lightweight metal plastering lath applied to a structural framework, shaped to the dome design.

DOME CONSTRUCTION

Finish of the dome should be of extra-lightweight Vermiculite plaster so that the total weight of the dome can be suspended from overhead construction by means of steel rods. The position and strength of existing overhead structures can be located to determine the proper support for the suspension of the domes.

Where special emphasis is desirable for ice cream or other refreshment items, small domes could be used, perhaps in different sizes and different coloration, over the sales location of these items. The lighting of the sales counters could be done effectively through holes in the dome, by placing downlight fixtures at the top of the dome. However this would not show up the decor on the underside of the dome; for that separate spotlights could be concealed in forms suspended from the dome and in the tops of decorative columns as shown in the sketch.

A scheme such as that illustrated makes it possible to completely divert attention from all overhead existing ceiling designs because all of the light is kept from reaching the main ceiling area—in effect, the dome is really a very large downlight. The original ceiling in the area should be painted a dark color, and existing lighting fixtures, if left in, should *not* be used.

MARQUEE REVISION

An idea for modernizing the marquee is shown in *Sketch* 1. The attraction board displays are suspended from the deck instead of setting on *top* of the deck. This has the double value of giving a light and airy feeling and of making it possible to use *both* faces of the attraction boards. A planting box is placed along the front edge of the deck for an inviting effect.

It is necessary to check with local authorities as to the clearance height required between the sidewalk and the attraction board in planning this type of display.

For lighting the sidewalk and the soffit of the deck, point sources of light are preferable to line neon sources because they are easier to maintain and are in better keeping with contemporary design. A combination of downlights for sidewalk lighting, and indirect bottom closed bowl fixtures for lighting the soffit only, are shown. Spacing for these fixtures is controlled by the distance from the soffit to the lamps. Where clearance provision above the sidewalk permits longer suspension stems, the fixtures can be placed farther apart. Where short stems are mandatory, the fixtures will have to be closer on centers. The greater spacing distances require the stronger lamps; and closer spacing permits lamps of lower wattage.

The soffit of the deck should be finished with an embossed metal, and where cost is a factor, the steel pebble finish sheet metal can be used, painted in white or a pastel shade. Stainless steel trim could be used for the edging of the deck and attraction boards. The use of neon tubes should be restricted to outlining the name of the theatre.

LOBBY LIGHTING

The lighting device shown for the ceiling of a lobby in *Sketch* 4 is intended for use where the existing ceiling is extremely simple in design, or of a design having very minor shadow-making breaks in the surfaces. A series of troughs are illustrated, concealing fluorescent lamps, the light from which is cast on the ceiling as indirect illumination of the room.

The single trough shown *parallel* to the

display on the wall has similar lighting, but this light is masked so that the light cast from it falls only on the *wall display*. All of these troughs are connected together as a single decorative unit. They are made of sheet metal, to be painted according to the decorative scheme. All of the necessary wiring and lighting elements are contained within the troughs.

This scheme eliminates the need for any lighting in wall displays themselves. With such lighting it is advisable to use a minimum depth for any of the moldings which are used to frame the display so as to prevent shadows from being produced along the display case framing by the overhead lighting.

This indirect ceiling light scheme does not preclude the use of some points of concealed downlighting in the ceiling, which could be used to focus attention on any special advertising display, or emphasis in the floor pattern.

BOX-OFFICE TREATMENT

With *Sketch* 5 we go to the entrance of the theatre. Here we have a box-office in a weather-protected lobby. The top of the box-office is completely open for ventilation and is about 7 feet above the floor, with open space between this top and the ceiling of the room. The upper part consists of joists and an open mesh expanded metal covering, which, besides being decorative, is practical for ventilation and lighting. The box-office is illuminated by downlights placed above it; the fixtures throw the light through the open mesh into the box-office.

The lower portions, under the plate glass area, can be faced with the embossed metal finish heretofore referred to. It can be stainless steel or aluminum, with the stainless steel being preferable because it requires no maintenance other than wiping with a slightly damp cloth. This material is manufactured as a Rigidized metal. The embossing is available in many patterns. It serves also to strengthen the material, thereby permitting lighter gauges, which cost less.

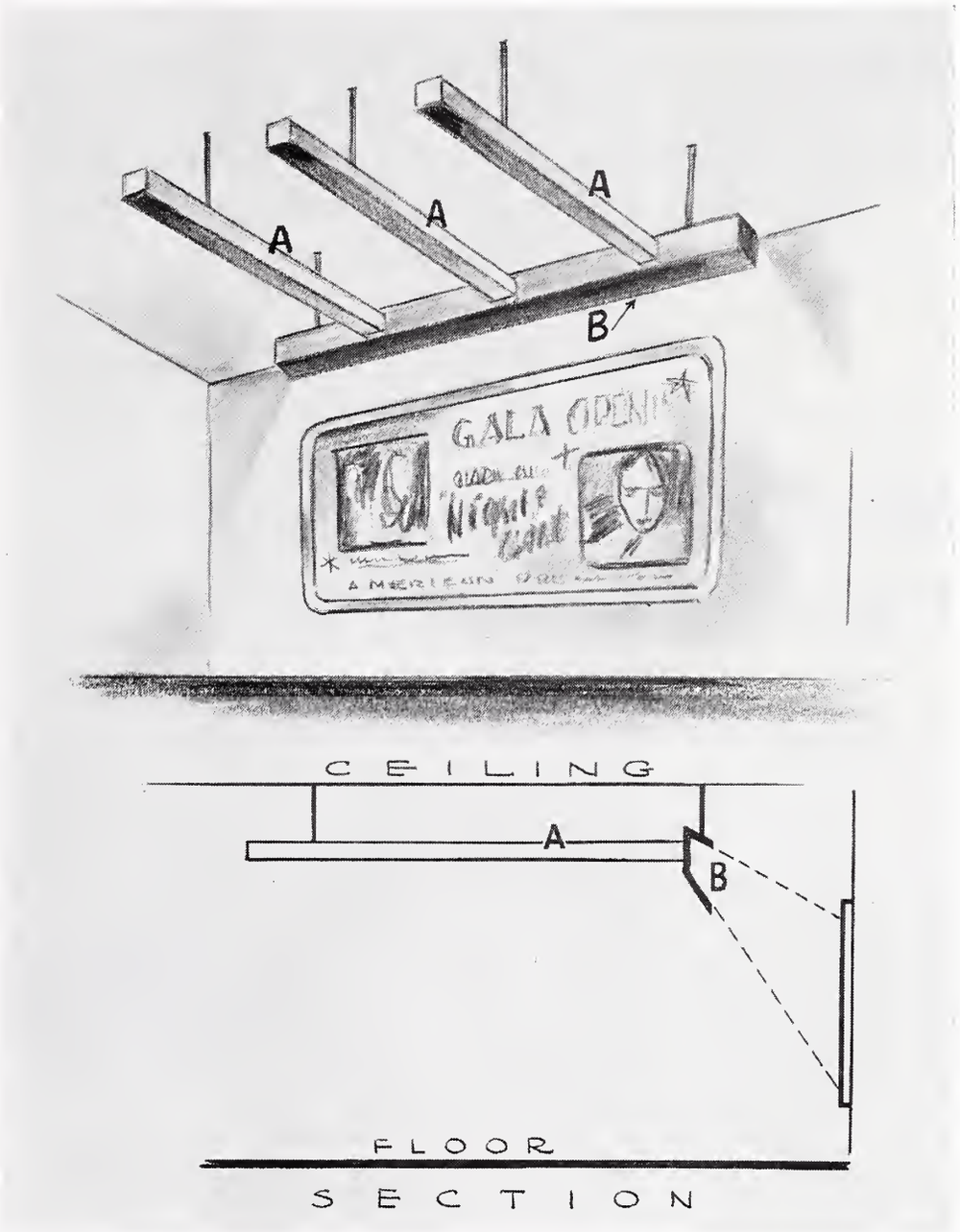
[An arrangement for a wide-screen setting by Mr. Schlanger will appear in the April issue of Better Theatres.]

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SKETCH 4: Arrangement for modernizing lobby lighting. Extending laterally are lighting troughs (A) containing fluorescent lamps, these lighting the ceiling. Attached to them is another trough, parallell to the wall and opening to it at an angle (B) to confine illumination to a display.

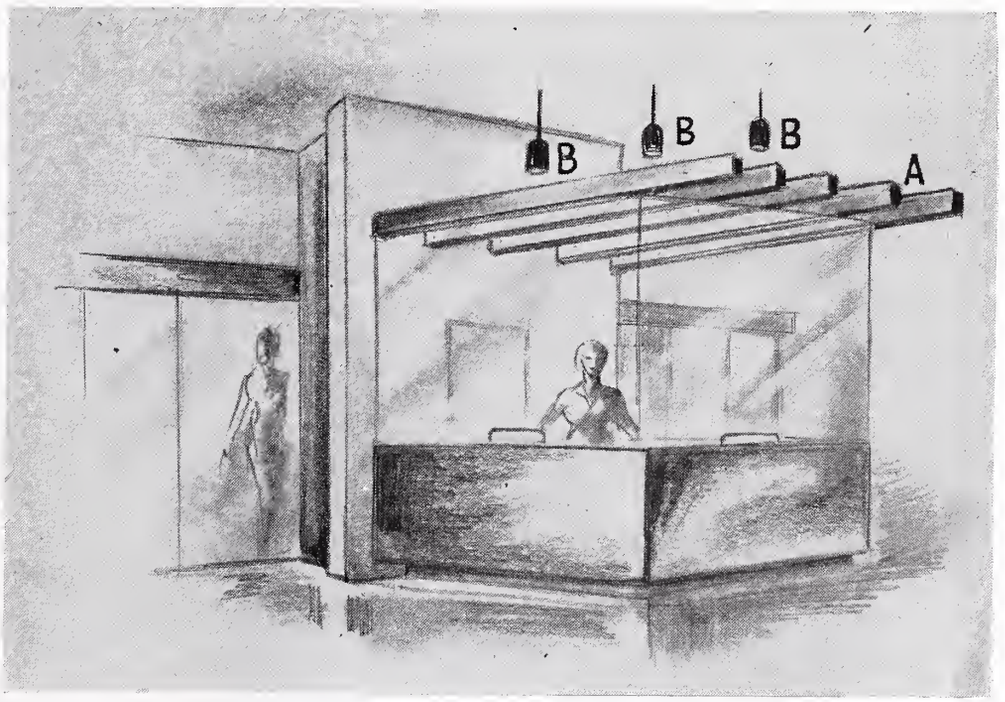
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SKETCH 5: A method of giving the box-office a new and decidedly modern look is illustrated in this drawing of a structure topped by joists (A) between which metal screening is placed, through which downlights (B) illuminate the interior.



SKETCH 4 above.

SKETCH 5 below.



On the House

★ editorial reports and comment on events, trends, people and opinion

New Cooling Techniques also Figure in Today's Planning

IT IS impossible to consider the problems of theatre modernization in these times without being aware of air-conditioning. It has become so widely expected in buildings where the public is invited, at a price, to assemble for purpose of recreation, that even among the special claims currently upon the industry's financial resources, it cannot be ignored.

There are new techniques in air-conditioning, too, and theatres were being included in the spread of comfort-cooling that they have brought about when the awful prospect of TV, documented by a faltering box-office, scared off a considerable portion of the investments contemplated in that facility. The new demands of projection and sound are going to dip deeply into exhibitors' pockets for quite a spell, and it is this which is brightening their horizon. But if the performance is the first thing, to be served first, considerations of comfort are never far behind.

Cooling equipment was identified with the motion picture theatre at the outset of its development. Then, for many years afterward, its cost was prohibitive for all but very large "deluxe" type houses. But in recent years especially, that situation has drastically changed. Not only has the air-conditioning field developed equipment for general usage, but application of it is more realistic. With an installation that is something less than exact principles of the science might call for, yet one ordinarily adequate to the practicable needs of comfort during the warm months, one can meet almost any requirements of economy that are based on seating capacity.

For one thing, the old idea that comfort-cooling meant jolting the sweltering public with polar temperatures has been got rid of by now. To the contrary, it is now accepted that the system should be so operated, regardless of its capacity, as to *avoid* a great difference between outside and inside temperatures.

Nor is it necessary to size equipment for the hottest, muggiest day in the year. The temperatures and conditions of humidity that one is likely to have in the area is a practicable guide.

AUDITORIUM THE HOT-BOX

The average theatre, moreover, has little space beyond the auditorium that really auditorium comfortable than to deny it the benefit of cooling facilities because it would cost too much to cool the entire theatre. For the most part, it is the heat and moisture given off by people that makes cooling equipment so necessary in theatres over most of the country. In an auditorium people are seated close together for two or three hours at a time. That can be much too rugged for the best of screen attractions to contend with.

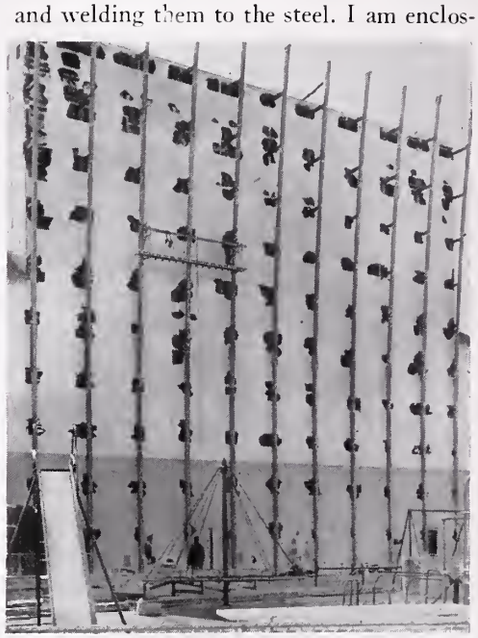
Any sort of installation that can contribute substantially to the relief of such a situation is better than none at all. If the auditorium is small enough for equipment to be placed where its noise is not obtrusive, space cooling with self-contained units of, say, 10 or 15 tons, can serve the purpose. For greater requirements, similar units can be used for economical central station systems, with ducts for incoming conditioned air, and a simple recirculation system, depending at least for the most part on return through grills in the face of the screen platform. (Latest types of equipment suited to theatres are reviewed in this issue, beginning on page 00.)

It has been authoritatively calculated, on the basis of actual going installations, that a theatre of 1,000 seats can be practicably cooled by 60 tons of refrigeration.

Wood Extension For Steel Screen

AMONG drive-in operators now busy witm construction or plans to extend their screens for a wider picture is the Fred Wehrenberg circuit in St. Louis. Writing us recently about that organization's twin drive-in project, which will include an enclosed theatre, Paul L. Krueger, manager, told us something of the screen-extension job at the circuit's Ronnie's drive-in. They used laminated wood members fabricated by Timber Structures to extend a steel tower. He writes:

"After the laminated timbers were delivered, we had to work out a way to fasten them to the present steel structure to give us our proper tilt. This we did by making steel braces, fastening them to the timbers and welding them to the steel. I am enclos-



ing a picture showing how the screen looked with part of the timbers standing in front of t ehtowei.

"After that stage, these timbers had to be fastened together by sections of 2x6 material to hold them upright so we could put on the screen surface."



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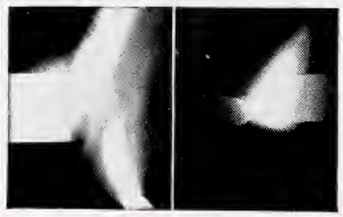
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Florida Theatre Built for the New Techniques

Architect:
James E. Casale, New York



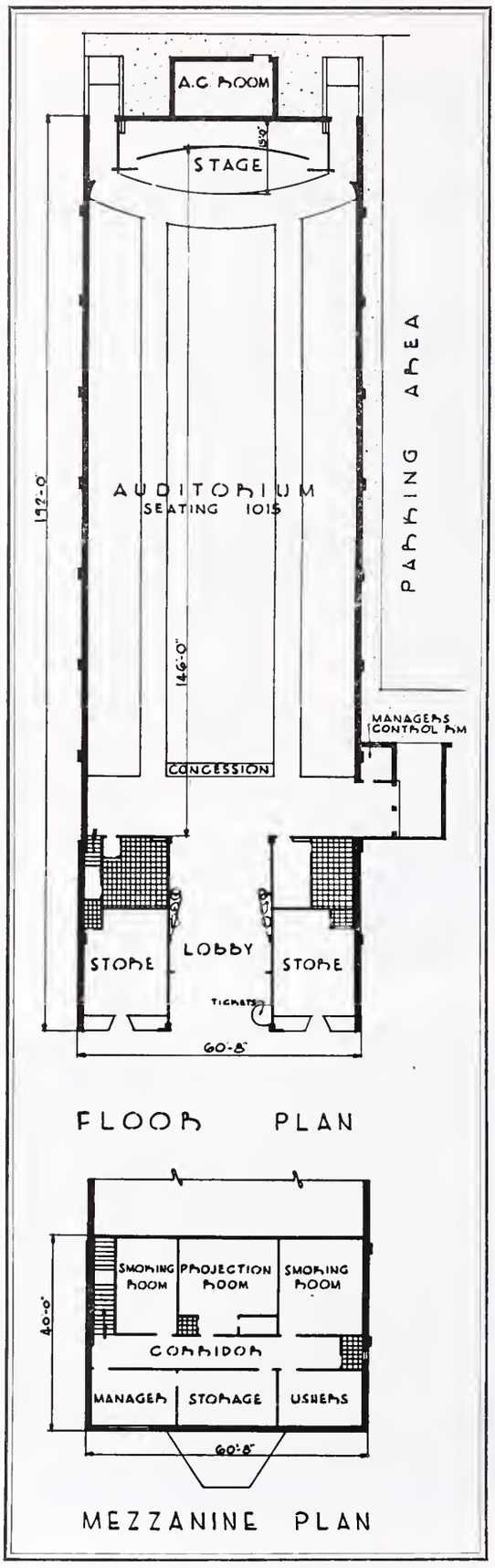
Constructed with facilities for the new film techniques, including CinemaScope, integrated into its design is the new 1194-seat Carib theatre in Clearwater, Fla. Opened early in January, the theatre, which is owned by Anast N. Notopoulos, Pennsylvania theatre operator, and Philip Voulis, Chicago businessman, is leased by the Bay Lan Theatre Corporation, which operates 30 Florida theatres.

In the theatre lobby (below) are (left to right) James Casale, architect; the owners, Philip Voulis and A. N. Notopoulos; and the latter's son, George Notopoulos, Pennsylvania theatre circuit manager.





THEATRE FRONT: Dominating the facade of the Carib is a pictorial display containing a map of the Caribbean Sea, the background for which is porcelain enamel painted green with the applique figures in yellow and red. This is illuminated by fluorescent tubing deeply set for protection from the weather behind a perforated rim through whose apertures the light appears to form a decorative luminous border for the mural. The upper facade on either side is stucco in a light buff color with windows on the left to the manager's office and on the right to the usher's dressing room. The fluted border area is corrugated metal. The marquee of stainless steel bears name signs on either side of stainless steel with channeled neon. The soffit is metal painted ivory and contains close-set filament lamps mounted exposed in a parallel line formation from the outer edge to the entrance doors. The box-office on the right is of plate glass with a base of stainless steel.

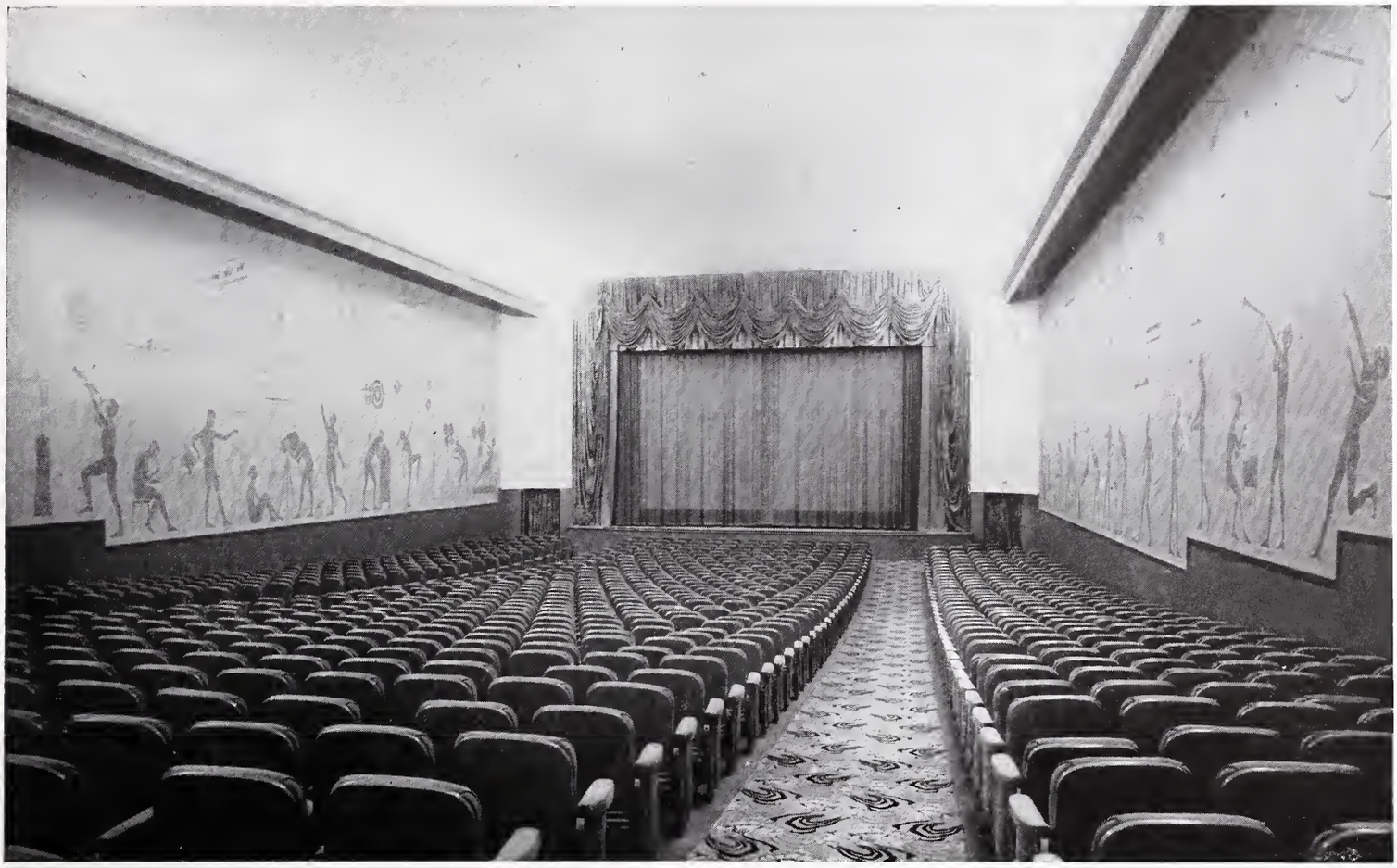


THEATRE PLAN AND CONSTRUCTION: The Carib is constructed as part of a commercial project consisting of retail shops in Clearwater, which is a resort community on Florida's west coast with a population of 15,500. The project's frontage is 250 feet, and the theatre building, of steel and masonry construction, measures 60 by 192 feet. Parking facilities are in the rear.



THE LOBBY: Four pairs of plate glass doors trimmed with stainless steel lead directly into the foyer-lobby. The side walls are hard plaster covered with Madagaska, a plastic-coated fabric, in a coral shade. The ceiling is hard plaster painted a pale blue on the sides around a scallop painted off-white. Lighting is by regular filament lamps except for four downlights directly over the entrance doors. A strip of terrazzo in pale green extends just beyond the doors, bounding a Leedom Wilton carpet having a color pattern of green, coral and black in a beige background. The lobby leads directly into the standee area at the rear of the auditorium where the refreshment stand (below) is located. A canopy of plywood extends over the stand bearing a sign "Carib Confections" made of wood painted white. The back bar wall is also plywood covered with coral-colored Madagaska. Three display frames on this wall are made of peg board masonite with borders of checkwood. The display material used has pegs on the back side which fit on the holes of the pegboard masonite. The front counter is Formica, and the front of the stand features two display sections bordered with checkwood painted yellow on either side of a glass-enclosed candy case. The rear of the refreshment stand in the auditorium is acoustically treated.





THE AUDITORIUM: Equipped for both 3-D and CinemaScope, the Carib has auditorium speakers for stereophonic sound built into the side walls and covered with a perforated canvas painted to blend into the decor. The photograph at right shows the speaker units before the canvas was installed while the view above was taken afterwards. There are three speakers on each side of the auditorium. Murals along the side walls depict the development of man's experiments throughout the ages with light (on one side) and sound (on the other). These walls are covered in Johns-Manville "Permacoustic" tile in beige background for the mural figures in green and coral. The murals are done in oil paints, rendering them relatively inactive acoustically, particularly in the high frequency areas. The dado is cement painted green. The upper rear wall around the projection booth is damask over four inches of rockwool. The ceiling is perforated acoustic tile in an egg-shell color. Illumination of the auditorium is by slimline fluorescent lamps in upper and lower metal coves running along the ceiling cornices. Upper lamps are white, operated on dimmer for house lighting; during projection, blue light is produced in the lower coves and reflected down over the side walls to "coat" them with a warm but unobtrusive coloration. Seating capacity of the Carib is 1194 with 1144 on the main floor and 50 in the mezzanine, which is divided into two sections on either side of the projection booth, with 20 chairs on one side and 30 on the other. On the main floor the chairs are Kroehler "push-back" upholstered in nylon in a coral shade for the center section and avocado green for the two sides. Seating on the main floor is in a three-bank, two-aisle plan with staggering at random according to sightlines. The chairs in the mezzanine are Heywood Wakefield "Airflo" models upholstered in coral nylon. The theatre's proscenium opening is 50 feet wide and extends all the way to the ceiling, the upper part being masked with green drapery. The picture presented is a fixed size—42 feet wide and 18 feet high—on a curved "Astrolite" screen. The distance from the screen to the first row is about 18 feet and



136 to the last, giving a maximal viewing factor of 3.2W. The projection throw is 146 feet at an angle of a little less than 8°. Projectors are RCA "BX-100" equipped with Kollmorgen f/1.9 lenses. The anamorphic lenses are Bausch & Lomb. Projection lighting is by Strong "Mighty 90" lamps with 9mm positive trim. The sound system is also RCA. Aisle carpeting is a Leedom Wilton in the same pattern and colors as that in the lobby. The theatre is air-conditioned throughout with Worthington equipment, installed in separate structure behind the stage (see theatre plan on facing page). The auditorium proper is 146 feet deep and 60 feet wide. The manager of the Carib is Billy Wilson.

The Drive-in . .





★ A Department Conducted by WILFRED P. SMITH

. . . for many years manager of regular theatres, then of drive-ins, later drive-in circuit executive in charge of construction and operation; now operator of his own drive-in at Ledgewood, N. J.

Seen Among Exhibits of the Allied Drive-In Convention

THE STORMY waters kicked up by stereophonic sound at the National Allied Drive-In Theatre Convention, in Cincinnati last month, have not yet subsided, and very likely won't very soon. But despite the tempest in the meeting rooms, the drive-in operators found time for calm appraisal of the products on exhibit. Of the 66 booths in the exhibit hall of the Netherlands Plaza hotel, the majority seemed to have an interested cluster of exhibitors most of the time.

One factor of primary importance that contributed to the good play received by the exhibits was the meeting schedule of the convention. No meetings or special events of the program were scheduled during the morning hours of ten to noon. This, of course, gave the theatre operators a regular time on each of the three days to attend the exhibits, without being under pressure to be at a meeting at a specific time. Such an arrangement should be followed at all exhibitor conventions where there are equipment exhibits.

Filling the eyes of one coming down the grand staircase into the exhibit hall was the impressive display of Miracle Whirl playground equipment. R. H. Inger was on hand from company headquarters in Grinnell, Ia. You can take his word for it that the equipment show was a great success. He signed up over $100,000 worth of orders during the three days!

And across the aisle, at the three booths of National Theatre Supply, Jack Servies of that organization said, "If I had an inkling of the attendance we were going to get, I would have recommended our company's taking five booths." At the NTS display, incidentally, you could quench your thirst with Hires root beer and enjoy a hot dog grilled on J. J. Connolly equipment.

A PHONE CALL AID

A few steps away was exhibited one of the most practical gadgets I have seen, not only for a drive-in but for a conventional theatre as well. This was the "Fonadek." A product of Special Devices, Inc., of Boston, it has been developed to expedite giving information by telephone. With this device, the attendant or cashier does not need to hold the receiver to the ear while giving the caller information relative to pictures and schedules.

Upon hearing the telephone ring, she merely lifts the receiver and places it in a cradle. Her voice is amplified, and the transmitter operates through a small speaker unit. In the meantime the cashier can continue to sell tickets, and after the call is completed, she simply picks the phone up from the Fonadek cradle and replaces it in the telephone cradle. We ordered one immediately for delivery in time for spring reopening of the Garden Auto-Torium.

When it came to soft drink dispensers, the exhibition certainly gave the visiting drive-in folks an eyeful—and a headful. There was a wealth of equipment on display, with products from such dealers in the field as Dispensers, Inc., of Long Island City, N. Y.; Carbonic Dispensers, Inc., of Canfield, Ohio; Nehi Products with its "Drinkmaster"; Dad's Root Beer, Cole-Spa Products of Chicago; and Manley, Inc., of Kansas City, Mo., with its "Ice-O-Bar." They demonstrated more ways to serve a soft drink than we in exhibition have to exploit motion pictures.

One of the most interesting exhibits was that of the Cinesnax Corporation of San Francisco. This organization demonstrated stainless steel cabinets for effectively preparing, storing and merchandising frozen novelties, frankfurters and popcorn. The company specializes in equipment to be set in the counter, for utilizing it not only in the preparation of merchandise, but in selling it.

At the booth of Rainbow Visors of Toledo, many of us drive-in operators who have been looking for a practical visor that is inexpensive found what we had been looking for. William McLukie of that company said he would be glad to send a sample to any drive-in operator on request.

In our own situation, we do receive numerous inquiries during the year from patrons as to whether they can purchase some kind of a protective rain visor. We have tried several during the past three years, without practical success. I believe Rainbow Visors have the answer. This item could be sold to the patron at cost, purely as a service. After all, if we can offer the patron a visor that would cost him closer to $5 in an automobile accessory store, for half that amount, it would create good-will to do so, besides encouraging drive-in attendance during inclement weather.

ADVERTISING IN ADVANCE

After the drive-in operators had heard Al Sindlinger at the convention on the importance of "communication advertising," there can be no doubt that more effort will be made to inform the public of *what, where* and *when* our pictures are showing. While newspapers do play a part, readership of the amusement page averages only 18% from Tuesday, rising to 40%

on Sunday, according to Mr. Sindlinger. In any case, we doubtless should use our own drive-in premises more than most of us do to keep patrons informed of coming attractions, as many as six in advance.

A good sign for this purpose was displayed by Advan-Ads Company of Cleveland, at the convention. Processed with fluorescent paint and illuminated with black light, this is a specialized advertising unit that certainly could be seen at all times during performance hours. And of course it could be used elsewhere too.

FROZEN EGG ROLLS

A new item of refreshments—new to the writer, at least—is one which was introduced to the convention by Sidney Schwartz, president of Temple's Frosted Foods of Brooklyn, N. Y. This is a Chinese egg roll that is quick-frozen and can be shipped almost anywhere, as we understand it, and for serving it needs only to be dropped into a french fryer, or it can be heated on a grill.

Most of you are familiar with Chinese egg rolls. They are standard delicacies of Chinese restaurants, therefore they would be popular generally, since almost every section of the country has Chinese restaurants. We don't know how the Chinese prepare them, but the Temple product is a roll of crusty dough filled with a mixture of pork, celery, onions and shrimp. A supply can be stored in a refrigerator freezing compartment, or an ice cream cabinet.

•

A Gay, Colorful Atmosphere for The Snack Stand

LAST MONTH we explained the new refreshment service system that we have installed at the Garden Auto-Torium. At the same time that we made changes in our service scheme, we set about enlivening the appearance of the stand area. The appearance of the refreshment stand is of vital importance. Many of us rack our brains to come up with an original idea for a decorative scheme to make the interior of our refreshment buildings more and more attractive. This coming season we will have an atmosphere of gaiety in and about our refreshment counter. The theme is a circus.

To work out the decoration, we got a press book on "Greatest Show On Earth." The circus idea allows one to make minor changes at low cost. These costs would only involve changing colored streamers hung along the ceiling, and changing the



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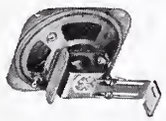
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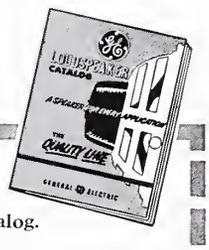


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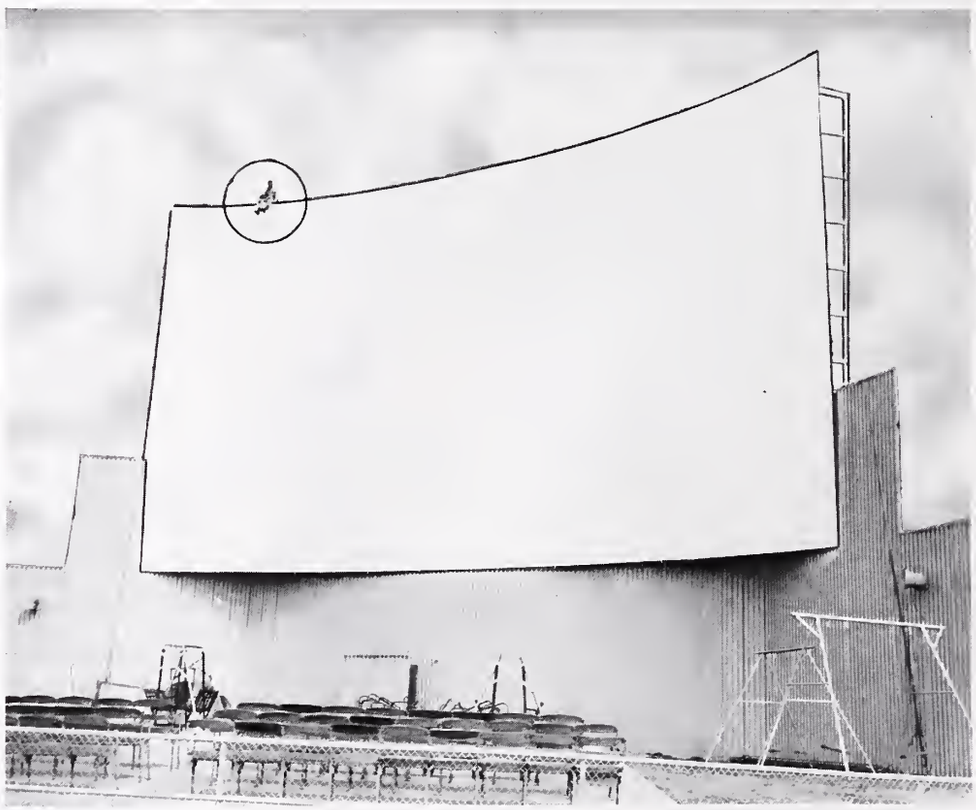
color and shapes of balloons tacked along the back bar, even placing them where the public could take them as souvenirs.

The press book gave us a lot of ideas for clown cutouts, etc. Such devices can be used to advantage in making a refreshment stand a "conversation piece." We expect people who seldom, if ever, come to the stand will be hearing about our refreshment counter, and if we can increase the number of people who get out of their cars to at least take a look, our sales potential should be greatly increased.

We have also ordered vivid plaid jackets for our refreshment stand attendants. Each employee will have a differently designed plaid. Heavyweight jackets will be used on cool nights, and short-sleeved lightweight plaid shirts during warm weather.

Where the plan and construction of the refreshment building readily permits it, I think the decorative scheme should be changed from time to time, and that the objective should always be a bright, cheerful environment with as much decorative interest as possible. The informal, rollicking mood with which people are inclined to go to drive-ins, as contrasted with their attitude in attending an indoor theatre, can be exploited, with material effect, by dressing up the refreshment area in the same spirit.

FIBER GLASS SCREEN FOR DRIVE-INS



This picture is a reasonable facsimile of the new fiber glass screen which was being erected at the Buckner Boulevard drive-in at Dallas, Tex., when we were down there last fall, and which we wrote about in the December issue of BETTER THEATRES. The photograph reproduced above came to us just the other day, and although the screen area had been added to a picture of the structure, it shows just what we would expect to see in the finished job. Along with the picture came an announcement that the screen has been placed on the market, under the name of "Natco Wonder Screen," by the International Drive-In Theatre Owners Association, of which Claude Ezell, owner of the Buckner Boulevard, is president. The screen measures 80x40 feet and has been developed for projection in any of the new techniques. It is also stated that as a result of this development, the association has available a fiber glass screen for indoor theatres, plus an in-car speaker with housing of the same material. We saw the screen material being prepared at the factory of the National Tank Company in Tulsa, Okla., and were told that it is completely durable under outdoor conditions. If 3D pictures are not to be shown, the screen does not need any special treatment after original production. A white pigment is put in then and made fast by heat and pressure. We were advised that the frame work would be constructed in sections on the ground. As each section is completed, the glass sheets would be applied and bolted to each frame work section. Then the entire section of frame work and sheets would be pulled up into place by means of a boom.

Better Projection

A Department on PROJECTION & SOUND

Projection Room Procedure With CinemaScope Type Film

By GIO GAGLIARDI

MORE AND MORE theatres are becoming equipped to use CinemaScope prints with four-track magnetic sound reproduction. It is extremely important that these new prints with their new type of recording be handled carefully and that they be used with judicious caution to prevent damaging either the picture areas, or the new magnetic sound tracks.



GIO GAGLIARDI

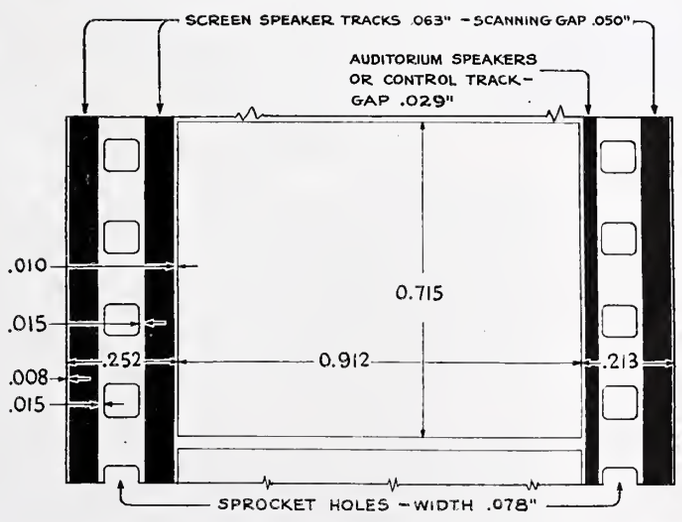
It must be recognized that certain definite changes have been made in the picture areas and in the number and location of the sound tracks. In fact, these new prints represent the introduction of new techniques in photography and in sound reproduction. It behooves the projectionist and sound engineer to be extremely alert so that new and modified equipment shall be installed and serviced properly to prevent damage to sound tracks and picture.

As most of us are now aware, CinemaScope film has a larger picture area, also four magnetic sound tracks, therefore it has smaller sprocket holes. For these reasons, new sprockets must be installed throughout the projector, in the optical soundhead, and of course in the new magnetic soundheads. These sprockets have smaller teeth whose center lines are spaced wider apart to conform with the design of the new film.

Where CinemaScope film is to be used, *all sprockets in the projection room should be changed to the new type,* and all the older type sprockets removed to some other area, for it will not be easy at a later date to distinguish between sprockets, and costly errors might be made in replacements.

Since the picture area is considerably greater than in the older prints, it is necessary to change all guide rollers which have equal double shoulders. *The inner shoulder may ride on the film and produce damage.*

With CinemaScope film, new aperture plates become necessary; and especially when these are processed on the job, ex-



Specifications of the CinemaScope release print with its four magnetic sound tracks (black stripes), three for screen speakers, and a narrower one for auditorium effects. This drawing was adapted from an official diagram of the print released by 20th Century-Fox.

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50- 65	8x14 544 c	7x9 545 c
65- 72	8x14 544-10 c	7x9 545 c
65- 75	9x14 544 c	7x9 545 c
75- 85	9x14 544 c	8x9 545 c
75- 90	9x20 522-09	5/16x9 557 c
90-115	10x20 552-09	11/32x9 557 c
115-130	11x20 552-09	3/8 x9 557 c
130-150	13.6x22 553-01	7/16x9 557 c
140-160	13.6x22 553	1/2 x9 555 c
160-180	13.6x22 583-08	1/2 x 9 555cn



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Out of all the turmoil a few pertinent facts stand out. Reports come to us from all over the country. The general concensus of opinion is that CinemaScope and wide sceen is here to stay—and so is 3D. Most important of all...the choice of the great majority of exhibitors is a screen with complete uniformity of surface!

As in another great part o our Industry, claims of "Terrific," "stupendous," "Colossal" have been bandied about in describing light distribution, brightness and other qualities of silver screens. Well, the proof is in the eating. Give the Exhibitor a chance to exercise his prerogative and nine out of ten come up with the same choice...a uniformly surfaced screen that will return the MAXIMUM amount of light to the GREATEST NUMBER of desirable seats!

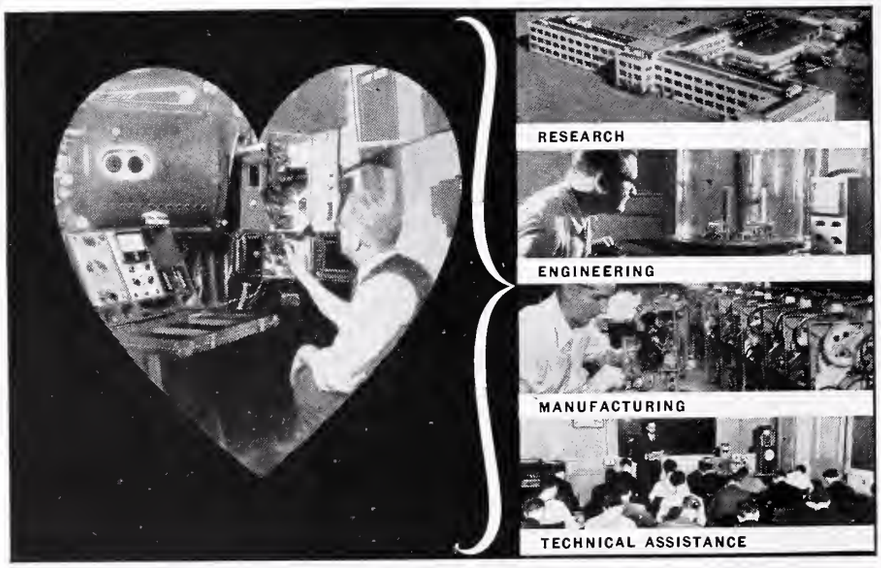


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- Col. R. V. Bernier of Synthetic Vision Corp. writes: *"Recently installed your Hilux Screen in the Ames Theatre, Dayton. We are very pleased with the excellent performance and when comparing it with other types lately installed there, we feel that there is* no comparison *in quality. The conversion job has created general Exhibitor interest."* This is the sort of thing that gladdens our little hearts and prompts this offer . . . IF the *Raytone* Hilux doesn't do everything we said it would, you can have your money back!

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treme care should be exercised to eliminate dangerous protruding edges.

With the exception of the above modifications, the mechanical projection procedure for CinemaScope film is identical with that of conventional film, and calls only for normal handling and supervision. It is difficult, therefore, to understand why there should be unusual film scratching in various parts of the picture area, as reported by various exchanges. This type of film damage may be caused by poor installation procedure, or by incorrect handling of film.

After an installation is completed, and before running a complete new feature, it is imperative to check all parts in the film path. The final check should consist in *running a section of brand new fresh black leader* through the projector to see if any individual part may be causing marking or scratching. This procedure should certainly provide the final acceptance test for mechanical fitness.

Some scratches have occurred because of the method of threading in the new soundheads, or because of the method of by-passing the old optical soundheads. It is true that in an attempt to eliminate possible wear caused by running over useless sprockets in optical soundheads, we have resorted to a film path such that the film rides dangerously close to undesirable metal edges.

There are some combinations of equipments—projectors, soundheads and lower magazines—with which threading past the optical sound sprockets becomes very critical and may cause the film to scrape against some part. If this is the case, then by all means the film should be threaded in its normal path *around all sprockets and rollers,* since this would possibly eliminate such contacts and prevent bad scratching damage.

As mentioned before, all pad rollers, guide rollers and film trap rollers should be checked to make sure that they are perfectly free and that their inner edges and the surfaces do not bear upon the film. This also applies to the film trap guides. Remember that the picture frame in CinemaScope film is 0.915-inch wide, compared to 0.825 for conventional film; and all guiding surfaces should be outside these dimensions.

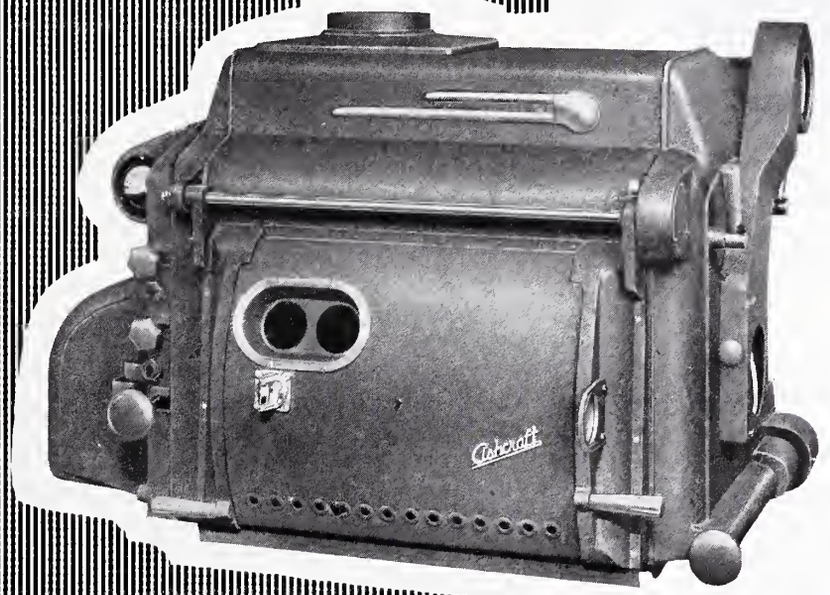
SPLICING THE FILM

Splicing the new film should not present any special problems; however it has been found that in some cases the magnetic tracks have been softened by the use of an *excessive* amount of cement, which also has been smeared over the picture area. Twentieth Century-Fox suggests a few simple rules for splicing which are very useful. Splicing may be done the same as for conventional film, *except as follows:*

1. *The splicing block, or machine, must*

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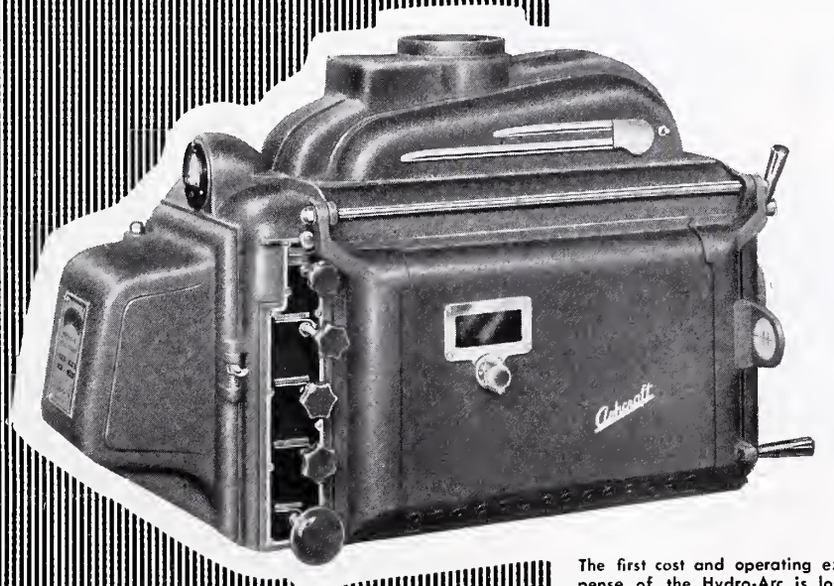
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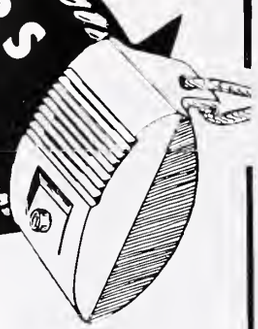
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have pins located and sized to fit CinemaScope film.

2. Scrape off the emulsion, as usual, on one side of the splice and scrape off the sound tracks on the other side of the splice to achieve base-to-base contact over the whole splice area.

3. Apply only a sufficient amount of fresh cement; an excessive amount squeezes out and softens the sound tracks.

4. Do not rub or press on the sound track side until ten to fifteen seconds have elapsed to allow the track to dry, particularly if too much cement was accidentally used.

Stereophonic sound on CinemaScope film is recorded on four magnetic sound tracks which are applied on the film base (non-emulsion) side of the film, as shown in *Figure* 1. The tracks are composed of fine particles of ferric oxide, and the recording signal stores up in this material complex forms of magnetic energy which later on provides the source of the sound energy reproduced in the theatre.

The amount of magnetic energy stored in the film sound tracks is extremely small, so definite precautions must be taken not to diminish it or alter it in any way.

DEMAGNETIZATION

In order to reproduce sound from the magnetic tracks of the new film, new pick-up and amplifying systems have been designed. The new magnetic soundhead is located between the projector and the upper magazine. In this head, the film slides over the four magnetic pick-up coils mounted in an assembly, or "cluster." Each pick-up consists of a coil wound on a magnetic core which has a very small gap. The magnetized track on the film sliding across this gap imparts an electrical signal to the coil and thus to the associated amplifiers. The magnetic head asssembly may therefore be classified as the most critical part of the entire system.

For best results in sound reproduction, it is important that no unwanted magnetic fields be superimposed on the magnetic tracks. Because steel is used in the manufacture of projection sprockets, shafts, guides, shoes and cores, and because these items are variously exposed to some form of magnetization during their life, they are likely to acquire some degree of electrification. They therefore are properly subject to demagnetizing or "degaussing" procedures.

Small amounts of residual magnetization in the cores of the pick-up heads produce a high value of "rush" or background noise, which should be practically non-existent in magnetic reproduction. A larger amount of such magnetization may even result in the partial erasure of the high frequencies in the reccording. This can be noticed as a decrease in the sibilant ("s") sounds of

speech, and of comparable qualities of cymbals or snare drums; and also as an increase in general noise level.

If a new print is run over a magnetized head frequently, more and more damage is introduced on the sound track and the sound quality becomes poorer. To prevent this form of sound damage, it is necessary to degauss the magnetic cluster immediately after installation, and at frequent intervals thereafter.

Other parts which may introduce spurious magnetizing effects in the sound tracks are the intermittent sprocket shoes, which are in direct contact with the magnetic tracks and which are made of hardened steel. Sprockets, sprocket shafts, film guides, fire rollers, sound drums—all these parts, if magnetized, may add their *own* magnetic imprint on the sound tracks. Their effect may be noticed by a continuing increase in hum and noise level at practically all frequencies.

In order to eliminate or minimize this type of sound damage it is necessary to degauss carefully all the parts mentioned above. It has been found unlikely that projector parts will become remagnetized after a thorough job of demagnetization has been done. In order to demagnetize the objects in question, it is necessary to expose them to heavy alternating magnetic fields, then to decrease the field strength gradually to a zero value.

A "DEGAUSSING" DEVICE

A portable device which has been found adaptable to this purpose is a Weller soldering gun. This tool, which has been used considerably in the radio industry, consists of a small transformer mounted in a gun-like case with a trigger switch. The secondary is terminated by a single loop, the middle of which is used for a soldering tip. If in place of this soldering loop we substitute a coil of wire, a magnetic field will be produced around the wire coil which will be alternating 120 times a second, will be fairly dense, and will be safely and easily portable to any part on the projector. *Figure* 2 shows views of the Weller gun with the soldering tip, and with a coil of wire for degaussing sprockets and small shafts.

To demagnetize sprockets, shafts, rollers and small objects, make a closely wound coil of No. 10 plastic insulated wire, using about ten turns. The coil's inside diameter should be about 1½ inches, or just enough to slip over the sprockets or roller. Return one end of the coil back close to the other end so that these ends can be slipped into the soldering gun tips. Substitute this coil for the heating unit.

With the power on, slip the coil over the item to be degaussed, hold for about 20 to 30 seconds, *then slowly remove the coil,*

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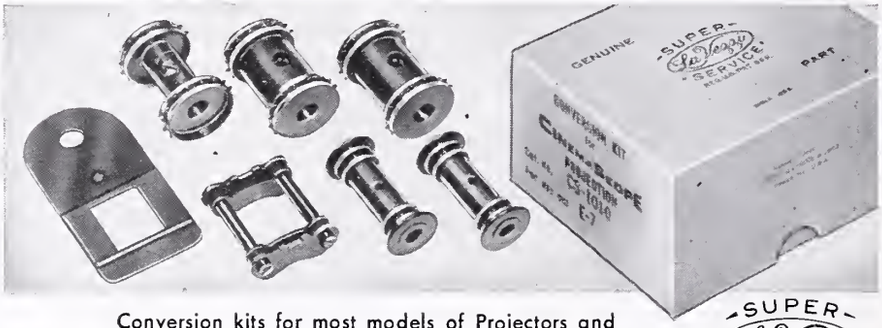
LaVezzi SPROCKETS



for

CINEMASCOPE

The new wide screen presentations demand rock steady projection which for years exhibitors have been expecting and getting by using LaVezzi sprockets. In addition, the clean burr-free teeth are easier on the film—an important factor with the narrow perforations of the four stripe magnetic film. LaVezzi sprockets are properly engineered to resist wear—and are hardened for that extra margin of usable life. For better projection and peace of mind get LaVezzi and be sure!



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keeping the power on. Do not turn the power off while coil is over the object. Tests have indicated that hardened projection sprockets can be safely demagnetized.

The magnetic head cores present a different problem of degaussing. The structure is large and is generally close to other rollers so that it is difficult to push a coil over the cluster case. Various suggestions have been made for introducing alternating current into the pick-up coils themselves, but these may be dangerous to the circuits and not too effective. Mr. Leity of RCA has suggested the following coil device which may be used with the Weller gun:

"A satisfactory degausser for magnetic reproducer clusters can be made by tightly winding ten turns of No. 14 insulated wire



FIGURE 2: Drawings of a Weller gun, (above) with soldering tip, and (below) with a coil of wire as adapted to the degaussing of sprockets and small shafts.

FIGURE 3: A Weller gun adapted to degausser of magnetic reproducer clusters with a coil made by winding ten turns of No. 14 insulated wire on a 1/4-inch rod.

on a ¼-inch rod (shown in *Figure* 3). To degauss the cluster, slowly pass the coil directly over the top of the pole pieces (where the film contacts the cluster) and withdraw slowly without interrupting the a.c. power. One such pass is usually sufficient to degauss a cluster. This should be a daily procedure when showing four-track magnetic features."

There is no question but that the use of the new magnetic striped film requires special care in handling and operating; however, this type of sound film inaugurates tremendous advances in the arts of picture and sound and is well worth the effort.

One way to keep posted—be a coupon clipper

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A DICTIONARY OF MAINTENANCE



Thirteenth Article in the Series:

MOTION PICTURE THEATRE MANAGEMENT

By CURTIS MEES

LAST MONTH we got a good start on our ABC's of Maintenance and Engineering. Let us pick up where we left off and see what we can add to our store of knowledge on the "do's and don'ts" involved in this sometimes arduous, always important phase of theatre operation.

While this kind of material may not be as "readable" as an article written with more continuity, covering a complete subject at a time, we (and in this case the editorial "we" is justified, as the editors concurred with the writer) felt that an *alphabetical* arrangement—a sort of "dictionary"—would make reference easy.

If, for example, you had to read through an entire article on, say, Vending to see if something were included which would tell you how to get your broken down drink machine back in operation, you might just give up. But if we can give you a short paragraph listing the principle causes and the cures of such specific machine breakdowns, and do so under the name of that particular equipment, you could get the information you wanted very quickly.

Now back to the salt mines!

D

DISPLAYS—(1) *Frames, Cases & Easels:* Those made of metal should be polished regularly, with screws maintained tight so that frames will not become loose. Inspection should be made of those anchored in walls to insure security against falling frames. Electrical connections of lighted displays should be inspected for tight connections with properly taped joints and protection against water infiltration which might short-circuit wiring. Easels should be so arranged that they will not be apt to blow over on patrons, with hinges and braces securely fastened to frames. Wood frames should be painted regularly for neat appearance as well as long life.

(2) *Set Pieces:* Locate for prominent display but always consider safety factors—exits not blocked and no danger of capsizing on patrons, and so lighted as not to be tripped over by passers-by. Electrical connections should be inspected for safety in eliminating any danger of fire or short circuits. Permanently set pieces should be painted and modernized from time to time.

(3) *Electrical displays:* Both interior and exterior electrical displays should be properly wired and inspected for deterioration in wiring at regular periods. Exterior displays should be securely braced, wired or fastened to prevent any danger of falling or being blown down, possibly incurring lawsuits. Those subject to change should have some safe means of passage for laborers, such as a guarded catwalk, or grid, with protection against shock. Where practical, a safety device to prevent any dropped parts from falling on those below should be considered. (Check your insurance policy with reference to such occurrences; also to be sure that *you* are protected.)

•

DOORS—Hinges must be firmly anchored and be tightened from time to time. Weatherstripping should be periodically inspected and tacked back in place. Metal plates, or risers, under the door should be firmly secured in place for safety's sake.

•

DOOR CLOSERS—Have adjustable setscrews which can increase or reduce tension on the door, thereby causing it to close faster or slower as desired and with more positive effect in snapping night-latch locks closed. There is a special fluid used in some of these closers which must be renewed occasionaly.

•

DRAPES—(1) *Stage Drapes:* When hung these are tied off on battens and adjusted for proper length in hanging. They should be cleaned occasionally with the long wand and brush of your vacuum cleaner. When they become dingey and dull they should be taken down and sent to a good commercial dry cleaning establishment. If left out of use for long periods of time, they might well be wrapped up and labeled *(after dry cleaning)* before storing.

(2) *Wall Drapes:* Should be given practically the same treatment accorded stage drapes. Care should be taken they are not torn or damaged

when walls are repainted. Small tears or rips should be repaired immediately.

(3) *Window Drapes:* Usually of a much lighter material than those above, both in texture and color, demand additional care in handling and treatment. Some may be washable, but that should be determined by an expert before they are laundered; most of the fairly heavy drapes (as differentiated from *curtains)* require good dry cleaning. When faded, they may be dyed to a deeper shade for some additional wear. These window drapes are usually seasonal, and at least two changes are customary for theatre usage to permit winter and summer "dress."

•

DISPENSERS—(1) *Toilet Tissue:* These containers must be very securely mounted on the wall or they will work loose or be torn off the walls by vandals. The locks are very simple and can be easily picked open. Janitors should be cautioned not to fill them too tightly with tissue or difficulty will be experienced in extracting the paper for use.

(2) *Towel Cabinets:* Like the tissue containers, these must be securely mounted on the wall. Painted metals should be repainted periodically for fresh appearance. Cloth towel containers are usually supplied by commercial towel or laundry services, which may provide service also for repairing the cabinets dispensing their product.

•

Vending Dispensers: See Vending Machines.

•

DRAINS—(1) *Roof:* Roof drains are highly important and deserve frequent personal attention from the head of the theatre maintenance staff, or in lieu of one, the manager. If these should become clogged up (as very frequently happens) and water backs up on the roof, leaks are apt to show up as the water overflows the flashings, leading to extensive ceiling or wall damages. Wire mesh hoods are available for placing in the drains to prevent leaves, paper and trash from entering the drain itself, but these hoods must be occasionally cleaned of accumulated trash before they also stop up. Piping from roof drains should be inspected to insure they stay watertight at connections and that they do not rust out. They should be painted with a red lead or other rust-resistant paint where exposed on the exterior of the building.

(2) *Floor Drains:* These should be provided with covers to keep trash out of the drains. Grease should be kept out of these drains, otherwise they will quickly clog up. Periodic flushing with approved drain cleaner (such as Drano or a similar other product) will help keep them open and running freely. The theatre maintenance man should have a plumber's snake to insert down these drains to open them up right at the inlet. If that doesn't open up the drain, call a plumber right away.

•

DRESSING ROOMS—Should be kept in useable condition even if used infrequently. Lights should function, as should the toilet and bath facilities available. Paint should be kept fresh, and the rooms be occasionaly aired out, dusted and swept. Visiting artists will appreciate being offered clean well-equipped dressing rooms that offer a bit of comfort and show evidence of your interest in their personal welfare.

•

DIMMERS—Stage and main house lights are usually controlled by a series, or bank, of dimmers, frequently on stage level backstage. Manually controlled dimmers are the rule in the older houses, while the newer theatres are usually equipped with automatic electric dimmers which can be regulated from the booth as well as on stage. As with any electrical equipment, the contacts must be firmly connected, and any moving parts (as in the motors on automatic dimmers) must be oiled and tested periodically for proper functioning.

On the manual boards, raising or lowering the various switch handles will increase or lower the different colored lights, or cut them out completely. The stage electrician (if any) should have responsibility for maintenance of dimmers, and where difficulties are beyond his knowledge, an electrical service firm should be called in.

Automatic dimmers may become stuck. Oiling motor, or putting graphite where called for by manufacturer's manual, should remedy this condition. First check fuses when lights do not come on.

•

DEHUMIDIFIERS—In some theatres with damp basements dehumidifiers are used to control this moisture. There are two general types: (1) *Chemical,* consisting of a preparation in a sealed container which, when opened to the air, will soak up the moisture and dry out the area; and (2) *Mechanical,* by means of electrically controlled machines for absorbing moisture in the air and disposing of the accumulated water through suitable drain facilities. The severity of your particular condition should determine the type of dehumidifier used. Chemicals are cheapest for a mild condition that doesn't recur too often.

•

DIFFUSERS, AIR—These outlets of a ventilation system are regularly associated with air-conditioning. The simplest forms of air diffusers are rectangular frames mounted on the face of the air ducts, with adjustable veins, or louvers, either vertically, to direct air to right and left; or horizontally to direct air up or down; or both, one set behind the other. The first adjustment (at installation) of these diffusers is a time-consuming operation, as it is a simple matter of trial and error to reach the maximum efficiency in covering the entire area. A smoke bomb, carefully placed inside the vent, will show how the air is being diffused (allow plenty of time for the smoke to clear out of the theatre before it is opened to the public). Diffusers of the "aspirating" type (usually circular vents in the ceiling) do not call for maintenance once they are properly installed.

•

DISPOSAL, TRASH—Some theatres have burners for trash, which reduces it to ashes for easy disposal. Most, however, have trash cans. Providing a platform outside the theatre in a location convenient for pickup trucks will help keep trash off the ground and reduce turning over of the filled cans. Where exposed to the elements, cans should be covered to prevent rain from soaking the contents and making the cans too heavy to handle easily. Be sure all trash cans are painted with the theatre name so they will not get "lost" among your neighbors' cans.

•

DOOR MATS—Rubber or fiber mats at the door will minimize the amount of dirt brought into theatre, particularly when the streets are wet. These mats should be heavy enough to lie flat with no danger of curling so as to trip your patrons. In some instances, these mats can be nailed directly to the floor surface. Where there is a long lobby, it is good practice to lay rubber runners when it rains, removing them as soon as the streets are again dry. The ends should be covered with a heavy strip to make them lie flat.

(Lobby mats will be dealt with later.)

•

DRINKING FOUNTAINS—Those connected direct to the water line (without refrigeration) will normally need only replacement of worn out washers and keeping the drain open. (For the youngsters, it is a big help if you build a small step or platform for them to get up high enough to serve themselves at the fountain.) A rubber mat under the fountain unit will help preserve your carpet from the little water that may splash over the rim of the fountain.

Refrigerated drinking fountains will present the same problems as other compressor units: oiling of motors, replacement of worn fan belts, cleaning of condenser coils, replacing lost refrigerant, etc. A thermostat control regulates water temperature automatically according to setting.

•

DEODORANTS—Solutions properly diluted according to manufacturer's instructions, may be sprayed in hand pumps where objectionable odors exist, or they may be put in ventilation ducts. (Great care must be exercised in this latter application so that too much is not used, creating a condition almost as objectionable as the odor you seek to eliminate.) In the toilets solid blocks or crystals of paradichlorobenzene may be placed in urinals or in metal containers which permit these chemicals to evaporate.

Just as perfume should not be regarded as a substitute for a bath, deodorants should not be used to conceal the lack of cleanliness. It is better to have washrooms without any strong odor than to have the air heavily laden with the smell of a deodorant.

(Ozone generators, and Germicidal lamps which incidentally produce ozone, are sometimes installed to destroy odor-producing bacteria. These are not common, however, and in any case they do not enter appreciably into a maintenance routine.)

•

DUST PANS—The heavy brass type dust pan, usually used in theatres, is pretty expensive, but repairs can keep them usable long after cheaper types have been discarded. The primary trouble seems to be that the handles work loose. Have a metal workman braze them back on tightly. Porters should polish the pans regularly with brass polish for neat appearance.

•

DUPLICATING MACHINES—Simple maintenance can be effected in the office with the aid of the manufacturer's service manual, but anything beyond these repairs will call for expert assistance, which is usually available through the nearest office supply house dealing in duplicating machines.

E

EXTINGUISHERS, FIRE—(1) *Soda and acid:* Must be recharged each year for maximum efficiency (and usually is required by law to meet fire ordinances). Your maintenance man can do this recharging with a soda and acid kit available for different sizes of extinguishers and sold through theatre supply houses, with directions for their use. All extinguishers should be clearly dated on a tag attached to the handle to meet fire regulations, and should be recharged on time. If at any time one of these extinguishers is used, it must be *completely emptied,* cleaned out and recharged. In fact, once it is turned upside down and begins flowing, there is *no stopping it!* So you had best give advance thought to where you are going to let the rest of the contents go if only a little is needed. *Do not use on electrical fires.*

(2) *Carbon Dioxide:* This chemical, contained in pressure bottles with a trigger discharger, is a specific extinguisher for petroleum and grease fires. It is effective and safe also for electrical fires, and may put out a small blaze of wood-paper-cloth classification (which ordinarily calls

(*Continued on page* 52)

THE VENDER-VANE

News and Comment about Merchandise Sold in the Theatre

Outlining Daily Duties of the Refreshment Stand Attendant

RECOGNIZING the importance of having all theatre personnel fully acquainted with their duties so that the "highest standards of public service" can be maintained, the Alliance Theatre Corporation of Chicago has prepared a new "Courtesy and Service" Manual which it presents to new employees. Alliance operates some 88 theatres throughout Illinois, Indiana, Wisconsin and Washington.

Included in the manual is a section devoted to the refreshment department with the duties of the attendants listed in detail.

The importance of the attendant's making an attractive appearance is stressed first with the reminder that "before coming on duty you should make sure that your hair is well groomed and that your hands and fingers are clean."

Next the details that should be attended to before the actual opening of the stand are listed. They include securing a sufficient amount of change; checking the stock of the candy case, popcorn, popcorn boxes, etc.; pouring left-over popcorn into the machine and warming it, followed by popping a few kettles of corn to mix with the left-over; seeing that the candy is neatly displayed in the case and dusting the case.

Procedures to be observed in handling popcorn are listed as follows: never use more than 25 per cent of seasoning in ratio to popcorn used, as too much seasoning retards expansion of the popcorn and results in loss of profit and waste of seasoning. Watch the popcorn yield and take steps to make corrections when it is below 11 boxes per pound. Get the habit of wiping seasoning from the kettle after each popping with a clean rag (prevents seasoning from carbonizing on kettle). Watch to see that popcorn kettle does not get too hot so that corn is burned. If this should accidentally happen, you wiill have to remove burned corn and boil out kettle with water and baking soda before popping any mre corn. Watch the yield on butter; you should get between 28 and 30 servings per pound. Try to push the sale of buttered corn at 20c in preference to the regular.

Attendants are then instructed in duties to be carried out just before they leave for the night. These include placing left-over popcorn in a metal container with a cover; boiling out the kettle with baking soda and water and coating the bottom of the kettle with seasoning; taking accurate inventory of candy and popcorn boxes on hand; checking out cash and inventory with the manager.

Once each week the attendants are told to empty the candy case, cleaning it thoroughly, and boil out the popcorn kettle with water and Oakite.

DECORATING WITHOUT COSTS



Special decorations for the snack bar at the Vernon theatre in Alexandria, Va., which served the double purpose of making the stand more attractive and increasing sales, were acquired recently by manager W. J. Bachman, Jr., at no cost to the theatre. The flowers next to the popcorn warmer were donated by a local florist in exchange for a namecard placed on them. Popcorn "Buttercups" were attached to light fixtures in the stand's ceiling, and the display signs were given the theatre by a vending firm.

your One best buy in popcorn seasoning

new Seazo coconut oil

butterlike flavor and color



C. F. Simonin's Sons, Inc.
Philadelphia 34, Pa.

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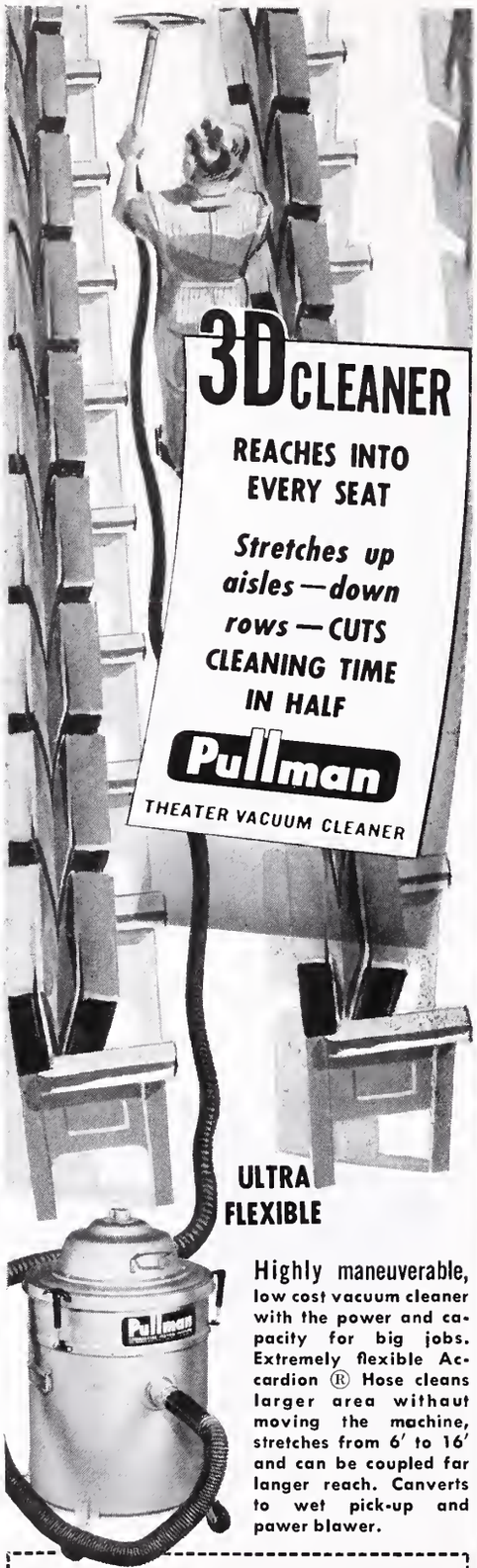
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Scoop! All About a Secret Cinema Guys' Confabulation!



reported by *Charlie Jones*

. . . owner-manager of the Dawn theatre in Elma, Ia.

ELMA, IA.

WHEN AN American hasn't anything better to do, he usually can depend on somebody calling a meeting for him to attend. We are probably the meetingest people in the world, and our alleged reasons for meeting run all the way from "Who's going to be the next President?" to "What are we going to do about restrooms at the Fair Grounds?"

We had a meetin' out here in Ioway the other day, and though we had to fight ice, snow and assassinating traffic, those of us who could still afford to leave the house without blushing made it to the rendezvous area and we came up with one of the damndest gatherings you ever saw. It was a costume masquerade and nobody could get through the inner door unless he was dressed to represent somebody in the great motion picture industry!

This was a get-together of small town showmen up in the northeast corner of Iowa, congregating with mutual hope and despair for the purpose of delving into each other's minds to see if any one of us might know of anything that would help, period. We figured that we've known each other for years and that the only way we could learn something new would be to come incognito and use the voice of someone else.

•

Now there's been a billion and nine exhibitors' meetings over the years, all well covered and reported by the trade press. But there always comes a time during the proceedings of any meeting when all who are not faithful members of the party, members of the press, etc., are asked to leave so we exhibitors can talk about them.

If exhibitors had more money to hire corridors and smoke-filled rooms to make policy in, this embarrassing situation would not have to be. Since we don't, that's the way it is—and it ain't likely to get any better. So down goes the veil of secrecy and out from behind that impenetrable Celluloid Curtain comes the first light of what goes on in a closed exhibitors' meeting. (Aren't you distributors just dying to get on with this now? Or don't you read this colyum?)

Since (having studied Socrates) I know myself better and understand what I'm saying better than the other characters at that meeting, I'll tell you who I was and what I said. I was *Al Sindlinger!* No less—and of course I made the pitch on the elimination of the tax. I'm not as tall as Al, but I wore my striped pants and a dark coat to look official and statistical and presented Al's own set of charts and graphs painting the gloomy picture of the decline of the picture industry in $ and ¢.

We urged the continued effort of everyone to present facts, persuade and persist in convincing both legislative and executive branches of government to take the monkey off our backs and let us die a natural death. In what was perhaps the least profound statement of the day, I said that I didn't mind too much catching economic rigor mortis from Scarlet Fever Product, High Fever Percentism, Televitis or High School Mumps, but that there ought to be a law against the law against a man coming out even.

Now maybe this isn't very well stated, but we statisticians always talk in a sort of gobbledegook that always leaves our audience limp and impressed but also somewhat unhinged as to just where do we go from here.

The round of applause that followed "Sindlinger" was somewhat less than deafening. The compatriots got the point that the situation is drastic. The moving curve keeps right on moving in a descending slide and despite the hifalutin words of claim for certain exceptions, the tax return figures present the plight of the industry in a very gloomy light.

•

Before our meeting we had a screening of Irving Mack's training film, "Courtesy Is Contagious," and U-I's "Glenn Miller Story." We all enjoyed both pictures and drooled at the prospects of better crowds in better run theatres. The projectionist got into the meeting by representing *Irving Mack.* He worked from his knees. Not that this represents the state of Mr. Mack's business, but this projectionist is a pretty

(*Continued on page* 54)

THE THEATRE SUPPLY MART

Index to Products Advertised & Described In this Issue, with

- **Dealer Directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

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NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

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1	Adler Silhouette Letter Co. — Changeable letter signs: Front lighted panels for drive-ins (1A), back lighted panels (1B), and changeable letters (1C). All deaalers.	54
2	American Seating Co. — Auditorium chairs. NTS and direct.	19
3	Ashcraft Mfg. Co., C. S. — Projection arc lamps. Unaffiliated dealers.	33
4	Ballantyne Co., The — Stereophonic sound package. Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.	9
5	Bausch & Lomb Optical Corp. — Projection lenses. Direct and branches and dealers in all major cities.	35
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EDITORIALLY . . .

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Electronic companion instrument for the telephone enabling user to carry on conversation without holding phone receiver in his hand. Marketed by Fonadek, division of Special Devices, Inc. Postcard reference number E39.

PORTHOLE FIRE SHUTTERS, page 43

New line of porthole fire shutters for both indoor and outdoor theatre projection rooms from Best Devices Company. Postcard reference number E40.

IN-CAR STEEL CABLE, page 44

Steel cable attachment to prevent loss of in-car speakers at drive-ins from the Speaker Security Company. Postcard reference number 31.

MAGNESIUM STEP LADDER, page 45

New magnesium step ladder with special "safety" features marketed by the Abbeon Supply Company. Postcard reference number E41.

SELENIUM RECTIFIERS, page 45

Three-phase selenium rectifiers of new design announced by H. E. Robin, Inc. Postcard reference number 28D.

SCREEN BRUSH, page 54

New brush with special bristle for cleaning all types of new screens developed by Raytone Screen Corporation. Postcard reference number 26C.



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Please have literature, prices, etc., sent to me according to the following reference numbers in the March 1954 issue—

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CITY _____ STATE _____



Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:
24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS
Chicago:
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
35—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
41—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
49—Amusement Supply, 208 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
52—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA
Minneapolis:
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosch Theatre Supply, 1111 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
62—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
67—Auburn Theatre Equipment, 5 Court St.

Buffalo:
68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:
71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
93—Dayton Theatre Supply, 111 Volkenand St.
94—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
95—American Theatre Supply, 439 Dorr St.
96—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 916 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1923 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
106—Alexander Theatre Supply, 84 Van Bramm St.*
107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:
108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
109—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
110—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE
Memphis:
111—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas
113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
116—Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

Houston:
118—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
119—Alamo Theatre Supply, 1303 Alamotee St.

UTAH
Salt Lake City:
120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

VIRGINIA
123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA
128—Charleston Theatre Supply, 506 Leo St., Charleston.

WISCONSIN
Milwaukee:
129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 341 N. Seventh St.

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about Products . .

★ news and views of the market and its sources of supply

Amplifying Instrument For Telephone Use

AN ELECTRONIC companion instrument for the telephone, designed to enable the user to carry on a conversation without the need of holding the telephone receiver in his hand, has been marketed by Fonadek, a division of Special Devices, Inc., Boston. The company points



out that the unit was developed to provide a greater freedom and convenience for users of the telephone, enabling them to keep their hands free, write or refer to books and papers or even to walk around while still carrying on a conversation.

Called "Fonadek," the instrument contains an electronic "heart" which picks up and amplifies incoming telephone conversations. The voice of the user is in turn transmitted through a specially-designed acoustic speaker bowl. There are two control levers for quality of sound and volume.

The instrument is designed to be placed on the desk a foot or two from the telephone. When the phone rings the receiver is lifted from its normal cradle and set down into the "Fonadek." After completion of the call, the receiver is replaced on the telephone.

The instrument operates by batteries, which in average use require changing only about twice a year, according to the company. With more frequent use, or under certain conditions of climate, it is pointed out, changes may be required more often. No special connections or wirings to the telephone are needed, and the instrument does not interfere with normal telephone use. It can be carried from one room to another and employed with various telephones as the occasion may demand.

The instrument can be secured equipped with a special speaker "jack" for plugging into an external speaker for greater amplification and for use in noisier places, the manufacturer points out.

Porthole Fire Shutters In Four Main Types

INTRODUCTION OF a new line of porthole fire shutters for both indoor and outdoor theatre projection rooms has been announced for the Best Devices Company, Cleveland, by J. E. MacNellis, president. Four types of shutters are available on special order and in standard sizes from stock to meet various porthole requirements. Type "F" is for the picture port; Type "SF" is for the picture and stereopticon port; Type "L" for the observation port; and Type "SP" for the spotlight port.

Each shutter consists of a frame that provides a quick "over-port" wall mounting installation. The frame is made of Number 10 gauge metal. Tracks formed from Number 18 gauge metal are securely welded to the shutter frame to hold a steel drop plate and glass, both ¼-inch thick. Since welding and not rivets, screws or soldering is used in mounting the track channels to the frame, the drops can move up or down in their respective channels without binding, the company points out.

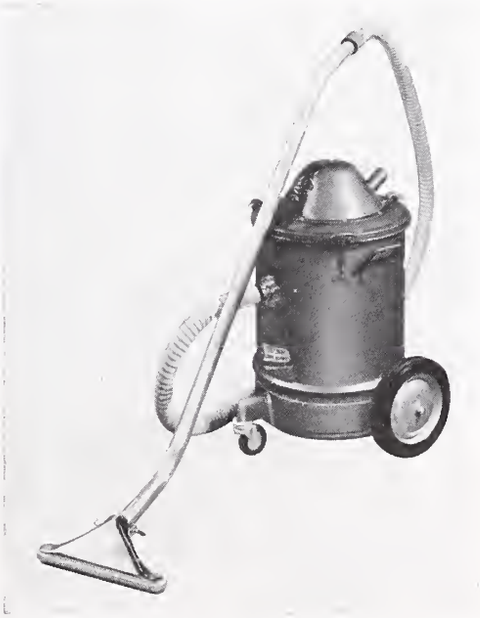
The synchronized simultaneous closing of all Best porthole fire shutters installed in a projection room is achieved with an improved control bar, semi-automatic in operation and made of red brass to resist rust and corrosion. The control bar consists of all the necessary chains, cords, fuse lengths and "S" hooks for complete installation. Fuse lengths have Underwriters' Laboratory approval and part when projection room temperatures reach 160° causing the automatic release of the fire shutter.

For new theatres and those being adapted to wide-screen projection the company reports it has a new special-type shutter.

Heavy Duty Vacuum For Dry Pick-up

A VACUUM machine designed specifically for heavy-duty dry pick-up has been added to its line by the Hild Floor Machine Company, Chicago.

Designated as "Model 215," the unit is powered by a ⅝-h.p. motor with turbine fan design. Mounting of the machine has been designed so as to facilitate its handling, the company points out. Towards the



rear of the tank are two 10-inch wheels with 1¾-inch semi-pneumatic tires. At the front, directly under the hose connection is a 3-inch rubber-tired caster with ball-bearing swivel. The machine weighs 52 pounds.

The carpet tool, the floor, wall and ceil-

ing sweeping tools and the 5-inch utility tool all have swivel connections enabling the operator to maintain continuous surface contact without twisting the hose. The lip of the carpet tool is designed to glide easily over heavy or light pile rugs.

RCA SOUND IN MUSIC HALL

The most complete and flexible RCA "Stereoscope" sound system to be installed since the widespread adoption of multi-directional sound equipment is currently in use at the Radio City Music Hall, New York, according to the RCA theatre equipment division. Aside from comprehensive switchover arrangements, providing for flexible use of several combinations of standby equipment, the dual system is entirely made up of standard units of RCA's PG-301 "Stereoscope" sound system, said J. F. O'Brien, RCA theatre equipment manager. Included are four RCA button-on soundheads, two fader systems, four 70-watt channels, and the usual backstage and auditorium loudspeakers. Custom features of the system include two ingenious switches that make it possible to connect either pair of soundheads instantly to either pair of channels and to connect either of the latter to the loudspeakers.



Selecting the Proper Paints For All Parts of the Drive-in

By MICHAEL E. SPATZ, *president Spatz Paint Industries, Inc., St. Louis, Mo.*

FOR THE PAST five years our company has been conducting an extensive program of research on the problems involved in selecting the best paint for all parts of the drive-in theatre. Out of that experience we have developed some recommendations which should help drive-in owners in choosing the best paint for each job and thereby keeping maintenance and upkeep costs down.

This is particularly important with screens. Two of the most common types of paint currently being sold by some manufacturers for use on drive-in screens are interior flat wall and oil base concrete paint. Consequently, many screens are needlessly being repainted twice each season.

In getting ready to paint a new screen, it is vital that the proper primer coat be used. Select the one that will meet the requirements of your screen, whether it be fir plywood, galvanized iron, asbestos shingle, concrete or stucco. They all differ and should be treated as follows:

Fir Plywood: Prime, metallic-oil primer for bare wood; second coat, free-flowing zinc-free house paint primer.

Galvanized Iron: Prime, zinc dust primer (allow galvanized iron to age six months or treat with vinegar and water).

Asbestos Shingles, Concrete, Stucco: Prime, zinc-free house paint primer.

New screens primed as shown above and previously painted screens regardless of kind or type should then have the following finish: glare-free white special flat exterior. For 3D and wide-screen you should use a new type lap-free whiter metallic coating. It has a higher reflectivity than 3D aluminum paints and permits earlier showings. Two coats of finish are usually required for maximum satisfaction.

What type of paint is best for interior walls? rubber latex? oil base? alkyd flat? These three types are similar except for one feature. Alkyd flat cures in 24 hours and may be scrubbed the day after it is applied. Rubber latex must be allowed to set for six weeks and oil base for 60 to 90 days. If you will freshen up your walls with alkyd flat, finger markers and rest room artists will be no problem.

And by all means use lively colors at your drive-in. Give your patrons the newest colors available and don't be afraid of "loud" ones. Try painting the concession stand walls yellow-gold and Brigadoon green. Try powder-pink and Ballerina green in the ladies room. And use contrast; where walls are dark, make the ceilings white. It makes up for light lost on dark walls and seemingly heightens ceilings.

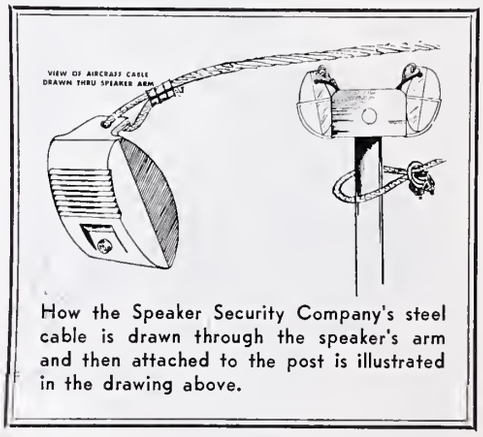
Our company has also developed a new product which combines the use of glass beads and a colored base-coat paint. It glamorizes and emphasizes the drive-in property and reduces the need for expensive neon tubing designs and signs. All you need do is simply brush on a coat of reflective base-coat paint in the color and design desired and while the paint is still "tacky" apply the beading. Place spots or floodlights properly and, presto, you have a million little colored lights working for you. Imagine the front of a screen tower striped yellow, red and blue over white and coated with beads. Properly lighted the towers and signs would be visible for miles.

In conclusion remember that you should plan thoroughly before you paint. It will pay off not only in appearance and durability but in dollars and cents. We have what we call our "Paint and Color Plan"—a chart covering in complete detail our recommendations for decorating drive-in theatres. It is available free of charge upon request.

Steel Cable to Protect Drive-in Car Speakers

TO PREVENT the loss of in-car speakers at drive-in theatres through damage or theft, a steel cable attachment has been developed by the Speaker Security Company, New York.

Made of galvanized aircraft steel, the cable is simply drawn through the speaker arm and attached to the post. The cable is ⅛-inch in diameter, consisting of 133 strands of steel with a breaking strength of approximately 200 pounds, the company points out.



How the Speaker Security Company's steel cable is drawn through the speaker's arm and then attached to the post is illustrated in the drawing above.

"Inferior" Stereophonic Sound Systems Scored

MOTION PICTURE exhibitors were warned against installing "inferior or underpowered" stereophonic sound systems in their theatres in a statement issued recently by Robert Hoff, executive vice-president of the Ballantyne Company, Omaha. "When you sacrifice quality stereophonic sound," he declared, "you destroy the very thing that 20th Century-Fox and the other film companies and equipment manufacturers are striving for

—better sound to attract more patrons to your theatre."

"The entire industry is trying to sell patrons on the new developments in motion picture presentation," Mr. Hoff said. "And I can think of nothing which will so effectively destroy what we have built up than to have people enter theatres and find the sound mediocre."

Citing the "terrific" pressure being brought on manufacturers to bring equipment prices down, Mr. Hoff pointed to efforts his own company has made in reducing costs of its "package" for the new techniques. "However," he said, "there is a limit to the lowering of prices. The point is reached where you must sacrifice quality sound, and it is beyond that point that we do not propose to go. We have on occasion refused to sell underpowered systems to theatre owners who said they wanted them.

"We have adopted the same policy as Fox. When the theatre owner insists on putting in underpowered stereophonic sound systems, we have refused to sell them. Any other policy would be detrimental to the theatre industry. I cannot agree with some companies and some overzealous dealers who recommend and install systems, designed for smaller theatres, which actually need much larger capacities. The end result is sound that is stereophonic sound that is inferior to the optical sound they are replacing."

Magnesium Step Ladder With Safety Features

A NEW MAGNESIUM step ladder constructed with a broad working platform two feet from the top and designed with special "safety" features has been marketed by the Abbeon Supply Company, Jamaica, N. Y.



Known as the "Magnesium Safety Platform Step Ladder," the portable unit folds compactly and is light in weight. It has hard-rubber, non-skid feet, a conveniently placed bucket rack and a top tool rest. The platform is ribbed and fluted to prevent skidding.

The ladder as illustrated is the 6-foot overall size (4 feet to height of platform) and weighs 12 pounds. Other sizes range from four feet (2 feet to platform) to 10 feet (8 feet to platform). Literature will be sent those requesting it from the company (179-71 Jamaica Ave., Jamaica 32, N. Y.).

New Robin Three-Phase Selenium Rectifiers

A THREE-PHASE selenium rectifier of new design has been announced by H. E. Robin, Inc., East Orange, N. J. Catalogued as the "Robin-Arc X-100, it is designed to deliver 100 amperes at 62 volts continuously from inputs of 185-250-volt, three-phase, 50/60 cycle current. It is adjustable from 36 up to 62 volts in small increments.

Designed primarily for projection arc service, the new rectifier finds its application as a d.c. source where low ripple, reliability under severe overloads, and safe short circuit characteristics are imperative, according to the company. Correct use of selenium rectifier behavior and built-in reactances in iron-core components limit the short circuit current to a safe value.

Particular attention has been given in design to limit the temperature rise of the rectifier cells to 20° C below the recommended standards to provide reliability and long life under overloads and transients. Standard units up to 180 amperes at 80 volts with identical characteristics are now available from the company.

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IN CURRENT LINES OF AIR CONDITIONING EQUIPMENT

Chrysler "Airtemp"

THE "CHRYSLER AIRTEMP" line of air conditioning equipment, manufactured by the Airtemp Division of the Chrysler Corporation, Dayton, Ohio, includes compressors and related condenser and air handling equipment for complete cooling of medium-sized and large theatres, as well as self-contained cooling units for duct systems and small units for space cooling.

For use in smaller theatres, the self-contained space coolers range in capacity from 8 to 15 tons, using Freon-22 as a refrigerant. Heights range from approximately 93 to 105 inches, including plenum; widths from 49 to 58 inches; and depths from about 19 to 32 inches.

The cabinet of these units is constructed of heavy gauge steel, bonderized against rust and finished in spatter enamel. The

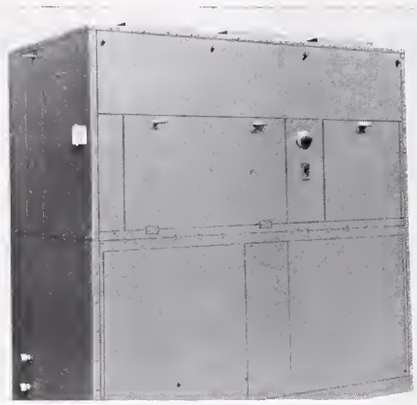


"Airtemp" self-contained space cooler.

"Airfoil" air grille is scientifically designed as a result of air tunnel tests. Extra wide vertical and horizontal "Airfoil" vanes are individually adjustable. Grilles are available for the ends of the plenum chamber as optional equipment.

The large return air grille is equipped with cleanable type filters; dynamically balanced fans suspended in self-aligning cushioned bearings and driven by a heavy-duty, resilient-mounted fan motor; and "Maxi-Fin" cooling coil. The combination condenser and receiver is equipped with coil-type spiral finned water passages. There is an automatic water regulating valve.

The sealed radial compressor is directly connected to the compressor motor. The fans may be operated separately when cooling is not required. All internal wiring



"Airtemp" central plant unit conditioner

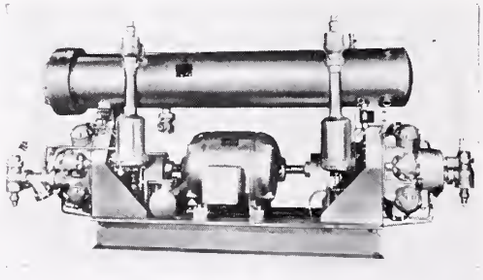
is completed at the factory; simple water, drain and electric connections place the equipment in operation. Heating coils can be added for connection to existing heating sources or to a Chrysler "Airtemp" boiler, if desired.

The central plant unit air conditioners have nominal cooling capacities of approximately 25, 40, 60 and 100 tons. They utilize the "Airtemp" Freon-22 radial compressor. Available with either water cooled or evaporative condensers, these units range in length from approximately 87 to 291 inches; in width from 52 to 73 inches; in height from 87 to 111 inches.

THE CHRYSLER CENTRAL SYSTEM

The Chrysler "Airtemp" central system cooling equipment has capacities from 25 to 70 tons in the Freon-12 lines and from 25 to 125 in the Freon-22 line. The radial compressor has a 3-inch bore and a 2¾-inch stroke with assembly combination of three, five and seven cylinders in a single compressor of 10, 12 and 14 cylinders on a dual unit. An automatic starting unloader enables the compressor to start under no load. An oil separator raises operating efficiency by reducing the oil content in the condenser and evaporator.

The compressors function with either evaporative or water cooled condensers. The condensers are shell and finned U-tube construction, for use with city or cooling tower water.

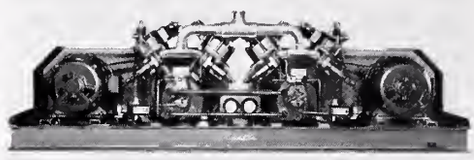


"Airtemp" central system unit

Curtis Refrigerating

THE CURRENT line of air conditioning equipment of the Curtis Refrigerating Machine Division of the Curtis Manufacturing Company, St. Louis, embraces compressor units for built-up cooling systems through 100 ton nominal cooling capacity, and unit conditioners for central station installations in a low and middle range of tonnages.

The V-type, four-cylinder dual compressors are reciprocating. They are machined to precision limits with tapered roller bearings and forced feed lubrication. The crankcase has special alloy steel casting; an oil sight glass for checking the oil level, and connections for equalizing the oil level when interconnecting. The cylinders have an oil check to return the oil, sep-



Curtis central system unit

arated from suction gas, to the crankcase.

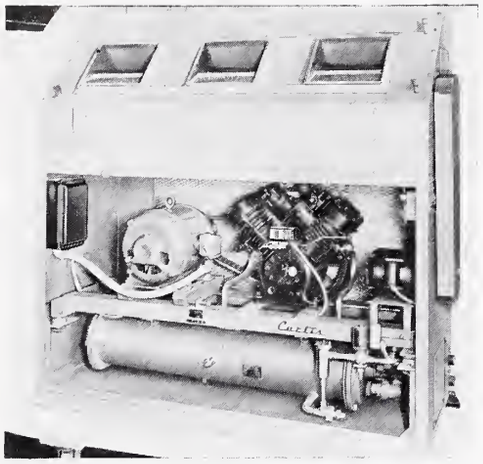
The pistons are of special alloy steel with compression and oil rings. Both connecting rods and crankshaft are of drop forged alloy steel. The main bearings are tapered roller and anti-friction types. The connecting rod bearings are removable insert steel back types. The shaft seal is a balanced-pressure type with carbon nose.

The valves are suction and discharge stainless steel disc types. All bearing surfaces and the shaft seal are pressure lubricated by a gear-type pump equipped with a removable oil filter in the suction side of the pump. The base of the units is structural steel.

The motor is a high starting torque, low starting current type mounted on a unit. The standard motor is three phase, 60 cycle, 220 volts, with others furnished on request.

The central system cooling unit has a cabinet built in two sections, the top housing the blower fans, coil, filters and temperature control; the lower housing the compressor, condenser and compressor motor. The cabinet is constructed of heavy gauge steel with a neutral gray finish; while the entire frame is of heavy gauge structural steel. The interior of the top section is entirely insulated.

The condenser and receiver are cleanable shell and tube types with removable heads for cleaning. There are copper water



Curtis dual compressor unit.

tubes, steel shell and special alloy cast heads. The compressor motor is high torque with an across-the-line magnetic starter provided with thermal overload protection.

The condensing unit is completely isolated by rubber vibration dampers. Filters are all aluminum, permanent types, easily removed for cleaning. The copper aluminum cooling coil is designed to remove the proper amount of latent and sensible heat and is controlled by a thermostatic expansion valve.

The fans are multi-vane and forward-curved. Air inlet and outlet flanges are provided for easy duct connections. An automatic thermostat and a three-position selector switch are built into the unit and adjustable from the exterior of the cabinet. The fan may be operated separately for ventilation when cooling is not required. High pressure cutout control is regular equipment.

For compressor specifications refer to that described above.

Frigidaire Equipment

THE FRIGIDAIRE Division of General Motors, Dayton, Ohio, has a 7½-ton capacity self-contained air conditioner for space cooling. It is 40 inches wide, 28 inches deep, 86⅜ inches high and is finished in a harmonizing two-tone gray color.

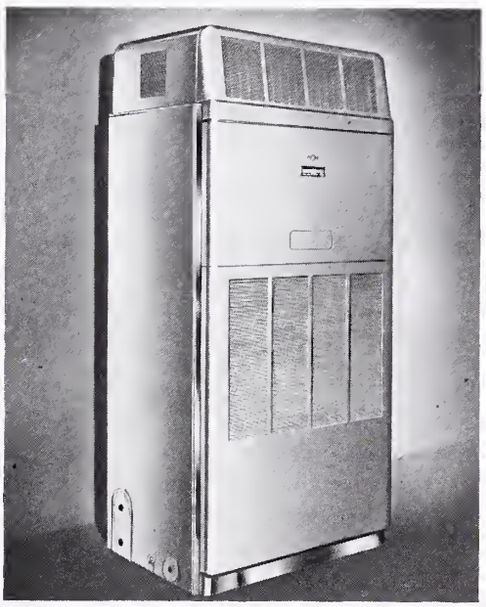
The complete mechanism is located within the compact cabinet, and electrical, water and drain connections are all that are necessary. The simple controls are located behind a small access panel on the front of the cabinet. An "on-off" switch allows the user to manually control the unit, but the unit is designed to provide fully automatic temperatures by a control knob which is set for the one desired.

The inside of the cabinet is divided into three sections: the compressor section, the cooling coil or air intake section and the air discharge section. The compressor is located in the bottom of the cabinet and is a Frigidaire sealed reciprocating-type with direct drive operation. It has no external moving parts such as belts, pulleys, and flywheels, yet is constructed so that the motor and other parts are easily accessible.

The coil section houses the big Frigidaire Multipath Cooling Unit which is constructed with ⅝-inch copper refrigerant tubing, 5 rows deep and 18 rows high with circular aluminum cooling fins. Placed across the front of the cooling unit is a permanent-type, cleanable aluminum mesh air filter which cleanses all the air passing through the cooling unit.

The air discharge section contains two large double-inlet, double-width, wheel-type fans powered by a ¾ h.p. electric motor. These fans discharge the cooled air into the hood on top of the cabinet, and on out into the space to be conditioned. Adjustable grilles on all four sides may be set to deliver the cool air wherever desired.

The unit can be installed remotely with ductwork if desired. Outside air can be brought into the unit by the installation of a low resistance duct connected to a grilled opening in the rear of the cabinet. A two-row steam heat coil for heating purposes is available as accessory equipment.



Frigidaire's 7½-ton conditioner.

U. S. Air Conditioning

INCLUDED IN the line of the United States Air Conditioning Corporation, Minneapolis, are unit conditioners for space cooling ranging in capacity from 7½ to 15 tons, and central station self-contained units for duct systems in capacities of 10 through 50 tons.

Using Freon-12, or Freon-22, as the refrigerant, the space cooling units have three

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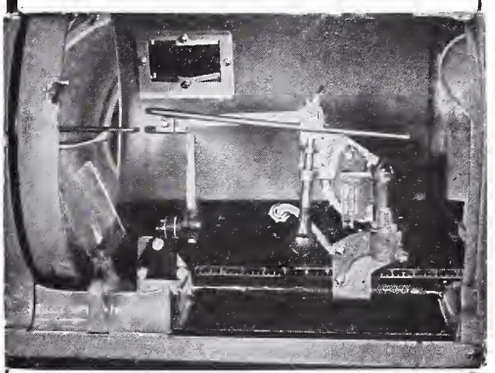
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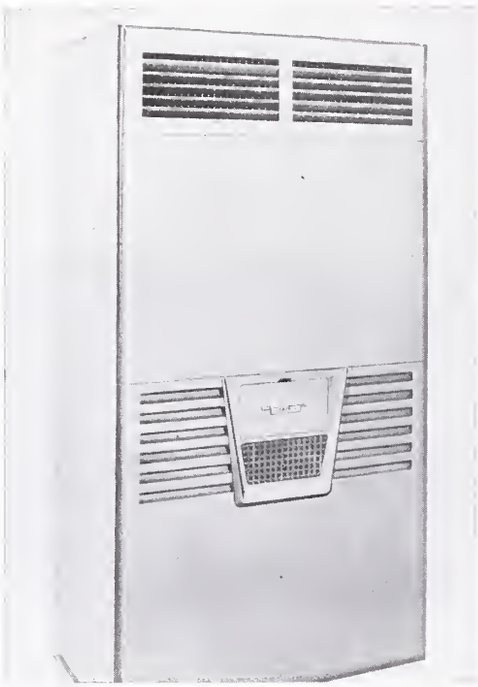
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component sections: the plenum, blower and cooling section bolted together with rubber gasket insuring an airtight seal. The blower cabinet has a two-tone blue and grey baked enamel hammerloid finish, bonderized before painting. The cooling section has a metal cabinet of die-formed, 18-gauge steel. The grill there is polished brass. Air foil louvers on the plenum section are of extruded aluminum.

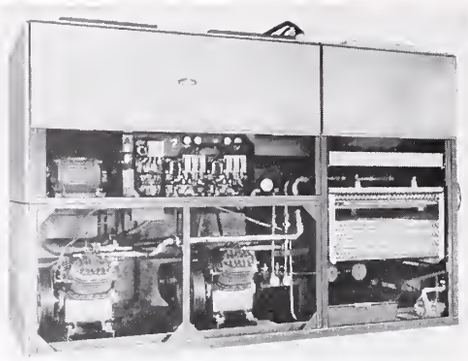
The heating coil may be mounted either in the plenum chamber or beneath the centrifugal blower, which has forwardly curved blades. The cooling coil is four-row, direct expansion coil of continuous-



U. S. self-contained space cooler.

fluted fin type with staggered seamless copper tube construction. The condenser is a shell and fin coil type and the expansion valve is gas-charged and thermostatic. A slide-out chassis permits the entire conditioner section to be removed in one piece as it is supported by an independent frame.

The company's dual-circuit "Refrigerated Kooler-Aire" uses Freon-12 as a refrigerant. The cooling section consists of motor-driven, centrifugal, forwardly curved blowers, a dual circuit evaporator coil with two expansion valves and a control panel. Blowers can be operated for ventilation only. There are two compressors and two motors, the former being the reciprocating type. Motors are high torque, induction across-the-line starting types. Forced ventilation through the compressor and motor section protects the motor and the compressor from overheating during operation. The condenser section includes a dual circuit condenser coil with two receivers and complete dual piping. Hot gas from the compressor is evaporative-cooled and converted into liquid. Water is



The "Refrigerated Kooler-Aire"

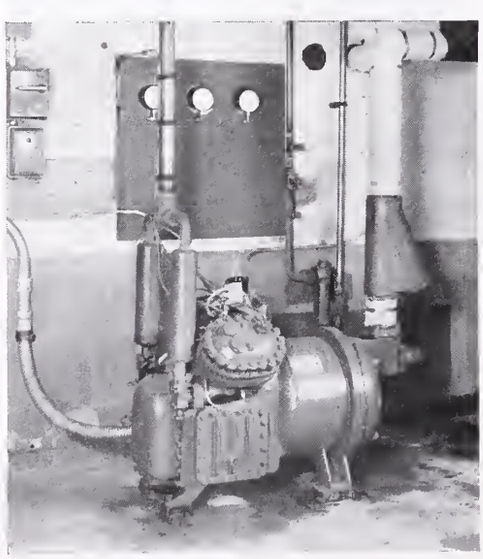
continually recirculated, and no cooling tower is required.

The unit has iron frame construction with heavy gauge removable panels finished with corrosion-resistant base coat and green baked enamel. Heavy glass fiber lining is used throughout for thermal and sound insulation.

Westinghouse Equipment

THE LINE OF equipment of the Air Conditioning Division of the Westinghouse Electric Corporation, Hyde Park and Boston, embraces V-type and in-line refrigerating machines both using Freon-12, with the former available in cooling capacities from 50 to 60 tons and the latter in capacities from 10 to 60 tons of nominal cooling refrigeration rating. There are also Westinghouse unit conditioners either for space cooling or for central station installation with a duct system. These are available in capacities of 10 and 15 tons.

The V-type, four-cylinder unit (known as CLS-2100) is hermetically sealed, as is all the Westinghouse line. This machine is a reciprocating compressor, direct driven by a refrigerant-cooled motor, positively lubricated by a reversible gear-drive automotive-type oil pump. Built-in capacity



Westinghouse CLS-2100 compressor.

control by cylinder unloaders allows variation of compressor capacity to meet load conditions. Double protection against abnormally high operating pressures is provided by an internal spring-loaded high-to-low side relief valve and an external high-low pressure cutout switch.

The in-line compressors are also hermetically sealed. The refrigerant-cooled motor requires no ventilation. Of simplified design, these units have belts, pulleys and shaft seals eliminated.

These compressors can be used in conjunction with water cooled or evaporative type condensers. Where adequate supplies of condensing water and means for its disposal are available, or where the use of a water cooling tower is advantageous, the compressors can be used with water cooled condensers.

Where adequate supplies of water for condensing purposes are not available, or where its use is restricted or disposal means limited, the compressors can be applied with evaporative type condensers.

The unit conditioners for either space cooling or central station installation with a duct system have a steel cabinet with panel type construction and are neutral gray in color. The fan assembly consists of two forwardly curved, double width, double inlet centrifugal fans mounted on a common shaft. The double extended steel fan shaft is of large diameter, precision-finished and rotates in self-aligning grease-lubricated ball bearings. The V-belt drive is provided with an adjustable pitch motor pulley, allowing easy adjustment of fan speeds over a wide range.

CONDENSERS AND CONTROLS

Twin condensers provide maximum heat transfer with minimum water requirements. The condensers are manufactured with heavy steel shells and integrally finned copper tubing. All control equipment is mounted on an easily accessible panel.

The direct expansion coil is designed for maximum heat transfer and has four staggered rows of copper tubes in the direction of air flow with aluminum plate-type fins firmly bonded to the tubes. Refrigerant flow is controlled by a thermostatic expansion valve in each circuit which uniformly supplies refrigeration through a distributor. An insulated galvanized steel drain pan mounted under the evaporator coil collects all moisture removed from the conditioned air and conducts it to the drain line.

A filter rack is provided in the inlet air side of the cooling coil to hold glass fibre replaceable air filters. Intake and discharge air grilles are available as accessories for units located in the conditioned space. The discharge grille has adjustable horizontal and vertical louvers. These units employ two V-type compressors as referred to above.

Firms Exhibiting at Drive-In Convention

MANUFACTURERS and distributors of theatre equipment and supplies who had booths at the convention of the National Allied Drive-in Association in Cincinnati February 2, 3 and 4 were as follows:

Advan-Ads, Cleveland, attraction lobby displays
Arvin Industries, Columbus, Ind., in-car heaters
Ballantyne Company, Omaha, in-car speakers, sound systems, Boyer towers
Berlo Vending, Philadelphia, refreshment service
Carbonic Dispenser, Inc., Canfield, Ohio, beverage dispensers
Cinesnax Corporation, San Francisco, frozen novelty unit, popcorn warmer, frankfurter and bun warmer, baby bottle warmer
Coca Cola Corporation, Cleveland, dispensers
Cole Products Corporation, Chicago, beverage dispensers
Dad's Root Beer Company, Chicago, syrup and dispensers
Dairy Service Company, Menominee Falls, Wis., butter dispensers
Eprad Corporation, Toledo, in-car speakers
First American Products, Inc., Kansas City, Mo., in-car speakers, screen facing and towers, directional lights
Gold Medal Products Company, Cincinnati, sno-cone and cotton candy machines
Hollywood Servemaster, Kansas City, Mo., popcorn machines and warmers
E. Kahn's Sons Company, Cincinnati, skinless franks
Krazy House, Chicago, popcorn display equipment
Krispy Kist Korn Machine Company, french fry and carmelcorn units;
Lily Tulip Cup Corporation, New York, hot and cold drink cups, sundae cups, soup bowls
Manley, Inc., Kansas City, Mo., beverage and popcorn machines
Midwest Theatre Supply Company, Cincinnati, RCA projectors, stereophonic sound; in-car speakers, etc.
Minneapolis Speaker Reconing Corporation, Minneapolis, service for reconing speakers
Miracle Whirl Sales Company, Grinnell, Iowa, playground rides
Mission Dry Corporation, Los Angeles, syrups and dispensers
National Theatre Supply, New York, Cretors' popcorn machine, Hires' snack bar, Castleberry's barbecue, Selmix fountainette, Fisher's peanuts, Poblocki drive-in facing, Spatz drive-in paints, Simplex in-car speakers
Nehi Corporation, Columbus, Ga., syrups and dispensers
Ohio Beverage Dispenser, Wooster, Ohio, beverage dispensers
Open-Air Development Corporation of America, Boston, drive-in screen
Pola-Lite Corporation, New York, 3D glasses and one-strip 3D projection unit
Rain-View Corporation, Lima, Ohio, windshield protectors
Reavis Vending Supply Corporation, St. Louis, Mo., candy venders and sno-cone equipment
Rex Specialty Bag Corporation, Brooklyn, N. Y., concession bags
Selmix Dispensers, Inc., Long Island City, N. Y., beverage dispensers
Standard Vendors, Louisville, food equipment
Star Manufacturing Company, St. Louis, food service equipment
Strong Electric Company, Toledo, projection lamps
Supurdisplay Inc., Milwaukee, ice cream merchandisers and butter dispensers
Theatre Specialties, Inc., Los Angeles, in-car speaker, poster cases
Tyson-Caffey Corporation, Wayne, Pa., paper cup and ice cream cone carriers

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Trade Show Exhibits At National Allied Drive-In Convention

Picturing some of the exhibits of the latest equipment for drive-in theatres at the trade show held in conjunction with the National Allied Drive-in Association's convention in Cincinnati last month.

[For list of manufacturers see preceding page]



At the booth of Arvin Industries, Columbus, Ind., which featured their in-car heaters for drive-ins, are Ed Shurmeor (left) and Craig Britton of the company.



Clifford Digre (left) and L. J. Hirschahl represented the Minneapolis Reconing Company, Minneapolis, in demonstrating its service for reconing speakers.



Two exhibitors from West Virginia, Goode Homes (left) and Newbold Kesseling (right) chat with Joe Chantry of the Ballantyne Company, Omaha.



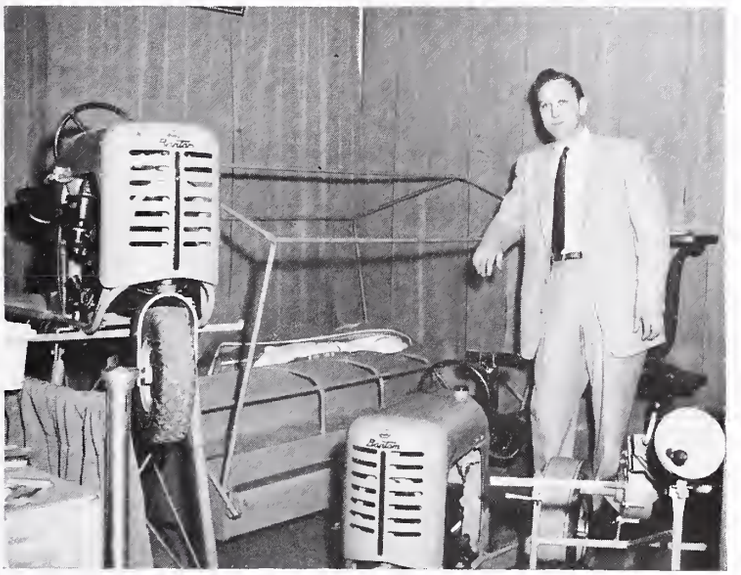
Officials representing the Rain-View Corporation, Toledo, makers of a car windshield, included William J. Bennett and Jack Thowes (on the left), and R. deBord, Lewis Kramer and George Thram, president of the company (on the right).



At the booth of the Radiant Mfg. Co., are Pete Peterson, National Theatre Supply branch manager in Indianapolis; W. B. Russell of the Glowmeter Corp.; James Lenz of the Snyder Tank Co.; Bill Dassow of Radiant; Glenn Fleshman, Ohio exhibitor and Orville Wells, sales manager for the Theatre Equipment, Co.



Exhibitors were welcomed to the booth of First American Products Corp., Kansas City, Mo., by Wallace Agey, Brooks C. Noah, and Richard Wiles, Jr.



Bantam tractors with lawn mowers were displayed at the booth of the Charles Schiear Sales Company, Cincinnati, with Charles S. Schiear, president, on hand.



Nat Conney (left), president of the Conney Products Company, Fond-Du-Lac, Wis., welcomes Allen Donahue, operator of a drive-in at Great Falls, Mont.



3D glasses and the one-strip 3D projection unit of the Pola-Lite Corporation, New York, were explained to exhibitors by Herbert Berg (above).



Riding the merry-go-round on display at the booth of the Miracle Whirl Sales Company, Grinnell, Iowa, is Kay Moran, the "Pepsi-Cola Girl" from Cincinnati.



Drive-in exhibitor Milton Scholsberg (left) visits the booth of the Strong Electric Corporation, Toledo, which is attended by Leo A. Altenbrock. On the far right at the booth of Carbons, Inc., Boonton, N. J., are Ed Lachman, company president, and David Milgrim, drive-in exhibitor.

continued from page 38

for the cooling effect of water). Carbon dioxide has the merit of being harmless to food and materials. The chemical shrinks in time, the container should therefore be weighed every few months to see that it is near the weight specified on it.

(3) *Carbon Tetrachloride:* This type has long been in common use. It is safe and effective for electrical fires, hence it is the type used for protection of projection rooms. This is also the same chemical used for cleaning clothes, so it is safe on burning fabrics. Containers should be occasionally checked for fullness and proper operation. They often can be refilled at fire department stations.

•

EXITS—(1) *Doors:* Check closing device to be sure it holds door securely closed (from outside entrance) yet can be easily opened from the inside. If you have trouble with "crashers" coming in and opening the exits for assembled friends on the outside, rig up a light over the door with a switch which will automatically cut the light on if the door is opened (like the light inside a refrigerator, which comes on as you open the door and release pressure on the cut-off switch). Oil hinges and closing bar holders to prevent squeaking, make easy working, and minimize wear.

All exit doors (including the main entrances) are required by building safety codes to open outward to prevent packing and jamming at doors in the event of an emergency. (More people are injured or killed as a result of panic than from fire or similar occurrences which bring about a condition verging on panic.)

(2) *Signs:* All exits from the theatre which might serve in an emergency should be clearly marked. Small lamps behind translucent glass signs are generally used, and care should be exercised that these are replaced *immediately* when they burn out.

(3) *Lights:* Many theatres are equipped with emergency lighting systems which automatically cut in and supply the minimum of light necessary for orderly evacuation of the theatre in the event of a real or an imagined emergency. *See Emergency Lighting Systems.* If you have such a system, it should be tried out at regular intervals and repaired by competent electricians as circumstances dictate. *Exterior* lights at exits should be watched and replaced as they burn out also.

(4) *Stairs* should be inspected for loose steps and railings, and for generally firm support on its hanging structure. Nothing should be allowed to block stairways. All iron parts should have a base coat of rust-resistant paint, and should be painted regularly.

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ELEVATORS—A few theatres have elevators or escalators. They should be inspected at least once each year by some one competent to pass judgment upon its safe operation. Moving parts should be kept greased or oiled; any signs of worn cables, loose counter-weights, or generally faulty operation should be promptly reported by house personnel to the management for prompt action. Positive safety measures should be taken to see that gates are never left open on elevator well when car is not at the landing. Overloading beyond established weight limits should be strictly prohibited.

•

ELECTRIC EYE DOORS — Operated by photoelectric cells, these devices (once installed) require very little maintenance. When faulty operation occurs, check to see if the cell is burned out. In heavy traffic when cold weather is not an important factor, the door may well be propped open and the light cut off to give the mechanism a rest.

•

ELECTRICAL EQUIPMENT—Some general rules apply to all electrical equipment (certain kinds are dealt with under their own headings; specialized types will require study of manufacturers' service manuals).

(1) *Competent Worker:* The man placed in charge of servicing the electrical equipment should be well qualified for his duties. In many cases, he will have to stand an examination as required by the city electrical inspector. Neither he nor the management should delegate his duties to other employees who are not fully competent to fulfill them.

(2) *Safety:* Above all else, *safety* should be the motto in this important work, safety for the worker, for patrons, for the theatre building.

(3) *Connections* should not be exposed, but must be securely fastened with screws or solder, with all joints taped. Inspect electrical connections regularly.

(4) *Wiring:* Should be sufficiently heavy to carry the loads expected. Occasionally one wants to install some specialized equipment, such as an exploitation sign, which requires added electrical loads. Be sure the circuit can take the extra load. When wiring deteriorates with age or exposure to the elements, inspection should be made to determine replacement by competent electricians in accordance with accepted codes.

(5) *Fusing:* Guard against *over*-sized fuses. Fuses are the theatre's protection against overloading of the wiring, and if the fuse capacity is too large, the circuit breaks down beyond the fuse panel. Fusestats are indicated where small switches sometimes have to be re-fused by house workers. With these it is impossible to install a fuse larger than specified.

(6) *Fires* must be fought with compounds which do not conduct electricity, or with sand. *Never with water! See Extinguishers.* Extinguishers of the proper type should be kept adjacent to major electrical equipment.

•

EMERGENCY LIGHTING SYSTEMS: There are two general types, one getting power from wet cell storage batteries; the other employing a generator powered by gas or gasoline. Storage batteries are set up in series with a charging machine to keep them always ready for use. An automatic cut-over device throws this power supply on. It can, of course, supply only a limited number of lights for exits and emergency interior illumination. The system should be periodically tested and the batteries properly serviced according to manufacturer's directions. Gas and gasoline powered generators must be regularly inspected, serviced and tested.

F

FANS—(1) *Exhaust:* Oil and grease regularly. Keep blades in alignment and correct when out of balance. Clean motor casing, blades and surrounding parts which become covered with dust, using carbon tetrachloride. Where ducts carry exhausted air to an exterior outlet, these also should be kept clean, as they are sometimes the source of flash fires when thickly covered with grease and dirt. Automatic wall shutters used in conjunction with exhaust fans, to prevent entrance of cold air or rain, should be oiled about every three months, and should be wiped clean of dirt.

(2) *Blowers:* Oil and grease regularly. Replace worn bearings. Replace worn or loose pulley belts which cannot be tightened properly. Check electrical connections. Check alignment of fan blades for proper balance. Clean blades and motor casing with carbon tetrachloride on soft rags. Check mounting to eliminate vibration. Clean out duct work. See that proper size fuses are used and that wiring is maintained in good condition.

(3) *Wall Fans:* Should be oiled at least once, if not twice, each season. Clean over-all with damp cloths, removing grease with carbon tetrachloride. Paint when necessary for neat appearance in public places.

Fans should be removed from the wall, wrapped in paper and stored in a dry room, or covered with dust hoods, during time not in use. Storage is preferable from the standpoint of appearances. Wall brackets should be securely fastened and electric plugs should be examined for tight connections in unbroken mountings.

•

FAUCETS—These have a bad habit of developing leaks, which are usually cured by insertion of a new washer. Dripping faucets tend to leave streaks in the basins which cannot be readily removed. Faucets which have spring mechanisms inside to prevent their being left running (a good device for all public rooms) sometimes weaken with age, when the spring must be replaced.

•

FIRST AID EQUIPMENT—Every theatre should be supplied with a fairly complete first aid kit, for one never knows what emergency may arise during a day's operations that require immediate first aid supplies, as well as training is first-aid methods. Emergency routines should be established covering most possibilities, such as broken bones, heart attacks and miscarriages, as well as minor problems arising from nosebleeding, fainting and sprains.

Instructions should be given the staff regarding commitments, verbally or in writing, under the management's liability in the event of injuries at the theatre. The manager and his assistants should fully understand how reports of such incidents should be handled with the insurance company. The name, address and phone number of the proper physician should be affixed inside the first aid kit, together with instructions regarding ambulances, hospitals, etc.

As supplies in the first aid kit are used, they should be replaced immediately, with periodic inspection made to insure the essential items for unforeseen emergencies. Drug stores sell complete kits of various sizes available, or the druggist will be glad to recommend a special kit to meet your needs. Consult the Red Cross for specific instructions and the setting up of first aid classes for the staff members.

•

FILM REWINDS—Enclosed rewinds, mechanically operated, are preferable both for reasons of safety and for care of the film. Hand operated rewinds on an open bench are necessary for close inspection of incoming film, replacing loose patches, and making up a new show. Maintenance of this equipment is relatively simple and should be understood and handled by the booth personnel.

•

FILM CABINETS — Underwriter-approved fire-resistant metal cabinets should be used for

the storage of film currently in use. These should be kept closed, with hinges oiled and properly working.

•

FILM MEASURERS—These devices have sprockets over which film passes to clock the footage of film on each reel. Unless dropped or carelessly damaged, a good film measuring device should give many years of service.

•

FILM SPLICERS—These need new blades occasionally. A splicer should be cleaned after patches are made and film cement drops on it.

•

FIRE HOSE—Care should be taken that valves are never opened, allowing water in the hose, *unless* they are promptly removed from the racks, drained and dried out. If water is allowed to remain inside, it will rot the hose very quickly.

Brass pipe and nozzle connections should be tightened as necessary to prevent leakage under pressure, and inspection should be made inside cabinets to insure that nozzles are not stolen by vandals. Piano wire can be tied in the valves and sealed with lead so that the valve cannot be opened without breaking the seal and making the fact of usage clearly evident.

Age will render the fibers of fire hose useless, and after a period of some years it must be replaced before an emergency catches the theatre unprepared because of rotted hose.

•

FIRE EXTINGUISHERS—*See Extinguishers.* Location is important and should be ascertained from local fire authorities.

•

FIRE ALARMS—If located within the theatre, these should be known to all staff members. Maintenance is handled by the local fire department. If there is no such alarm *within* the theatre, location of the closest fire alarm on the street should be noted by all personnel.

•

FIRE STANDPIPES—These come under the supervision of a staff engineer as well as the local fire department. Where exposed to public view, they should be kept well polished. No obstructions should cover these standpipes, and the valves should be tested periodically for ease in opening, with repacking to curb leaks when necessary.

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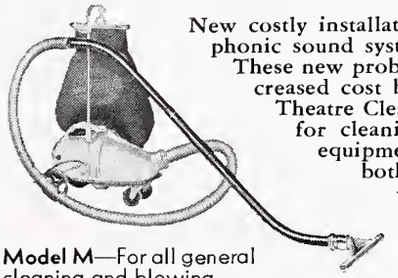
FIRE SPRINKLERS—Where installed in theatres, the exposed nozzles must be protected from accidental blows which might put the system in operation, causing considerable water damage unnecessarily. These systems operate under pressure and have automatic equipment which will raise an alarm when a sprinkler goes into action. (They may raise a false alarm through a drop in pressure somewhere along the lines, simulating real action.)

The engineer should study the operation of this system so he can handle emergency routines, working with the firm which makes the installation (usually providing a continuing service of maintenance). Inspection at least annually, or semi-annually, by competent authorities is recommended, if not actually required by insurance policy.

•

FIRE SHUTTERS—Metal sliding covers to cover projection room portholes are held up by a series of wires with fuseable links centered over each film magazine so that in case of film fire the links will melt, releasing the port shutters and thus preventing escape of smoke or flame into the auditorium through these openings. Generally there is also a mechanical drop lever so that the projectionists themselves can lower the shutters before a link gives way if they see the necessity for quickly closing the portholes.

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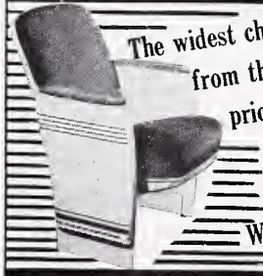
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CHARLIE JONES

(Continued from page 40)

tall guy, and Irving definitely is not tall. We couldn't find anybody who wanted to represent a distributor, so we substituted a paroled ex-revenue man who carried a 50% sign on a sandwich board and he represented *Glenn Miller*.

The next subject was CinemaScope. We kept this speaker without the gates and outside our regular meeting until his spot on the agenda came up. After he gave the proper signs and words, we let him enter and he explained much about CinemaScope. He said it was getting a big play on the pictures in it thus far. He admitted that there had been some pretty choice product put out in this process. He said that the increased amount of scene on the same area of screen was the crowning advantage to the anamorphic style of picture. He did not explain how theatres whose total value did not exceed CinemaScope installation costs was going to pay for the equipment. (Maybe credit is that good!)

Being in a strange, but not necessarily unfriendly camp, he didn't bring up the subject of stereophonic sound. Nor was he questioned on it. He was thanked, ushered out, and the group enjoyed a brief pipe dream of the type indulged in by the Chevy driver who goes to the auto show and sits in the front seat of the Cadillac for a couple of minutes.

•

The fellow representing *Herbert Barnett* of the SMPTE, appeared briefly and begged off from any long speeches by stating that lately he was finding it a little difficult to cogitate and come up with anything sound and sane. One of the main reasons for this was that one pioneering individualist had come up with a new and "revolutionary" screen which he threw together himself for about twenty bucks.

The next couple of items, including forced selling and must percentages, was handled very capably by a particularly profane fellow who used the same words, adjectives and epithets that have been reverberating from these voluble people ever since Mr. Edison's veep-in-charge-of-sales started putting checkers on the penny arcades. All this has been covered by the trade press over the years (in printable language, of course) so let us get on with the show.

•

Leaving no item uncovered, nor any idea unexplored, one of the more pious looking exhibitors—some of them at least look that way—led a discussion of the Production Code. He was a very ordinary looking gent and said he represented simple American culture. A few of us lifted our eyebrows at the thought that there was such a thing, but he went on to say that even though a few stray pictures, which had recently flaunted the Production Code, had been quite a sensation at the box-office, the Code was nevertheless the guide and rule that had brought us from a peep show of the blind-pig variety to the prime dispenser of cultural entertainment in every city and hamlet across the land.

His opinion was that, though the quick buck could be collected on a few of the off-beat subjects, it would be a sorry day for the reputation so patiently built up by the small town theatre if there became anything like a steady diet of such material. Any tampering with the Code should be done by the feathered touch of the skilled surgeon, not by the heavy hand of the mercenary.

•

We know you know we're just kidding about most of this stuff. We love you all. Mr. Sindlinger for the marvelous job he has done in giving us a clearer picture of our industry. Mr. Mack for just being Mr. Mack. We loved Glenn Miller, and we thank U-I for making all those wonderful family shows, and Fox for the courage displayed in trying for the first time in over twenty years to give us something new in pictures. We don't know Mr. Barnett, but we sure respect his opinions.

At four o'clock we broke up, fought our way home through a blizzard, and with the aid of Gary Cooper pulled in through the storm 26 brave but simple-minded patrons to our cinema.

'Twasn't much of a meetin', but shucks, it was fun.

Charlie

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A NEW BRUSH with a special bristle designed for cleaning all types of screens, including those with metallic surfaces, has been developed by the Raytone Screen Corporation, Brooklyn, N. Y. The company points out that the brush is intended for use with new screens only and that to produce the best results screens should be cleaned with it at least once each week.

The brush has a socket into which any type of push-broom handle can be inserted. Using this handle and standing on a six or eight foot ladder a person of normal height can easily clean any screen of normal proportions, the company explains. It is recommended that extension handles not be employed since they make the brush unwieldy to use.

To be published March 27th

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MOTION PICTURE HERALD

NEW TECHNIQUES'

GROWING PAINS:

"Drive-ins Must Use Stereophonic"—20th-Fox

Technicolor Retools for VistaVision Films

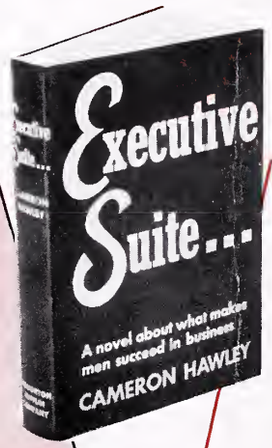


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REVIEWS (In Product Digest): NIGHT PEOPLE, RAILS INTO LARAMIE, DRIVE A CROOKED ROAD

Entered as second-class matter January 12, 1931, at the Post Office, at New Yok City, U. S. A., under the act of March 1, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1954 by Quigley Publishing Company, Inc.*





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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 12

March 20, 1954

To Each His Own Aspect

ONLY a short year ago most exhibitors did not know that they—or more precisely their screens—had an aspect ratio. Now many exhibitors feel like the charging horsemen of the Light Brigade with aspect ratios to right of them; aspect ratios to left of them; aspect ratios in front of them.

Many showmen would like to know just what pictures are in what aspect ratios. During this period of transition the studios for their part have been encouraging a certain amount of mystery on this subject. The HERALD has received a number of requests from exhibitors for listing "the aspect ratios of the various releases." The HERALD prides itself on anticipating or responding to its readers' wishes but in the matter of aspect ratios no ready solution suggests itself.

This is true because the aspect ratio of a particular theatre is individual to that theatre and that exhibitor. In other words the aspect ratio that can be accommodated depends substantially on the physical characteristics of the theatre and the proportions of the screen installed.

At the beginning of the boom in wide screens early in 1953 producer-distributors rather loosely recommended that all their pictures were suitable for exhibition on screens as wide as 1.66 to 1 or even 1.75 to 1 as well as on the 1.33 to 1 (4 to 3) screens for which they had been photographed. This was a matter of expediency. Exhibitors and their customers wanted big pictures and then current releases had all been photographed in the old standard proportions.

THE initial wide screen presentations, from an aesthetic point of view, were horrible in varying degrees. The pictorial composition on which the cameraman and director had lavished time and care was destroyed by cropping the scenes top and bottom. In some instances this resulted in heads being chopped off. Many felt that was a small price to pay for a wide screen show.

Apart from CinemaScope, which had always had its own special aspect ratio (standardized to 2.55 to 1), there has been no attempt at agreement on optimum proportions. No matter how quickly theatres here and abroad install wide screens (and thousands have done so by this time) for a long while many films will be shown in theatres maintaining the old 1.33 to 1 screen proportions. This means that cameramen and directors must frame scenes so that they will look satisfactory at both 1.33 to 1 and 1.75 to 1.

The bulk of the product coming into release, including virtually all features that went before the cameras in the past ten or twelve months in Hollywood, may be shown on screens as wide as 1.75 to 1 or even 1.85 to 1, and just last week the British producers, answering a questionnaire from the Cinematograph Exhibitors Association, announced that current English productions are being shot in proportions of 1.65 to 1 instead of the old 1.33 to 1.

Paramount's recently announced VistaVision and similar systems using a camera in which the film is fed horizontally make pictures that are especially suitable for wide screens. However, VistaVision standard prints are to be projectable at ratios from 1.33 to 1 up to 2 to 1. Anamorphic prints of VistaVision pictures may be projected at ratios as high at 3 to 1 or more in the process of the brothers Tushinsky.

The aspect ratio is now up to the individual exhibitor, the shape of the screen area of his auditorium and the size of his pocket book.

■ ■ ■

Winning New Friends

THE problems of international exchange of motion pictures long have been complicated by the attitude of critics in a number of countries. In some places the fact that a film has been imported means that some reviewers already have made up their minds to be derogatory.

In this connection, for reasons unknown, the attitude of the principal critics in the United States is in direct opposition to the inclinations of their colleagues abroad. Time and again a picture imported into the United States has received more critical acclaim than it has been accorded in its own country. Passing over the question of whether such enthusiastic response by American newspaper reviewers might be over-generous, the contrast with what happens to even excellent films made in Hollywood is surprising.

Some critics, and in particular British critics, seem to feel that praise may be accorded a Hollywood film only as a last resort and begrudgingly, at that. For instance, some of the British reviewers seem to feel that it was a reflection on English honor and the land of Shakespeare's birth that such a splendid film as "Julius Caesar" was filmed outside Britain.

In the United States in the years since World War II British motion pictures have been carving a substantial—and growing—place. In fact, among some of the mature theatre-goers in the larger metropolitan centers there is expressed a decided preference for British pictures over domestic pictures.

Motion pictures can win new friends for themselves and their producers wherever they are freely shown. It would be helpful if more critics would realize that every good picture helps the art and is deserving of objective and fair treatment, irrespective of the country of origin.

—*Martin Quigley, Jr.*

Letters to the Herald

Open Letter to Skouras

To the Editor:

An open letter to Spyros P. Skouras:

During the past few months the various trade magazines and newspapers have carried letters and articles from many exhibitors who have belittled and criticized yourself and 20th Century-Fox for your stand on CinemaScope and stereophonic sound.

As in all controversial issues of this type, the so-called people who feel they are being crucified yell the loudest and hardest, while the thousands of men who are grateful for your contribution to this industry are barely heard. Therefore this letter.

From the many letters and articles of criticism, I have drafted several rules that it seems necessary you should follow to keep everyone happy.

1. Release pictures with stereophonic sound.
2. Release pictures without stereophonic sound.
3. Release CinemaScope pictures in 2-D.
4. Let each and every exhibitor handle your pictures in whatever way each desires.
5. Make damn sure after all this that your pictures do business, or they will really be mad.
6. And last but not least, you had no right in discovering, promoting, or investing millions of dollars and the future of your company in this process. Throw it away so we can all go back to losing money and keep these draggers quiet.

The above rules will be hard for you to follow, so many I suggest the following . . . Tell them to go ———!

I, who have played your pictures and understand your farsightedness, am behind you 100 per cent.

I am not a stockholder in 20th Century-Fox, and do not operate a theatre in a large city.—*Washington State Exhibitor.*

Stereophonic Sound

To the Editor:

I want to congratulate you on your editorial, "Quiet Thoughts on Stereophonic Sound." I think it is the best article I have seen on this subject. I agree with you that every theatre that can afford stereophonic sound should install it. By the same token, I agree with the last paragraph of your article: "For theatres that cannot really afford stereophonic sound and for drive-ins, the modifications necessary must be worked out in the interest of both distributors and exhibitors."

Let me start off by saying that we operate 11 theatres and four drive-ins in towns ranging in population from less than 1,000 to 6,500. We believe in keeping our theatres up to date and spent about $6,000 last year for 3-D equipment for some of our larger houses. Today we would be glad to sell that equipment to anybody for $600. And since I know we small town exhibitors can't afford many gambles like that, is the reason I am writing this letter.

In January of this year we equipped one of our largest and best houses with stereophonic sound and have played "The Robe" and "King of the Khyber Rifles." Therefore, I thought our experience might be of some benefit to other small town exhibitors that haven't installed stereophonic sound and are in a quandary as to whether to do so or not, just as we were.

We ran "The Robe" nine days, whereas our regular run of top pictures is two days with an occasional three- and four-day run on something outstanding. We did approximately three times our usual business, but charged double our regular admission (25 cents and $1). Also, you will have to take into account that ours is the only theatre equipped with stereophonic sound in the area in question, although there are two or three other towns of comparable size within the area, plus that many or more smaller towns that have theatres, and we advertised in and drew from those towns. We normally don't draw from any of the towns the same size or larger than ours and very little from the smaller ones in which we operate theatres ourselves.

We have just finished with "King of the Khyber Rifles" and that was the acid test. We played it five days and only had 50 per cent of the attendance that we had in our "B" house in the same town for the same days, whereas our "A" house normally does about 50 per cent more than the "B" house. Also, we had about 50 per days of the attendance that we had on "From Here to Eternity" which we played four days in our "B" house during the month of December.

My contention is that we small town exhibitors and drive-in operators can do business if we can get good pictures, and that CinemaScope alone does not make a picture good. Also, for the time being at least and for a long time to come, unless I change my mind, we are not going to equip any more of our theatres or any of our drive-ins with stereophonic sound. As our experience thus far has proved it will not pay for itself. —*T. D. FIELD, President, Field Theatres Corp., Abingdon, Va.*

MOTION PICTURE HERALD

March 20, 1954

DRIVE-INS told by 20th-Fox they all must use stereophonic sound Page 12

VISTAVISION equipment to be available from Technicolor Page 14

SENATE expected to go along with House on tax cuts Page 15

EXHIBITORS may use present ticket forms after April 1 Page 15

BARKERS gather in Dallas for Variety Clubs' convention Page 18

SELZNICK will produce big TV show marking light anniversary Page 20

SUPERSCOPE to be demonstrated in New York next Monday Page 20

UNIVERSAL reports 13-week net profit up to $772,979 Page 20

ARBITRATION talks will proceed without Allied in attendance Page 21

SENATE committee report urges form of industry arbitration Page 21

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 22

SCHINE hearing on decree complaint put over to April 13 Page 22

LABORATORY union showdown facing British industry Page 24

BABY sitting big problem for the neighborhood patron Page 25

CENSOR measure in New York legislature rouses opposition Page 28

"SALT of the Earth" opens; is laden with propaganda Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 31

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On the Horizon

ERIC JOHNSTON, president of the Motion Picture Association of America, has received from the Government of Argentina, through Juan D. Peron, authorization for the release of $500,000 for remittances to film companies of the United States, according to unconfirmed reports last week. The agreement, it is said, would provide partial payment of the $3,300,000 which the Argentine Government owed the United States film industry at the end of 1953. Although the earnings of the American companies in the South American nation are said to average $4,000,000 annually, only 50 per cent of this sum can be taken out of the country, the remainder being held as a permanent investment.

▶ Cinerama has not been seen by everybody—yet. In Detroit, where it celebrates its first year March 23, it will have played to 877,000 persons—only half the population. In New York, where it is in its second year, 1,665,000 persons have seen it. That's roughly 20 per cent of the population. In Los Angeles, where it is approaching its first anniversary, 950,000 persons have come in, about half the population. However, as S. H. Fabian, Stanley Warner president, points out, there are complex factors which make it apparent the total potential audience is but partially tapped. Detroit customers have been coming from Flint, Lansing, Battle Creek, Ann Arbor, Toledo. In New York, "out-of-town" patrons account for as much as 25 per cent of mail orders. Los Angeles attendance has been as much as 35 per cent from beyond the city limits, Mr. Fabian estimates. Mr. Fabian points at elimination of neighborhood theatres and suburban runs as a wholly new factor.

▶ "This is the time to buy theatres," according to Harry Brandt, president of Brandt Theatres, New York. Mr. Brandt, who just acquired 21 theatres in the east, said he would soon announce some more purchases. His optimism, backed by deeds, he said, was based on conviction that theatres can now offer a variety of entertainment unmatched by any other medium. He predicted that 1954 would be a banner year, a big-screen theatre TV boon and that whatever product shortage there is will be temporary.

EDITOR ON RADIO, TV FORUM ON CENSORSHIP

Martin Quigley, Jr., editor of The HERALD; Dr. Hugh M. Flick, director of the Motion Picture Division of the New York State Department of Education, and Ephraim S. London, attorney, are scheduled to participate in a TV-radio discussion of the topic, "Is Movie Censorship a Must?" The program is "American Forum of the Air" on the NBC television and radio networks from 2:30 to 3:00 P.M., E.S.T., Sunday, March 21.

▶ Here is another example of how the entertainment and allied industries succeed when they adopt a worthy cause. Martin J. Mullin, head of New England Theatres, Inc., and co-chairman of the Jimmy Fund campaign, announced in Boston this week that more than $450,000 had been raised in this year's campaign. Proceeds go to the Children's Cancer Research Foundation in Boston. The Jimmy Fund is under the joint sponsorship of the Boston Red Sox and the local Variety Club.

▶ It will be several months before the Commerce Department has results ready on its current survey of the number of theatres throughout the world and the percentage of screen time devoted to U. S. films.

▶ A warning to U.S. producers to guard their foreign markets against "intrusion" by the Soviet film industry was sounded this week in Hollywood by Theodore C. Streibert, director of the U.S. Information Agency. Speaking before the Motion Picture Industry Council, he emphasized the importance of Hollywood films in portraying the American way of life to millions of people overseas. Mr. Streibert pointed out that Russia has concluded trade agreements involving an exchange of films with India and Italy. Film deals for other areas are on the Soviet agenda, he said. Mr. Streibert also urged the American industry to take a larger part in international film festivals.

▶ The Federal Trade Commission is proposing to set up a new Office of Small Business, to advise complaining businessmen of the status of FTC investigations. This was revealed in testimony by FTC chairman Howrey before a House Appropriations Subcommittee this week.

▶ The Middle Atlantic states no longer lead in mining, construction, and manufacturing, according to "The Changing Geography of American Industry," a paper delivered by Seymour L. Wolfbein, chief of the U.S. Department of Labor, Bureau of Labor Statistics, to the annual meeting of the Industrial Relations Research Association, in Washington. Mr. Wolfbein added that the states noted maintain their supremacy in trade and finance, real estate, and insurance. The base used was the year 1939.

Quote of the week: The pessimists, the calamity-howlers and prophets of doom have no rightful place in our business. They slow up action, then stifle enthusiasm and initiative.—*JACK L. WARNER.*

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This week in pictures



APPRAISING the entries in Variety Clubs' search for best photos illustrating charitable activity: international chief barker Jack Beresin, seated, and Edward Emanuel of the Philadelphia tent and Ira Meinhardt of the New York tent, at the luncheon last Friday in New York at which winners were chosen. See page 18.



JANE RUSSELL goes to United Artists. The scene in Hollywood as the company agreed to distribute and help finance six Russ-Field productions, in three of which Miss Russell will star. The negotiators above are, in right to left order, Robert F. Blumofe, United Artists vice-president in charge of west coast operations; Robert Waterfield, Russ-Field president; Miss Russell, and Lew Wasserman, Miss Russell's agent and president of MCA.

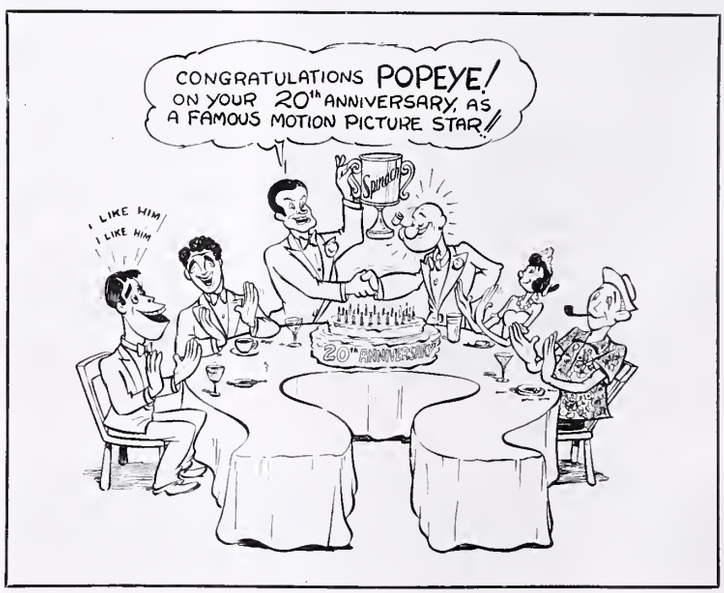


ALEX HARRISON, left, has succeeded the late Edwin W. Aaron as western sales manager for Twentieth Century-Fox. He was for 17 months home office representative. He started in 1935.

POPEYE is celebrating his 20th anniversary. In the scene below, he is guest of honor on the Paramount lot. His fellow actors are Jerry Lewis, Dean Martin, Bob Hope (presenting the cup), Olive Oyl and Bing Crosby. Theatres next month will be receiving a one-reeler from Famous Studios.



ROBERT J. O'DONNELL, shown at the right with his wife, on their Australian trip, visited with and made friends of many Australian exhibitors. The Texas Interstate executive not only garnered information, but gave it freely, to the reported delight of some of the country's top executives.





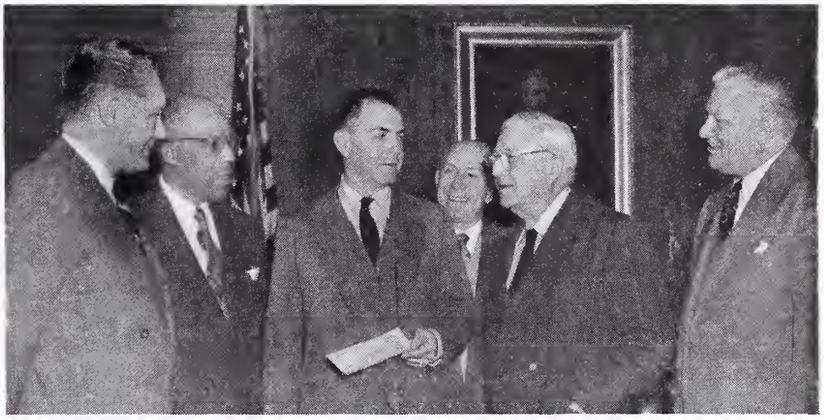
IN SALT LAKE CITY, Will Rogers, Jr., and his wife, right, are welcomed by Warner branch manager William F. Gordon, left, and Mrs. Gordon, for the premiere showing of Mr. Rogers' latest for Warners, "The Boy from Oklahoma", at the Utah theatre.



VISITORS to the set of Warners' CinemaScope production, "The Talisman", are welcomed by George Sanders, center, attired as King Richard the Lion-Hearted. They are, left to right, Mr. and Mrs. Lee Goldenson, Mrs. Jules Seder, Mr. and Mrs. Jerry Zigmond, Mr. and Mrs. J. Krier, Mr. and Mrs. Ray Hendry, Mrs. Edward Hyman, Bernard Levy and Edward Hyman, the latter vice-president of American Broadcasting - Paramount Theatres.



IN NEW YORK, left, C. Bruce Newbery, at the left, Republic's director of sales, presents the company's "Man of the Month" citation to branch manager Joseph Wohl. The spectator at the right is James V. O'Gara, metropolitan division sales manager.



HARRY A. ROMM, below, has become Columbia Pictures studio eastern representative at the New York home office. He recently was Music Corporation of America executive on the Coca Cola and Orchid Award shows on television.

GIFT, right. Washington Commissioner Samuel Spencer, center, holds the $29,978 check from the city's theatre committee for the March of Dimes. With him are Orville Crouch, Loew's eastern division manager; Shep Allen, District Theatres; Frank LaFalce, A. Julian Brylawski and George A. Crouch, Stanley Warner Theatres.



NEARING THE END of the job, right. Martin Munkasci, photographer, and Michael Myerberg, producer, with one of the "kinemins" from the animated puppet film, "Hansel and Gretel" which represents 15 years and $1,000,000 in developing a complicated system of making puppets move naturally. The film is being completed in a special seven story New York studio devoted exclusively to the system. The figures are molded from specially compounded plastic onto metal skeletons which are articulated by electrical impulses. The first of a number of films, the 76-minute "Hansel and Gretel", has been bid for by three major distributors.



by the Herald

DRIVE-INS TOLD THEY MUST USE STEREOPHONIC

20th-Fox Firm; Ampex Has Demonstration of New Drive-in Sound Unit

by VINCENT CANBY

This week, with the approach of warm weather and the start of the 1954 drive-in season for some 4,500 operators across the country, it was the open-air theatre owner, collectively speaking, who spotlighted the what-kind-of-sound-with-CinemaScope controversy. The developments were these:

¶ In New York at the 20th Century-Fox home office, the Ampex Corporation demonstrated a new type of stereophonic sound unit for drive-in theatres.

¶ Charles Einfeld, vice-president in charge of advertising and publicity for 20th-Fox, at the Ampex demonstration, reaffirmed his company's policy and stated that under no circumstances would its CinemaScope productions be licensed to drive-in theatres without stereophonic sound equipment.

¶ In Boston the New England Drive-in Theatres Association released the text of a letter which it had sent to 20th-Fox's president, Spyros Skouras, calling that company's policy "arbitrary, unfair and unwarranted" and urging the company to make standard prints of its CinemaScope product available to the drive-ins.

Twentieth-Fox's answer to the New England exhibitors was, in effect, the Ampex demonstration Monday, at which time Mr. Einfeld emphasized that his company's insistence upon stereophonic sound would continue unchanged even though at the present time it would be difficult for any drive-in owner to install such stereo equipment even if he wanted to. It's a question of cost and availability. In the meantime, there undoubtedly will be very few 20th-Fox super-productions on drive-in screens this spring.

Says 20th-Fox Is Not Backing New Unit

Mr. Einfeld, introducing James Mahon, Ampex sales manager, at Monday's demonstration, told the trade press that 20th-Fox was in no way backing the new in-car speaker unit, but was simply lending facilities and offices to Ampex for the demonstration as part of 20th-Fox policy of "encouraging manufacturers to make stereophonic equipment for drive-ins."

The Ampex unit consists of three three-inch speakers mounted in a waterproof plastic case which can be hung by a flexible hook from the rear view mirror or mounted on the dashboard. The case is V-shaped, with one speaker facing the rear of the car and the right and left-side speakers facing the windshield horizontally so that sounds from these horns are bounced off the windshield, thereby creating what Mr. Mahon called a "surround effect." Weight of the unit is approximately 12 ounces.

Mr. Mahon estimated that cost of the three-speaker units will run approximately $12 apiece and that the cost of equipping a 500 to 750-car drive-in for CinemaScope, utilizing the Ampex-developed stereophonic equipment, will run approximately $25,000. This figure includes sound equipment, extra wiring, new screen and lenses, but does not include labor or any extensive re-paving which might be necessary.

Claims Ampex Had Had "Lots of Inquiries"

While Mr. Mahon hesitated to say that there was a "demand" on the part of drive-in owners for stereophonic equipment, he said that Ampex had received "lots of inquiries."

At the present time, he said, his company was negotiating with Theatre Specialties on the coast for the manufacture of the three-speaker units and by the end of this week expected to know more definitely just how much the speaker would cost and how soon they would be available.

The Ampex unit differs from the one shown by Texas exhibitor Claude Ezell at the 20th-Fox home office several weeks ago in that the three speakers in Mr. Ezell's unit, while all in one case, face the rear of the car. This unit was to be publicly demonstrated for the first time this week in drive-ins in Corpus Christi and Dallas, Texas, a fact which M. A. Levy, 20th-Fox midwest division manager, emphasized in his speech last week at the drive-in conference in Kansas City sponsored by the Kansas-Missouri Theatre Association. Two other drive-ins, the Motor-Vu, Salt Lake City, and the Twin drive-in, Chicago, also are set to be fully equipped for CinemaScope (with stereo sound) within the next 10 days.

The letter sent to Mr. Skouras by the New England Drive-in Theatres Association, criticizing 20th-Fox's policy on stereophony, was signed by Ray Feeley, executive secretary of the group.

Five Points Are Cited In Group's Criticism

Criticism was along the following five points:

"We firmly believe that the system of stereophonic sound is not adaptable to drive-in theatres.

"Further, the cost of such an installation makes it prohibitive for a majority of our drive-in theatres.

Further, it is ridiculous on its face to insist on directional sound in the confines of an automobile, the interior of which is five feet wide and eight feet long.

"Your alleged 'Crusade to Save the Industry' through CinemaScope, as stated at our Boston convention, in effect precludes the availability of Fox product for these drive-in theatres and interferes with the normal flow of your product to the public. This is a serious and damaging blow.

"Even though you relax your present policy regarding sound, our membership would still be confronted with the problem of increasing the size of outdoor screens. The only way of increasing the size will be at the expense of adequate light."

Therefore, wrote Mr. Feeley, the membership resolved that "it is opposed to any demands which might be made that a ratio of 2.55 to 1 be used in projection" and urged the release of CinemaScope films in standard dimensions with one-track sound.

Arthur Notes Objection To Stereophonic System

Twentieth-Fox earlier was in receipt of a similar letter from the Southern California Theatre Owners Association, which, while not primarily concerned with drive-ins, was nonetheless opposed to the stereophonic policy of 20th-Fox.

Said Harry C. Arthur, chairman of the association, in his letter to Mr. Skouras:

"If, in your considered judgment, you think four-track stereophonic sound is vital to the success and public appreciation of CinemaScope, you are of course entitled to that belief and practice. If you believe that stereophonic sound to be really appreciated by the public requires 14 tracks, and 22 speakers, you are entitled to that belief and practice, too. . . . However, such a demand upon the smaller exhibitors to whom the installation costs are completely prohibitive, is exorbitant, arbitrary and unfair."

SINGLE TRACK TEST IS PLANNED IN LONDON

LONDON: Arrangements are in work here for the test screening of Warner Brothers' CinemaScope product in single-track form within the next two or three weeks, it has been reported. A 20-minute trailer consisting of excerpts from the company's CinemaScope pictures will be screened. Warners' first CinemaScope film, "The Command," will be shown in its entirety, half with multi-track sound and the remainder with single-track.

In theatres large and small . . . in cities of every size . . .

THE FABULOUS $6.60 BROADWAY MUSICAL IN

CINEMASCOPE

IS PUTTING BRIGHT

Leonard Sillman's

NEW

SMILES ON EXHIBITORS'

FACES





The boxoffice is beaming in New York, Philadelphia, Washington, Portland, Me.; South Bend, Syracuse, Portland, Ore.; New Bedford, Mass.; Memphis, Dayton, Charlotte, W. Va.; Buffalo!

DATE IT NOW!

Edward L. Alperson presents Leonard Sillman's **NEW FACES** in Glorious COLOR • Directed by Harry Horner • Co-Producer Berman Swarttz • starring RONNY GRAHAM • EARTHA KITT • ROBERT CLARY • ALICE GHOSTLEY • Released by 20th Century-Fox

VISTAVISION IN TECHNICOLOR



***SEEING VISTAVISION.** Y. Frank Freeman, Paramount studio chief, right, is the host as more people see the company's new and simplified approach to the large screen. With him are John J. Fitzgibbons, president of the Famous Players Canadian circuit, and Dr. Herbert T. Kalmus, president of Technicolor, Inc., which will make Vistavision equipment.*

HOLLYWOOD: The Technicolor Corporation is building six VistaVision cameras, it was announced here this week by Dr. Herbert T. Kalmus, Technicolor president.

At a press conference Monday, Dr. Kalmus revealed Technicolor in close cooperation with Paramount in the development of the latter company's new VistaVision process. The six cameras, he said, will be built through modification of the same number of regular three-strip cameras. It was also announced in the week that Paramount's Loren Ryder was to visit New York to set up East Coast demonstrations of VistaVision.

The Technicolor president, who saw the demonstration of VistaVision two weeks ago, said he and his associates "have never before seen pictures on so large a screen with such clarity, smoothness, visibility and freedom from grain and with full preservation of magnificent color values."

Exposes Two Frames at Once

The VistaVision process consists of passing the film horizontally through the camera, exposing two frames at a time. These, in turn, are reduced and printed in the conventional manner, affording, according to witnesses, a much brighter and clearer picture, suitable for projection in ratios ranging from 1.33 to 1 up to 2 to 1, although the most favored ratio is said to be 1.85 to 1.

Dr. Kalmus said that the VistaVision demonstration embodied only one of the three phases of improvement upon which Technicolor is working. It embodied the increased negative area due to the "eight perforation VistaVision procedure," but not the improved matrix stock nor the improved positive print raw stock, both of which should further improve the clarity, smoothness, visibility and freedom from grain of Technicolor prints with full color values.

With slight modification of its standard laboratory equipment, Dr. Kalmus said, Technicolor can process footage shot with VistaVision cameras, or any other camera employing an increased-area negative. In addition, he went on, Technicolor can do it faster and more economically than it can be done by any other method he is familiar with.

He said no decision had yet been made by his corporation as to its policy of supplying VistaVision cameras and whether it would convert more, if the needs arise. Inquiries and requests have been coming in from all quarters since the demonstrations, he said.

Fourth Film Scheduled

Discussing the cost side, the Technicolor president pointed out that Technicolor's base price is about 1½ cents less per foot than other principal processes, which could make a difference of $15,000,000 in color costs for a 1,000,000,000-foot industry year, if the industry should go on a 100 per cent color policy. "In the current work of Technicolor to get abreast of the new large screen requirements" said Dr. Kalmus, "it has never lost sight of the necessity of keeping down to a minimum any additional cost that might become involved."

Paramount, meanwhile, has announced a fourth picture scheduled for shooting in VistaVision. It is "The Loves of Omar Khayyam," to be produced next year by Frank Freeman, Jr., with "at least six famous stars" heading the cast. Already set in VistaVision are "White Christmas," now being edited; "The Big Top," starring Martin and Lewis and which is now shooting, and "Strategic Air Command," which is slated to go before the cameras next week with James Stewart. All VistaVision films will be in color by Technicolor.

The studio continues to receive congratulations from exhibition leaders on the Hollywood VistaVision demonstrations.

In a telegram to Barney Balaban, president of Paramount, William Forman, president of Pacific Drive-in Theatres, hailed the process as a boon for more than 4,000 drive-ins in the U. S. and Canada and said he believed it "is the answer to the groping of all producers for the achievement of clarity on the screen that some producers have tried to accomplish by unnecessary ear appeal instead of the primary purpose, which should be eye appeal."

Calls VistaVision "Flexible"

Julius F. Tickler, of Aladdin Drive-in Theatres, wired Loren L. Ryder, studio scientific development chief: "Paramount's system is more flexible and your picture quality far superior to any other development I have seen to date." In New York, Harry Brandt, president of Brandt Theatres, commented on his return from the coast demonstrations that VistaVision "solves every problem confronting any theatre of any size so far as quality of presentation is concerned, and brings to the screen a new and startling bigness, brilliance, clarity and beauty."

NEW PERSPECTA SOUND UNIT GOES TO EUROPE

The first two Perspecta stereophonic sound integrator units, to be used for the single optical track directional sound system which MGM has adopted for all prints used abroad, were shipped to Europe this week, C. Robert Fine, president of Fine Sound Inc., announced in New York. Mr. Fine said that by the end of April 40 MGM theatres and a number of others abroad will be equipped with Perspecta sound. One of the first two units is being shipped to Cannes, where it will be used at the Film Festival showing of MGM's "Knights of the Round Table" and then installed permanently at the MGM house in Toulouse, while the second unit is headed for Belgium.

"Yesterday" on Broadway

Abner J. Greshler's production "Yesterday and Today," released by United Artists, opened at the Embassy theatre in New York City March 12 for a two-week run. A history of the movies, it stars George Jessel as narrator.

SENATE EXPECTED TO GO ALONG ON 10% TAX CUT

COMPO Continues Fight for Exemptions to 50c, But Chances Not Good

by J A. OTTEN

WASHINGTON: Industry efforts on behalf of motion picture theatre admission tax relief continued unabated here this week as the Senate Finance Committee prepared to vote on the excise bill passed last week by the House of Representatives. Indications were that it would be reported Friday and sent to the Senate floor early next week.

The House-passed bill would reduce the admission tax from 20 per cent to 10 per cent, effective April 1. The tax committee of the Council of Motion Picture Organizations, nevertheless, has been waging an intensive campaign all week for greater relief for lower priced tickets, but standing in the way of any greater relief is Senate Finance Committee chairman Millikin (R., Col.), who reportedly has urged his colleagues to make as few changes as possible in the measure sent on by the House.

The House-passed bill, however, does not reduce the tax in quite the way the Ways and Means Committee intended. At present the tax is levied at the rate of one cent for each five cents or *major* fraction. Chairman Reed (R., N. Y.) of the Ways and Means Committee said his bill would change that to a tax of one cent for each 10 cents or *major* fraction. But his bill actually makes the tax one cent for each 10 cents or *any* fraction—even if the fraction is only an additional cent.

COMPO officials point out that the error could be particularly important for small theatres and on children's admissions, and that they would call the situation to the Finance Committee's attention.

COMPO Brief Filed by Col. Cole and McGee

The Finance Committee opened its hearings Monday and the perfunctory hearing given most of the witnesses indicated that the committee did not plan to change the bill from the House version. To one witness seeking greater tax relief, Chairman Millikin stated flatly, "Come back next year." Both Senator Millikin and Senator George (D., Ga.), ranking Democrat on the committee, assured witnesses that no matter what happened with the excise bill this year, the Congress would take another look at the entire excise situation early next year.

COMPO's brief to the committee was filed Tuesday by Col. H. A. Cole and Pat McGee, co-chairmen of the COMPO tax committee, who asked for complete tax exemption for theatre tickets costing 50 cents or less to save thousands of small theatres from closing their doors.

Most of the brief, four-page COMPO statement was devoted to restating the statistics that were used in the House debate on distressed theatres. Col. Cole and Mr. McGee said the industry is grateful to the House for cutting the tax to 10 per cent, but felt they would be remiss if they did not point out that this relief is not enough to save thousands of theatres.

The COMPO brief pointed out that both House and Senate last year overwhelmingly voted complete relief for the motion picture industry, and that the President in his veto message of the Mason tax repeal bill had promised substantial help this year. Despite these promises, COMPO continued, the House bill would fail to save 4,820 theatres now operating at a rate of loss in excess of 10 per cent of their gross. Of these, it was pointed out, 2,300 are in towns with only one theatre. All of these theatres charge 50 cents or less, COMPO said.

50-Cent Exemption Would Save Small Exhibitor

Exemption of all tickets costing 50 cents or less, COMPO argued, would cover small town theatres and children's admissions where the tax is most acutely felt.

Treasury Secretary Humphrey, testifying Wednesday before the Senate Finance Committee, said he thought the admissions tax should be reduced, but did not indicate how far the Administration is prepared to go in accepting revenue loss. In addition to admissions, Mr. Humphrey noted the fur industry and several others were hurt by high tax rates. However, the Treasury opposes a general reduction in excise taxes as provided in the House-approved bill unless the revenue loss is made up elsewhere. Chairman Millikin said that he thought the excise cuts in the House bill would stimulate business and that the Treasury would recoup much of the "lost" revenue.

At midweek it was doubtful whether the amendment proposed by Senator Carlson (R., Kan.) exempting all tax on admissions of 50 cents or less would be approved. Chairman Millikin has opposed all changes in the House bill. Some members of the committee, including Senator Byrd (D., Va.), have opposed any tax reduction that increases the public debt.

Meanwhile on Monday COMPO mailed to all state and Congressional district tax committees a booklet entitled "The Motion Picture Industry's Case Against the 20 Per Cent Federal Admission Tax." With the booklet was sent a letter urging exhibitors to call on their local editors, tell them the industry's side of the case and leave a copy of the booklet with them. The industry is not seeking publicity, the booklet said, emphasizing that all that is wanted "is a proper understanding of the motion picture industry's tax problem by your editors."

EXHIBITOR TO USE PRESENT TICKET FORM AFTER APRIL 1

WASHINGTON: Even though the Reed Bill reducing admission taxes to 10 per cent has yet to pass the Senate and be signed by the President, the Council of Motion Picture Organizations has obtained a ruling from the Treasury Department making it easier for exhibitors to handle their tickets under whatever new rate of taxation the bill may eventually provide.

This was accomplished Monday when Robert W. Coyne, COMPO special counsel, obtained a ruling from the Treasury Department that exhibitors may use their present form of tickets on and after April 1 provided they stamp on each ticket the new admission price and new amount of tax as provided in the law yet to be enacted by Congress.

Mr. Coyne acted in response to numerous inquiries from exhibitors throughout the country. By long distance telephone and telegrams they said it would be impossible to get new tickets printed in time, if the proposed change in tax rates is to become effective April 1, as the Reed Bill provides.

Set Cincinnati for IATSE Annual Meet

NEW ORLEANS: The directors of the international IATSE opened their midwinter conclave at the Roosevelt Hotel here Monday. First business reported was that Cincinnati was selected as the site for the annual convention the week of August 9. Some 40 representatives are attending the meetings. Two new vice-presidents elected at the meetings were Al Johnstone of New Orleans and William Donelly of Minneapolis.

THE MOST IMPORTANT THING YOU'LL DO

THE PARAMOUNT

A Full Day Of Nationwide Trade During The Week Of March

The word that "Paramount has plenty of big pictures for all theatres" has sent an electric charge of confidence and enthusiasm throughout the industry. Come — and bring your family and friends — to a three-feature sampling of the tremendous product Paramount has for the immediate future. Appraise these great attractions under exact theatre conditions:

MORNING

ELEPHANT WALK

Elizabeth Taylor, Dana Andrews, Peter Finch. Technicolor.

AFTERNOON

ABOUT MRS. LESL

A Hal Wallis Production. Academy Award winner Shirley Booth,

AFTERNOON

KNOCK ON WOOD

Danny Kaye, Mai Zetterling. Technicolor.

"Only BIG ONES

THE BRIDGES AT TOKO-RI — Perlberg-Seaton Production. William Holden, Grace Kelly, Fredric March. James Michener's novel. Technicolor.

LIVING IT UP — Dean Martin and Jerry Lewis with Janet Leigh as co-star. Technicolor.

THE CONQUEST OF SPACE — More spectacular than "War of the Worlds" or "When Worlds Collide." Technicolor.

THE COUNTRY GIRL — Perlberg-Seaton Production. Bing Crosby, William Holden, Grace Kelly.

REAR WINDOW — Produced and directed by Alfred Hitchcock. James Stewart, Grace Kelly. Technicolor.

SECRET OF THE INCAS — Charlton Heston, Robert Young, Nicole Maurey, Yma Sumac. Technicolor.

THIS SPRING, MR. EXHIBITOR, IS TO ATTEND

PICTURES PAGEANT

Shows 29

BRANCH CITY	THEATRE	DATE
Albany	Delaware	March 29
Atlanta	Buckhead	March 30
Boston	Capitol	March 29
Buffalo	Niagara	March 29
Charlotte	Dilworth	March 29
Chicago	Lake Shore	March 31
Cincinnati	Union Terminal	March 29
Cleveland	Fairmount	March 29
Dallas	Circle	March 29
Denver	Tower	March 29
Des Moines	Ingersoll	March 29
Detroit	Globe	March 29
Indianapolis	Uptown	March 29
Jacksonville	San Marco	March 29
Kansas City	Apollo	March 29
Los Angeles	Fox Beverly	March 29
Memphis	Ritz	March 29
Milwaukee	Varsity	March 29
Minneapolis	St. Louis Park	March 29
New Haven	Lincoln	April 1
New Orleans	Imperial	March 29
New York City	Proj. R'm—1501 B'way, 9th Fl.	March 29
Oklahoma City	Tower	March 29
Omaha	Center	March 29
Philadelphia	Yorktown	March 29
Pittsburgh	Shadyside	March 30
Portland	Esquire	March 29
St. Louis	Pageant	March 29
Salt Lake City	Southeast	March 31
San Francisco	Presidio	March 30
Seattle	Varsity	March 29
Washington	Circle	March 31
Houston	OST	April 2
San Antonio	Josephine	





IE

Robert Ryan.



From Paramount"

SABRINA FAIR— Humphrey Bogart, Audrey Hepburn, William Holden. Produced and directed by Billy Wilder.

MAMBO— Ponti DeLaurentiis Production. Silvana Mangano, Shelley Winters, Vittorio Gassman.

ULYSSES— Kirk Douglas, Silvana Mangano, Anthony Quinn. Technicolor epic.

PARAMOUNT NEWS AND SHORTS— Bigger and better than ever as the perfect program builders for all theatres.

In addition to this bright future, Paramount has these top hits NOW: MONEY FROM HOME, THE NAKED JUNGLE, RED GARTERS and that box-office innovation, 3-Reel Featurettes, CALLING SCOTLAND YARD.

BARKERS GATHER IN DALLAS FOR "BIGGEST" CONVENTION

DALLAS: More than 1,500 representatives from the entertainment world are expected here March 22-25 as the Variety Clubs' International Convention gets under way at the Hotel Adolphus. The Humanitarian Award banquet Thursday evening, March 25, will climax the week.

In New York last week, Jack Beresin, retiring international chief barker, said that a program for "streamlining" the operations of Variety Clubs International to conform with the organization's growth will be advocated by him at the convention. Mr. Beresin reported that he would propose the establishment of a permanent headquarters completely staffed to carry on the work of the various tents.

At a weekend meeting in New York with trade press representatives Mr. Beresin said he would request the allotment of greater importance and more duties to the international representatives.

"We have outgrown our swaddling clothes," he declared. "Variety Clubs now constitute a big business. The Will Rogers Hospital now is on a firm basis and the last Christmas salute was the biggest and most successful yet attempted."

Mr. Beresin said he would not be a candidate for reelection as chief barker, a post he has held for two years. He asserted that he believed in the policy of "succession," with assistant chief barkers moving up. Indications are that George Hoover, of Miami, will be elected to the top post.

The forthcoming convention, according to Mr. Beresin, is shaping up as the biggest in Variety Club history. Two new tents are in the offing. Applications for charters have been received from Bombay, India, and from Jacksonville, which, if accepted at the convention, will be tents numbers 43 and 44, respectively.

Official Cites Values of Forming Tents Abroad

In a letter sent to Mr. Beresin March 10 from Theodore C. Streibert, director of the U. S. Information Service, he expressed "the interest of this Agency in the project for establishing Variety Clubs overseas which you and your associates have been developing." He said that "the idea of having gala performances presented at these clubs by American artists together with outstanding local artists, with the understanding that the proceeds from these performances should go to a well-known local charity, seems to me to be an excellent one."

In a contest submitted by the various tents, an article in "Color Magazine" titled "No Time for Intolerance" by Robert Edelman, describing the work done by Variety Club Tent No. 13, Philadelphia, was judged the best among the entries. Mr. Edelman has been awarded a free trip to the convention for his effort.



THIS IS FOR THE TENT which has the largest number of barkers at Variety International Convention. Albert H. Reynolds, chief barker of the Dallas tent, holds the beautiful trophy. Mr. Reynolds also is convention chairman for the hotel and registration committee. At the right, the man who will preside, Jack Beresin, retiring international chief barker.

In a companion contest for the best human interest photograph depicting a Variety Club activity, a prize of $300 went to Morris Berman, of the "Pittsburgh Sun-Telegraph," for photos of a Tent No. 1 project.

The entries were judged by New York trade press representatives.

John Rowley, general chairman of the convention, announced that the following committee chairmen were meeting daily to complete plans: Albert H. Reynolds, registration and hotel; C. A. Dolsen, greeters; Meyer Rachofsky, financial; Ronald Martin, transportation; Mrs. John Rowley, ladies; Charles E. Darden, boys' ranch program; Kendall Way, variety club rooms.

Entertainment, including major talent in the country, will be featured every evening in the club rooms and roof garden. The ladies will be given special attention and a program has been arranged for them.

Sunday, March 21, registration will begin in the afternoon and entertainment in the evening.

Monday morning will continue registration with business session starting at two in the afternoon. Evening will be a cocktail reception, dinner and entertainment.

Tuesday will continue registration, business session, etc. In the morning there will be a Neiman-Marcus fashion show for the ladies, and a Boys' Ranch roundup in the afternoon for the ladies and barkers, followed by a giant Chuck Wagon Barbecue. Entertainment will mark the evening.

Registration and business sessions will continue Wednesday. At noon there will be a luncheon honoring international canvasmen. In the evening there will be a Frontier Festival at Science Hall at Fair Park, followed later in the evening by dancing and entertainment.

Thursday, business seession will continue in the morning and afternoon. A luncheon will honor chief barkers. The banquet will begin at 8 P.M.

Scientific Monthly Calls Book On Techniques "A Necessity"

"New Screen Techniques," the collection of articles on the new photographic and projection processes, edited by Martin Quigley, Jr., and published late last year by the Quigley Publishing Company, is reviewed in "The Scientific Monthly" which comments in part: "One glance at the contents page of 'New Screen Techniques' is enough to proclaim the book a necessity for all the picture-makers, promoters, exhibitors and investors in the industry. It is in the same category for 'vis. ed.' teachers, professors of optical physics, writers and lecturers on the film industry, and perhaps above all for movie critics."

Winnipeg Film Board

New officers of the Winnipeg Film Board are P. Geller, president; S. Pearlman, vice-president; F. Davis, secretary; L. Norris, fire marshal; B. Meyers, assistant fire marshal.

Topping its unprecedented product for '54...

UA HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON

UA

FACT #1

NOW SHOOTING

JOSEPH L. MANKIEWICZ'S

THE BAREFOOT CONTESSA

Color by Technicolor
Starring Humphrey Bogart, Ava Gardner,
Edmond O'Brien · Written and Directed by
Joseph L. Mankiewicz



Academy Award Winner
HUMPHREY BOGART



Academy Award Nominee
AVA GARDNER

FACT #2

NOW SHOOTING

THE PURPLE PLAIN

Color by Technicolor
Starring Gregory Peck
Directed by Robert Parrish
A J. Arthur Rank Presentation



All-time Box-office Giant
GREGORY PECK

FACT #3

NOW SHOOTING

VERA CRUZ

Color by Technicolor, Widescreen
Starring Gary Cooper
and Burt Lancaster
Directed by Robert Aldrich
A Hecht-Lancaster Production
Harold Hecht, Exec. Producer



Academy Award Winner
GARY COOPER



Academy Award Nominee
BURT LANCASTER

QUALITY PICTURES UA IN QUANTITY

35TH ANNIVERSARY 1919 UA 1954

SELZNICK WILL PRODUCE TV SHOW ON LIGHT BIRTHDAY

David O. Selznick will make his debut in television by producing a two-hour jubilee television show over three networks, Sunday, October 24. The announcement was made this week by Light's diamond jubilee committee through its agency, N. W. Ayer and Son. The committee is representing the entire electrical industry in the coordination of the nationwide celebration of the 75th anniversary of the invention of the incandescent lamp by Thomas Edison.

The complete facilities of CBS, NBC and a third network will be utilized and their technical resources will be pooled. The show will be aimed at the largest audience ever to witness any show in any medium as a result of the purchase of coast-to-coast time. Contracts were closed this week with Charles Miller, vice-president of MCA Artists, Ltd., representing Mr. Selznick.

The jubilee committee has as general chairman Charles E. Wilson, former president of General Electric. The 37-man sponsoring committee for the jubilee includes Herbert Hoover, Charles Edison, Harvey Firestone, Jr., Eric Johnston, William S. Paley, David Sarnoff, Ralph Cordiner, Gwilym Price, Walter Sammis, Elmer Lindseth, George Blake, Charles Crane, Cleo Craig and James B. Black.

Mr. Selznick said that although it was too soon to say anything specific about the nature of the program, it will not be a variety show. He sees the program as one that will have a dramatic unity and format and will present an interpretation of the spirit and meaning of American life. He said that he hopes to introduce certain new techniques not yet utilized on television.

Universal's 13-Week Net Is $772,979

Universal Pictures Company, Inc., and subsidiary companies this week reported for the 13 weeks ended January 30, 1954, consolidated net earnings of $772,979, after provision of $800,000 for estimated Federal income and excess profits taxes.

This compares with consolidated net earnings for the corresponding 13 weeks of the previous fiscal year of $475,888, after provision of $675,000 for estimated Federal income taxes.

After deducting dividends on the preferred stock, consolidated net earnings for the 13 weeks ended January 30, 1954, are equivalent to 71 cents per share on the 1,010,449 shares of common stock outstanding exclusive of shares held in the treasury. For the corresponding period of the previous fiscal year, consolidated net earnings were equivalent to 43 cents per share on the 961,698 shares of common stock then outstanding.

The figures are preliminary and subject to year-end adjustments and audit, the company pointed out.

Dismissal From Action Is Sought by Chaplin

WASHINGTON: Charles Chaplin has asked the U. S. Supreme Court to rule that he could not properly be held to be a defendant in a $616,550 damage suit against Mary Pickford, himself, United Artists and other defendants. The suit grew out of another suit filed by Miss Pickford in February, 1951, seeking to collect $13,450 loaned to the late Max Kravetz. This suit was filed in New York state courts. Mr. Kravetz then countersued for $616.550, naming a long list of defendants including Miss Pickford and Mr. Chaplin, and claiming the money was due him for labor and services and as damages for a conspiracy to injure him. The two cases were later switched to the Federal District Court in New York, and Mr. Chaplin claims the court had no jurisdiction over him and that he was never properly served with a complaint or summons. Lower courts, including the Second Circuit Court of Appeals, ruled against him, and he appealed to the high court.

Court Enjoins Building Connecticut Drive-In

HARTFORD: Judge Charles S. House of Litchfield County Superior Court has granted a permanent injunction restraining a Waterbury, Conn., group headed by theatre operator John D. Sirica from building a drive-in theatre on Litchfield Road, Watertown. The injunction was sought by the town of Watertown and its property owners against Mr. Sirica, Eugene Lamphier, owner of the land on which Mr. Sirica proposed to operate a drive-in, and Fred Quatrano, general contractor, and subcontractors. The ruling climaxes an eight-month dispute between Watertown property owners and the Waterbury group.

Republic Opening Set

The premiere of "Make Haste to Live," Republic's suspense drama co-starring Dorothy McGuire and Stephen McNally, will take place at the Victoria theatre in New York March 25.

Trade Waits In East for SuperScope

As the New York trade prepared for the first east coast demonstrations of Joseph and Irving Tushinsky's SuperScope, variable anamorphic lens process, next Monday at the RKO 86th Street theatre, reports came in from two exhibition sources that Warner Brothers had given authorization for use of SuperScope lenses for the projection of its CinemaScope product.

Both Harry Brandt, president of the Independent Theatre Owners Association of New York, and Wilbur Snaper, former president of Allied States Association, reported that Jack Warner, vice-president in charge of production at Warners, had given his approval to the Tushinsky lens. Both 20th Century-Fox and MGM are reportedly waiting to see the New York showing before making any statements on their policy.

Allied States has indicated particular attention to the upcoming demonstrations and has announced that it will have members from as far west as Mississippi at the showing Monday. The New Jersey Allied unit will act as host at luncheon for visiting Allied members at the Hotel Astor in New York following the demonstration. The purpose of the meeting will be to discuss the demonstration and related problems having to do with the new screen techniques.

Puerto Rico Circuit Owner Cobian Voices "Humiliation"

Deep regret for the shooting of Congressmen by Puerto Rican nationalists was expressed in telegrams last week by Rafael Ramos Cobian, Cobian Theatres head, to presidents of U. S. motion picture companies. He said, in part: "I convey to you as a leader in the motion picture industry to use every channel possible to show the U. S. Congress our deep concern for the well being of those who have been injured and pray for understanding of the depth of our loyal feeling and deep regard for our fellow citizens of the U. S. A. With utmost humiliation . . ."

Canadian Broadcasting Takes 140 Republic Films

TORONTO: The Canadian Broadcasting Corporation's television section has contracted for two groups of Republic features, totaling 140. The arrangements were made by O. C. Wilson, head of the film procurement department, with a new company, Hollywood Television Services of Canada, Ltd. The group of 100 will be telecast over stations in Ottawa, London, Sudbury and Vancouver. The second group of 40 will be added to the 100 for Toronto station. None of the films offered over the TV stations in Canada is new, although the CBC is drawing on a number of sources.

ARBITRATION TALK WILL PROCEED MINUS ALLIED

Distributor Group to Plan Meeting; Allied Insists Rentals Be Included

When the conferences designed to establish an industry arbitration system get under way, it will be without the participation of Allied States Association, it was learned in New York last weekend.

Charles Boasberg, chairman of the sales managers committee of the Motion Picture Association of America, said that as far as distribution is concerned, "we'll arbitrate without Allied."

Boasberg Voices Regret At Allied Refusal

Regret was expressed by Mr. Boasberg over Allied refusal of the invitation to join in an all-industry arbitration conference, adding that it is the only exhibitor organization to do so.

Allied's letter of rejection was made public last weekend. In it Allied reiterated its stand that film rentals be a part of arbitrable subjects, which was ruled out in the February 10 invitations to a conference issued by Eric Johnston, MPAA president. Allied's response, signed by president Ben Marcus, said in part:

"Permit me to remind you that this association on Februry 18, 1952, in letters to the presidents of several film companies proposed an all-inclusive arbitration system, listing film rentals among the subjects for arbitration. Since then this association by a series of resolutions adopted by its board of directors and ratified at national conventions has adhered to the position that any arbitrtaion system, to be of benefit to the independent exhibitor, must provide for the arbitration of disputes involving the terms and conditions of sale, including film rentals."

Copies of Reply Sent to U. S. Attorney General

Copies of Allied's reply, Mr. Marcus continued, have been sent to the U. S. Attorney General and the Senate Small Business Committee, inasmuch as copies of Mr. Johnston's invitations also were sent to them.

The effectiveness of any arbitration system set up without Allied participation is questioned in trade quarters in the light of the need for an industry arbitration system to have the approval of the Department of Justice and the New York Statutory Court, which has jurisdiction over the Paramount Case consent decree.

Mr. Johnston was expected to meet with the MPAA distribution committee shortly. From that meeting and subsequent talks with participating parties, a time and date for the convening of an exhibition-distribution meeting on arbitration will be set.

Theatre Owners of America, Independent Theatre Owners Association of New York, Southern California Theatre Owners Association and Metropolitan Motion Picture Theatres Association, New York, have accepted Mr. Johnston's invitation, the latter organization as an observer only.

Last week the ITOA appointed a committee to participate in the arbitration discussions proposed by the MPAA. The committee is composed of Julius Sanders, chairman, Abe Leff and Ray Rhone.

Recently a three-man delegation to represent the Metropolitan Motion Picture Theatres Association at the forthcoming arbitration conference was also announced. The authorized group consists of Leo Brecher, Emanuel Frisch and Sol Schwartz.

SENATE COMMITTEE REPORT URGES INDUSTRY ARBITRATE

WASHINGTON: The Senate Small Business Committee, in its annual report for 1953, renewed its earlier recommendation that the film industry get together on an industry arbitration system.

The report admitted that no solution had yet been found to the problem of whether to arbitrate film rentals. However, the committee said, "It is to be hoped that such an issue will not be allowed to detract from the fact that representatives of all segments of the industry have given assent to the principles of arbitration as offering a solution to industry strife. Upon this common basis, your committee is confident that industry leaders can establish arbitration procedures which will be productive of renewed vitality and increased prosperity in the industry."

The report was sharply critical of the dangers to the independent exhibitor inherent in the pre-release system and other current distributor trade practices.

Slaps Justice Department

The report also slapped the Justice Department's Anti-Trust Division for approving the "flat sum" method of pricing pictures and for other recent interpretations of the Paramount Consent Decrees. It urged the Division to adopt a vigorous program of "enforcing the spirit as well as the letter" of the Consent Decrees.

The annual report was filed by Chairman Thye (R., Minn.). The remarks on film industry trade practices, which covered about eight pages of a 170-page committee report, were follow-ups of a report filed last summer by a subcommittee headed by Sen. Schoeppel (R., Kan.). That earlier report, issued after extensive hearings by the subcommittee, strongly recommended a more vigorous enforcement policy by the Justice Department and also further industry efforts to set up an arbitration system.

Cite Basic Problem

The earlier subcommittee hearings, the report said, indicated that many of the exhibitors' basic problems were due largely to the distributors' employment of two practices: "The pre-release practice, and its adjunct, competitive bidding."

The report said the committee could not determine whether either practice was "in itself violative of Federal law, but the distress resulting from their widespread employment seemed almost indisputable."

Since the exhibitor awarded the pre-release run is always sure that the picture will not be available to his competition on a general release basis for a considerable length of time after his exclusive run is completed, "the question of illegal clearances under the Paramount judgments was clearly presented," the report said. It pointed out that Assistant Attorney General Barnes had testified that violation would depend on whether the distributors, in pre-releasing a picture, specified what time must elapse before general release, and that Allied States Association general counsel, Abram F. Myers, had challenged this line of reasoning.

Georgia and Alabama Groups to Meet in May

ATLANTA: The seventh annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatre Association has been set for the Biltmore Hotel here May 9-11. J. H. Thompson, president of the Georgia association, and R. M. Kennedy, head of the Alabama group, will be co-chairmen of the general program committee. Mr. Thompson said that members of all theatre organizations in the Southeast would be invited.

Dealer Leases Drive-in

The Highway 14 Drive-in theatre at Richland Center, formerly owned by the late Sarah Eskin, has been leased by the Vic Manhardt Co., Inc., Milwaukee dealer.

Terry Ramsaye Says

AD WRITER CONFIDES—An able and experienced writer of motion picture theatre advertising—"the past three decades and for some years before"—faced his typewriter the other day impelled to do piece about his art. He was in a mood. He observed pensively that in certain areas of judgment: "When the customers failed to break down the theatre doors, the ads were bad; when they did it was unanimously agreed the stars, the title, the story or possibly an upsurge in the price of Chilean guano turned the trick. . . .

"Through the years the formulae for picture advertisements have not changed, for the sound reason that departure from the beaten path has usually proved disastrous. So this authority finds that most any picture campaign in display print is likely to fall into these categories:

"The Clinic Ad—basic as Adam and Eve and never dislodged for long.

"The See Ad—See the martyrs thrown to the starving lions, etc.

"The Sincere Ad—Dignified, editorial type, sometimes signed by the producer or local theatre manager. 'Proud to announce . . .' ten to one it is an outstanding movie, though there have been occasions. . . .

"The Pike's Peak or Bust Ad—Jean Harlow kicked off the new nubile trend in 'Hell's Angels' and from then forward every man for himself. . . .

"The 'How Much Is that Girlie Against the Lamppost' Ad—A sure stopper. We used it first in 1924 for 'Shady Lady' and it's been selling since.

"The Musical Comedy Ad—Never mind the notes in the ad borders. Our artist doesn't know B-flat from A-sharp. . . . Along one side you will find a tall svelte showgirl attired in the minimum the law allows. . . ."

This is from real authority, which is to say Ernie Emerling's "Movie Memo" for Loew's, in which he prints things just for the hell of it now and then.

OFFICIAL CULTURE—Our Government, it seems, goes far beyond the common concept of the citizen in the street in the great and gorgeous cause of the higher culture and service of the more remote and esoteric concerns of scholarship. The taxpayer just really does not know what a hell-bending, far flung do-gooder he is. We are just now indebted to that Fordham scholar, bibliophile and semanticist, James D. Ivers, news editor of The HERALD, for passing on the official bulletin of Library of Congress Cataloging Service for January announcing the completion of the transliteration for our purposes of the alphabets of a group of Asian languages including: Sanskrit (using the Devanagari alphabet), Devanagari, Bengali, Gugarati, Kannada, Kashmiri, Malayalam, Oriya, Pamjabi, Sindhi, Sinhalese, Tamil, Teglugu and Urdu. To make the matter entirely clear it is stated that: "All alphabets *anusvara* before occlusive consonants will be transliterated according to the order of those occlusives; before other consonants and in final position it will be represented by *m*." There is a final warning that "this transliteration does not describe Library of Congress practice prior to February, 1945" All reporters have been advised, officially.

HANDBOOK ON DATES—"Special Days, Weeks and Months" is the title of a service publication of the United States Chamber of Commerce, Washington, D. C. The 1954 edition is now available, at twenty-five cents, we are informed. It is said to list legal holidays, religious observances and 400 business promotion events—everything in fact from Washington's Birthday probably to the "Be Kind to Cross-Eyed Cats Week." This should be a handy reference for press agents, promoters, tiein hunters and all the ilk. It can also be a document in clinical study of Homo Sapiens, the customer, as a customer. It becomes a recording of pitches that have in this fashion become institutionalized, at least to the point of record. Every entry represents something that some sort of audience has accepted. That can be informative. What "they" will take and why can be amazing. The market for corn is always bigger than the crop. Keep on shelling.

YES, YES—An ecstatic reviewer for "Time" after regarding Eartha Kitt erupting "through the film barrier" returned to his typewriter to set down that: "She makes the spectator feel like an iron filing when the magnet passes by." That fellow's high school physics is not far behind him. He also charges her with "cobra-cold allure." More vocabulary than judgment.

Schine Case Is Delayed To April 13

BUFFALO: A motion by Schine Chain Theatres, Inc., to modify terms of the 1949 anti-trust decree ordering it to dispose of theatres was adjourned here Monday by Federal Judge John Knight to April 13 with the consent of attorneys for the circuit and U. S. Attorney John O. Henderson. That is the date on which the chain must answer show-cause orders granted the Government on why they should not be held in contempt of court for failing to obey the Government's 1949 decree.

Last week on Wednesday the Government moved to bring civil and criminal contempt charges against the company, three officials and five subsidiaries, and three other film corporations and their officers.

Specifically named in the criminal order are J. Myer Schine; Louis W. Schine; John A. May; the Schine Chain Theatres, Inc., and five of its subsidiaries; Howard G. Antevil; Donald G. Schine; Elmer F. Lux, who is also president of the Buffalo Common Council; Hildemart Corp.; Darnell Theatres, Inc., and Elmart Theatres, Inc.

The civil show-cause order names the same defendants except Mr. Lux, Donald G. Schine and Mr. Antevil. Both orders charge that the defendants failed to comply with an order by Judge Knight to divest 39 theatres and to make available to competing theatres first run films. The order, a consent decree, was signed by Judge Knight June 24, 1949, and provided for the divestiture of the 39 theatres in a three-year period. The chain has disposed of 16 theatres to date, leaving 23 theatres.

Warner Hits Pessimists

HOLLYWOOD: Jack L. Warner, vice-president in charge of production at Warner Brothers, this week sharply criticized pessimists within the industry and commented on the promising outlook. His talk was at a dinner here sponsored by the American Cinema Editors. Mr. Warner pointed to the stimulus given the industry by CinemaScope, Cinerama and 3-D. He said, "Other methods that have equal opportunities for success are currently in the process of development."

"I make a plea," Mr. Warner said, "that actors, writers and directors think less of self and more of the great industry that has done so much for everyone in it."

Paying tribute to the film editors, he said that while the public does not understand the function of the film editor, the people in the industry know how much the editor can contribute to the dramatic and entertainment qualities of motion pictures.

A *PROVEN* BOX-OFFICE BONANZA! BOOK IT *NOW* FOR GREAT EASTER BUSINESS!

NEW YORK
LITTLE CARNEGIE
13 SMASH WEEKS!

And

this package topped some of the greatest business ever recorded in:

BRIDGEPORT
[Beverly and Hiway]
SYRACUSE
[Eckel]
NORWICH
[Loew's Poli]
WATERVILLE, CONN.
[Ville]

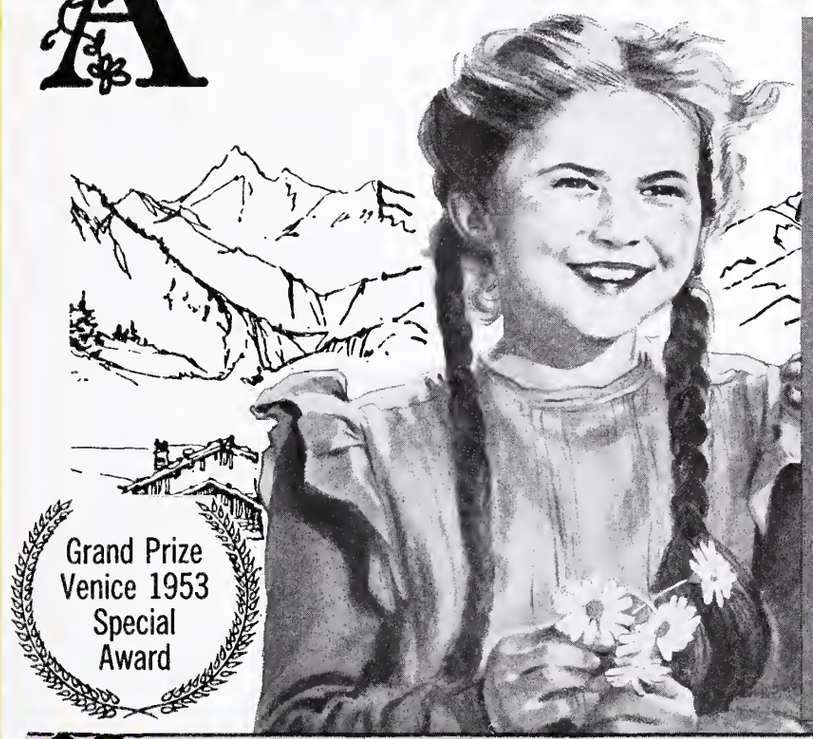
And

its tremendous boxoffice performance in Schine Theatres in:

Gloversville
Amsterdam
Little Falls
Ogdensburg
Bath and
Canandaigua

has resulted in bookings throughout the Schine circuit!

ALL ITS STORYBOOK WONDER BECOMES SCREEN MAGIC!



Grand Prize Venice 1953 Special Award

"HEIDI" wins GOLD MEDAL AWARD— PARENTS' MAGAZINE, AS "OUTSTANDING FAMILY MOVIE!"



SPECTACULAR BOOK TIEUP!

Grosset & Dunlap, one of the nation's leading publishers, is all out for "HEIDI" with one of the most extensive book promotions ever placed behind a motion picture! 7 new editions are being distributed — a minimum of 4,000,000 copies — in a nationwide theatre tieup. Posters and other material on the 7 books and the picture will be displayed in 91,720 traffic locations ranging from department stores to newsstands... all keyed for the Easter season!

Also 400 radio and 90 TV stations all over the country will promote "HEIDI" with plugs and spot announcements!

"HEIDI"

Produced by LAZAR WECHSLER Directed by LUIGI COMENCINI

Based on the book by Johanna Spyri

"Absolutely stunning! Moves one to emotional raptures that are seldom got from a film!" —*N. Y. TIMES*

"Should fascinate child and adult alike!" —*M. P. HERALD*

A rare and exciting film... as proud and majestic as its wild stallion...



"WHITE MANE"

Grand Prize Cannes 1953

A Film of Albert Lamorisse
Presented by William L. Snyder

QUALITY PICTURES UA IN QUANTITY

KIDS! ADULTS! *EVERYONE* GOES FOR THESE PRIZE-WINNING, FAMILY-AFFAIR FILMS!

35TH ANNIVERSARY 1919 UA 1954

LAB SHOWDOWN FACES BRITISH

Union Tactics Bring Threat of Dismissal; Newsreels May Shut in a Week

by PETER BURNUP

LONDON: Two thousand members of the Association of Cine and Allied Technicians, meeting early this week, adopted a majority resolution pledging support to their union in its dispute with employers, the Film Laboratories Association.

The latter has threatened to dismiss this Friday union technicians from laboratories which process British and American motion pictures and newsreels unless they drop alleged "restrictive practices," a non-overtime rule currently enforced by the union to promote its demands for a 40-hour-week, a weekly raise of 30 shillings and a "closed shop."

In a press statement issued after the union meeting, George Elvin, ACT secretary, said the resolution passed by the membership meant that all newsreels would be shut down within a week and that if the dispute continues there would be no new films for British theatres within four to eight weeks.

With the exception of British Movietone News, all the reels, including the British Broadcasting Corporation's television newsreel, are involved in the dispute. It is now understood that Movietone News will not produce if the other laboratories are shut down. Faced with its gravest threat since 1947's American embargo on film shipments here, the industry is preparing for a grim struggle with ACT.

When it rejected union demands, the FLA offered to submit them to arbitration and, at the same time, handed to all laboratory workers a reasoned explanation for the rejection, pointing out *inter alia* that laboratory wages had not only kept pace with increases in the cost of living but greatly exceeded those obtaining in other craft industries.

Refuses Arbitration

ACT refused to accept arbitration and proceeded to the restrictive and obstructive tactics, including the banning of overtime and the imposition of work-to-rule. It was reported from certain of the six laboratories in membership with FLA that workers themselves resented the Union's orders and that in any event the latter's instructions were being carried out in "half-hearted fashion." Following a meeting of ACT's executive, the restrictive operations were then intensified with an implied shop-stewards' threat in at least one of the laboratories that any man not following the union line would be expelled and deprived of employment.

FLA decided to give notice of dismissal to all ACT employees and to close down pending the abandonment of the obstructive tactics. ACT's Mr. Elvin replied that his union regarded the so-called "lockout" by the employers as a breach of the existing agreement, ignoring the fact that the ban on overtime was itself a most flagrant breach of that agreement.

Notices having been handed to the workers, the Laboratory Association has referred the dispute to the Ministry of Labor under the Industrial Disputes Order.

Blow to Production

Production studios have been increasingly embarrassed in the last six weeks by delay in the delivery of rushes due to the work-to-rule operation. If the labs go dark there'll be no rushes and in consequence little or no production. It's as simple as that.

Exhibitors declare they'll keep their theatres open somehow or other. Said one prominent independent this week: "We'll get through now, even though we have to show 'em a flea circus." That doubtless is a piece of showman rhetoric. But it's an index to the current temper in the industry, which, for once in a way, is unitedly behind FLA in its determination to have a showdown with ACT.

That union has long been the bane of production this side. J. Arthur Rank—patient, but stirred to resentment by ACT's incessant pin-pricking demands—denounced it some years ago as the greatest menace to the industry's prosperity. Tom O'Brien—boss of the industry's other trade union, the National Association of Kine and Theatrical Employees—has gone much further than that. He has repeatedly lambasted the Film Industry Employees' Council, which is largely motivated by ACT, as a nest of Communism. The whole industry here wants a show-down and believes the moment-of-truth has arrived.

Continue 1.65 to 1 Ratio

In answer to an elaborate C. E. A. questionnaire, six of the principal British film production companies have informed the Association that they plan to continue making pictures within the screen ratio of 1.65 to 1 recommended by C. E. A.'s General Council. Only one out of the six—George Minter's Renown Pictures—states that it proposes releasing films of CinemaScope dimensions, but these will be with a single optical sound track.

None of the companies will make films involving multi-channel recordings or with stereophonic sound. The companies concerned are: J. Arthur Rank Productions Ltd., British Lion Film Corporation, Associated British-Pathe, Renown Pictures, Exclusive Films and Ealing Studios.

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Meanwhile, 20th-Fox is riding a wave of supreme confidence here. By this Monday, 60 theatres had opened with CinemaScope. James Pattinson, acting chief of 20th-Fox in London, is confident that he will be able to build the "fourth circuit" of independents which Mr. Skouras envisages for CinemaScope product. He is intent too on breaking the present release pattern. Independents in all parts of the country are being offered extended runs on CinemaScope pictures, with old 20th-Fox customers warned they no longer will have access to the company's product if nearby competitors install CinemaScope.

Survey World Market

Thomas A. Law, managing director of J. Arthur Rank's British Optical and Precision Engineers group, has left on an eight-week survey of world markets for the group products. His tour will take in Australia, New Zealand and the U. S., with a stop-off en route at Singapore. Mr. Law's American itinerary includes a prolonged stay in Hollywood and a visit to the Bell and Howell Chicago plant.

▽

The recently formed International Screen Advertising Services, which has as its goal a world-wide organization for cinema screen advertising, held its second meeting last week. It took place at Dusseldorf and was attended by all founder members welcomed by F. Rothschild, head of the German member Universal Dia- und Filmwerbung.

Information exchanged and reports submitted by members showed that new members have been admitted from North and South America, South Africa, Australia and Finland. Among other matters decided were the immediate preparation of a code of standards for the use of members and the establishment of a permanent secretariat, a report to the membership of the organization points out.

Arias Will Travel to Get Films for Quality Pictures

Henry Arias, of Arias Quality Pictures, New York, recently formed distribution firm for foreign pictures, will shortly tour the world seeking product. Meanwhile, sales chief Leo Abrams will tour the United States, establishing outlets. There are expected to be six offices: Atlanta, New Orleans, St. Louis, Chicago, Los Angeles and San Francisco. Myer P. Beck is supervising advertising, publicity and promotion. The firm's first picture is "Parsifal," in the French language but with English subtitles, and starring Ludmilla Tcherina and Gustavo Rojo.

Three Cities for "Carnival"

King Brothers' "Carnival Story," an RKO release, will open April 16 at the Criterion, New York; Woods, Chicago, and in the Mastbaum theatre in Philadelphia.

See Economy If U-I and Decca Unite

Universal can feel confident about 1954, Milton Rackmil, president, told stockholders at their annual meeting in New York last week. A merger with Decca Records probably would result in economies, he said, and assured questioning stockholders he would consider such action. He noted that Decca now owns 67 per cent of Universal common stock outstanding, and said the boards of both companies would have to approve a merger "if a merger were contemplated," and also set an exchange rate of stock.

He stressed that the Universal gross of $70,0000,000 for 1953 would be bettered this year. He answered other stockholder questions thus: Universal will investigate every new technique. It has photographed its CinemaScope pictures also in conventional form. It will not shut itself out of any market. It doesn't plan to produce for or sell its old films to television.

The board met after the meeting and decided upon a quarterly rather than semi-annual dividend. It also declared a 25 cents per share dividend on common stock.

Net income of Decca Records for 1953, including, for the first time, the income attributable to its interest in the undistributed earnings of Universal Pictures, amounted to $1,862,266, equivalent to $1.38 per share on the 1,354,158 shares of Decca stock outstanding at the end of the year.

The net income for 1953, including dividends from Universal but not including any share of the undistributed earnings of the film company, amounted to $1,240,438, or 92 cents per share of the 1,354,158 shares outstanding. These earnings compare with $933,265, or 90 cents a share, for 1952 when only 1,035,533 shares were outstanding.

In addition to Mr. Rackmil, the following were reelected to the Universal board: N. J. Blumberg, Alfred E. Daff, Preston Davie, Albert A. Garthwaite, R. W. Lea, John J. O'Connor, Budd Rogers, Daniel M. Sheaffer, Harold I. Thorp and Samuel H. Vallance. The vote of 939,295 shares represented 90 per cent of the shares outstanding.

The board, at its meeting, reelected the following officers: Mr. Blumberg, chairman of the board; Mr. Rackmil, president; Mr. Daff, executive vice-president; Adolph Schimel, vice-president, general counsel and secretary; Eugene F. Walsh, vice-president, treasurer and assistant secretary; Charles J. Feldman, David A. Lipton, Edward Muhl, John J. O'Connor, vice-presidents; R. M. Miles, controller and assistant treasurer.

BABY SITTING BIG PROBLEM OF NEIGHBORHOOD PATRON

BOSTON: Endeavoring to discover the reasons for a drop in patronage at one of its out-of-town neighborhood theatres, American Theatres Corp. has conducted a house-to-house canvass of 300 housewives living near the theatre. Two women, experienced in such surveys, handled the questions. They asked the same questions at each house, with the results so enlightening that ATC is conducting a similar survey at another of its neighborhood situations.

The section selected for the first survey is in a city of a population of 100,000, but the survey was limited to an area within a one-mile radius of the theatre. This area is in a residential section and is in the lower middle-class bracket. The spot-checking was done in a systematic circular route around the theatre itself. This theatre has a change of program twice weekly and has other competitive neighborhood houses near it.

It was found that approximately one out of every three persons attends a theatre at least once a week. A large percentage of this group goes to the ATC house because of its accessibility. A large percentage walks to the theatre, proving that the neighborhood house still plays an important role in community life.

An important point brought out by the survey was that the problem of baby-sitting took precedence over the television habit as a reason for not attending more often.

Monday night, traditionally the worst attendance night for neighborhoods, came out far ahead of others as a favorite TV listening night.

Out of the 300 interviewed, 111 said they went to the movies once a week; 49 once a month; 23 twice a week; 19 once a year; 10 once every three months; 72 not very often, and 16 never. Reasons for not going often vary from baby-sitter trouble, to prices being too high, and the appeal of TV.

Asked if they had a movie budget, four said yes and 296 said no. In answer to what theatres attended most often, 232 said local ATC theatre, 23 said other theatres, 20 "go to town to make a night of it once a year or so"; nine go anywhere there is a good movie while 16 contended that they never go.

Conclude One Phase In RKO-Hughes Suit

WILMINGTON: The suit to obtain a permanent injunction against the sale of RKO Pictures Corp. assets to Howard Hughes, heard before Chancellor Collins Seitz, was concluded in its present phase last Thursday. Chancellor Seitz asked each side to submit briefs in reply to one another and said he expected that they would be exchanged early this week with replies by Saturday. The court asked to be advised on the results of the stockholders meeting which was to be held in Dover, Del., Thursday, March 18.

Allied Artists' "Arrow" Set for 4-City Opening

DALLAS: Allied Artists' "Arrow in the Dust" has been set for a world premiere in four top houses of the Interstate Circuit on April 30, it was announced Tuesday by James Prichard, southern division manager. The Technicolor picture starring Sterling Hayden and produced by Hayes Goetz will bow simultaneously in the Metropolitan, Houston; the Ellanay, El Paso; Palace, Fort Worth and the State or Martini, Galveston. Premiere was set Tuesday following a special screening for Interstate executives including Raymond Willie, general manager, and Frank Starz, advertising and publicity director.

Allied Artists studio executives Joseph Rivkin, executive assistant to vice president Harold Mirisch, and John C. Flinn, director of publicity and advertising also attended the screening and conferences. The premiere will be backed by a heavy television, radio and newspaper advertising and publicity campaign.

Publicists Guild Signs With United Artists

United Artists has signed a two-year contract with the Screen Publicists Guild. It provides a $120 weekly minimum for all personnel having six years' service, and a $140 minimum for senior publicists. It also gives salary increases up to $25 per week. It is retroactive to January 1, and may be reexamined at the year's end. Meanwhile, the union is continuing negotiations with Columbia, 20th-Fox, Universal, and Warners. The publicists at a special meeting not only ratified the United Artists agreement but voted to donate 10 per cent of salaries to support publicists forced to strike against other companies. The executive board has been authorized to fix a strike vote.

Yates Paid $175,350 in Year as Republic Head

WASHINGTON: Herbert J. Yates, as president of Republic Pictures, was paid $175,350 for the fiscal year ended October 31, 1953, it was reported here to the Securities and Exchange Commission. For the same period, it was added, Richard W. Altshuler, president of Republic Pictures International Corp., was paid $34,600. The Yates salary, it was explained, includes $100,000 accrued remuneration for the fiscal year, payment of which is deferred pursuant to the terms of the employment agreement of October 19, 1950.

Hollywood Scene

ESTEEMED EDITOR:

THAT "technological teapot" referred to in this space last October 24 as having again "begun boiling furiously" is still boiling in addition to that re-engineered camera reported on in that communication, which since then has fathered several protypes and has been christened VistaVision.

At least four others also designed to enhance screen results by photographing subject matter on extra-area negative for reduction to standard 35mm positive have been devised, tested and privately demonstrated. Footage filmed with two of these, as well as with VistaVision, will be included in next Monday's SuperScope demonstration in your city (New York).

More Cameras Are Sure To Be Developed

That more than four such cameras will be developed now that VistaVision has dramatically demonstrated the value of this extra-area principle, is as certain as it was a year ago that everybody in production would come up with his own 3-D camera setup designed to do what Milton L. Gunzburg's Natural Vision cameras had done.

As was mentioned last October, Technicolor worked hand-in-hand with Paramount in perfecting the mechanism that was used in shooting "White Christmas," but it was not until Monday last that Technicolor's president, Dr. Herbert T. Kalmus, revealed his technicians are even now converting six Technicolor three-strip cameras to the extra-area negative-exposure system which he likened directly to VistaVision.

Mr. Kalmus said this is being done in response to a demand for this type of camera which his company has received, he said, from all quarters. He made it clear that Technicolor does not contemplate entering the camera manufacturing field in competition with such established concerns as Mitchell Camera Company, but may decide to lease, license or lend cameras on whatever basis experience may prove most satisfactory to all concerned.

MGM Has Three Based On Big Area Principle

MGM has three cameras based on the extra-area-negative principle, although the company has not declared itself on either so far. One is semi-conventional in that it is a vertically-fed camera, using regular 35mm film with one sprocket hole, located in the base-line, doing the work normally done by four, and with the area made available by eliminating the other three holes utilized for photography. The other two MGM cameras are horizontally-fed, as in the case of VistaVision, one moving the film at a rate of six holes per movement, the other moving it at a rate of 10 holes per movement..

It will be some time before the ultimates can be ascertained in this extra-area-negative development, naturally, but there is reason to believe that its cultivation will proceed more slowly and carefully than was the case in those helter-skelter 3-D days.

As Dr. Kalmus pointed out, in answer to queries, it costs upward from $20,000 to construct any new camera. And Mitchell Camera Company experts say every camera they make is six months in actual manufacturing handling.

It seems unlikely there will be much haphazard experimenting with mere gimmicks on these terms.

What with Todd-AO still to come, and with all or nearly all extra-area-negative systems and equipment patent-free, it appears certain there will be much new and fundamental technological material at hand for treatment in the next edition of your expert, authoritative "New Screen Techniques."

—WILLIAM R. WEAVER,
Hollywood Editor

START OF three new pictures and completion of another lifted the over-all count of productions-shooting to 18 at the weekend.

Columbia started shooting two pictures in CinemaScope and Technicolor.

Producer Robert Arthur began shooting "The Long Gray Line" with Tyrone Power, Maureen O'Hara, Robert Francis, Betsy Palmer, Donald Crisp, Harry Carey, Jr., and others, directed by John Ford.

Jerry Wald, the Columbia studio executive producer, is personally producing "Joseph and His Brethren," which was started in Egypt, with William Dieterle directing a cast that is to be enumerated a little later in the game.

The week's third beginner, "The Bowery Boys Meet the Monster," is another Allied Artists addition to the longest-standing feature series on the theatre screen. Edward Bernds, the comedy specialist, is directing Leo Gorcey, Huntz Hall and confederates, and Ben Schwalb is directing.

Muhl Says U-I Will Stress Story Values

HOLLYWOOD: Universal-International will place more stress than ever before on story values in its forthcoming productions, according to Edward Muhl, production vice-president. Eight important novels and dramas, topped off by the Pulitzer prize-winning play, "The Shrike," and the new novel "Away All Boats," have been acquired for production this year.

"The Shrike" already has been set for production this summer with Jose Ferrer, who starred in the Broadway play, also scheduled to star in the film as well as direct it. "Away All Boats" was written by Kenneth Dodson.

"We have long recognized that story content is perhaps the single most important factor in blue-printing a successful picture," Mr. Muhl said.

Other literary properties that will be brought to the screen by U-I this year include:

Anya Seton's "Foxfire," which will star June Allyson and Jeff Chandler; "The Galileans," Frank G. Slaughter's novel of Biblical days; "Tracey Cromwell," Conrad Richter's novel of a frontier woman's love; "All that Heaven Allows," new novel by Edna and Harry Lee about an attractive widow and her romance with a younger man; Ben Lucien Burman's "Mississippi Landing," story of Mississippi River people; "They Stole $2,500,000," Joseph F. Dinneen's Collier's Magazine story. Further evidence of the turn toward bigger pictures was seen in the studio's recently completed color by Technicolor CinemaScope productions, "Sign of the Pagan" and "The Black Shield of Falworth."

THIS WEEK IN PRODUCTION:

STARTED (3)

A. A.
Bowery Boys Meet the Monster

COLUMBIA
Long Gray Line (CinemaScope; Technicolor)
Joseph and His Brethren (CinemaScope; Technicolor)

COMPLETED (1)

U-I
Matchmakers

SHOOTING (18)

A. A.
Desperado

COLUMBIA
Three for the Show (CinemaScope; Technicolor)
I Was a Prisoner in Korea (Formerly "Those Reported Missing")

INDEPENDENT
Snow Creature (W. Lee Wilder)

PARAMOUNT
Big Top (Wallis; VistaVision; Technicolor)
Mambo (Ponti-De Laurentis)
Country Girl

RKO
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Broken Lance (CinemaScope; Technicolor)
Egyptian (CinemaScope; Technicolor)

U. A.
Vera Cruz (Hecht-Lancaster; Technicolor)
Sitting Bull (Frank; CinemaScope; Color)
White Orchid (Cosmos; Eastman color)
Barefoot Contessa (Firago; Technicolor)

U-I
Francis Joins the Wacs
Tight Squeeze
Bengal Rifles (Technicolor)

WARNER
Battle Cry (CinemaScope; WarnerColor)



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Hit New York State Censor Measure

Strong opposition to the proposed state censorship bills in the New York legislature was expressed in New York last Thursday by the Independent Theatre Owners Association.

The unit passed a resolution urging "all other communications media to join in this fight which strikes at freedom of expression and a free press."

Bill Reported Favorably

Meanwhile Tuesday the Senate Public Education Committee favorably reported the Brydges bill defining "immoral" and "incite to crime" in the state licensing law. Sen. Earl W. Brydges, committee chairman, said later, "there will be some debate" when the measure reaches third reading Thursday. That seemed to indicate the committee vote was not unanimous.

Hitting out at the proposed bill, the "New York Times" said editorially "one does not have to be devoid of a sense of moral or social responsibility to see peril in the amendments to the State Education Law on movie censorship now pending. . . ." It said: "These measures, designed to spell out clearly the meaning of the word 'immoral' . . . would not only further complicate the delicate judgments of the censorship board but would tend to restrict even more the constitutional guarantees of freedom of expression to the medium of the screen."

Last Friday the Ohio censors reluctantly approved five previously banned films: "The Outlaw," "The Moon Is Blue," "Mom and Dad," "Kiss Tomorrow Goodbye" and "Ways of Love," which includes the controversial "The Miracle." Dr. Clyde Hissong said the board has not changed its mind on "the inappropriateness of the five," but was forced to approve them because of the Supreme Court decisison in the "M" and "La Ronde" cases. He said the authority of the board now is so restricted that it had no other alternative.

Meanwhile in New York Tuesday "La Ronde" had a dual opening at the Bijou and Little Carnegie theatres.

Act on Chicago Ban

In Chicago, further plans for action to lift the Chicago ban on exhibition of RKO Radio's "The French Line" have been formulated by Pope and Vallard, attorneys for the film company, and now are under scrutiny of the company's legal departments in New York and Los Angeles. The film was barred by Police Commissioner O'Connor after being passed by the censor board.

Arthur L. Mayer, Independent Motion Picture Distributors Association president, charged Tuesday the legislative committees in Albany concerned with the proposed bills were railroading the measures without proper consideration. He had been notified by Senator Earl W. Brydges, chairman of the Senate Education Committee, that there would be no Senate hearings on the bills and that he had been requested to submit a brief. In reply, he wrote to Senator Brydges that failure to hold hearings on legislation of such importance was not "in accord with our democratic processes."

URGES ALL MEDIA UNITE IN CENSORSHIP FIGHT

A united front of all mass communications media against government censorship was urged in New York Monday night by Phil O'Brien, consultant to the Motion Picture Association of America, in an address before a meeting of the Radio and Television Executives Society. He suggested the formation of a committee composed of representatives from all media for the purpose of actively organizing opposition to government censorship and in support of self-regulation in the respective media.

Oklahoma Allied Meets

OKLAHOMA CITY: More than 200 exhibitors and distributors were in attendance at the Biltmore Hotel here last week for the second annual two-day convention of the Oklahoma unit of Allied States Association.

Highlight of the meeting was a resolution passed by the members to permit the Allied unit to help any "distressed exhibitor" whose request is approved by the group's grievance committee.

Treasurer Bernard McKenna of Norman, Okla., said "distresses" could include financial troubles, difficult film terms or other problems. "There is now a product shortage and an unprecedented demand by certain film companies for high film rents," he said.

New officers elected at the meeting are: Earl Snyder, president; Siebert Worley, vice-president; Harold Bowers, secretary, and Mr. McKenna, treasurer. All will be board members. Glen Thompson was named chairman of the board. Other members selected are: E. T. Borum, Mrs. Leonard Newcomb, Claude Motley, Athel Boyter, Les Nordeen, Eddie Jones, Henry Simpson, Frank Deaton, and H. H. Carile.

Johnston Tells Argentines Standard Films Are Ended

Within two years, standard films will be extinct as dinosaurs, Eric A. Johnston, president of the Motion Picture Association of America, said in Buenos Aires last week. Mr. Johnston was representing the American industry and government at the Argentina Film Festival at Mar Del Plata. Mr. Johnston also spoke against restrictions and quotas.

'Salt' Laden Heavily with Propaganda

The trouble-beset, message-laden "Salt of the Earth" had its opening in New York City last Sunday at the Grande theatre at 160 East 86th Street. Telling in powerful, emotional terms the struggles of Mexican-American mine workers in a union strike, the picture was filmed on location in New Mexico under the sponsorship of the International Union of Mine, Mill and Smelter Workers, which was ousted from the CIO on charges of Communist domination.

The picture is an affecting one, reaching moods of deep poignancy, and endowed with excellent photography and acting. However, its propaganda is unfair and heavy-handed. Its story develops along lines of class warfare that are a discredited remnant of the proletarian literature of the 30s. The employers are left-wing stereotypes of conscience-less capitalists, and the miners are —well, the salt of the earth. To build up emotional feeling for the struck miners, the picture paints their hardships and deprivations to a breaking point. One wonders why there wasn't stronger support, sustenance and legal aid from the union.

The picture was made by the Independent Productions Corp., with Paul Jarrico producing and Herbert J. Biberman directing. Both of the latter have been accused by witnesses as past or present Communists before the House Committee on Un-American Activities.

Mexican-born Rosaura Revueltas and Juan Chacon, a non-professional actor, and president of Local 890 of the ousted union, play the lead roles of husband and wife, and do it with realism and conviction.

Theatrical distribution for the film is intended. The Grande theatre is a non-IATSE house. Although Richard Walsh, IATSE president, has made no public statement about the film, his opposition to it is known, giving rise to the possibility that the film may encounter difficulties should it attempt to play in an IA house. —M. H.

COLUMBUS, O.: Ohio exhibitors have been advised to label "Salt of the Earth" as Communist propaganda if they play the picture. The advice was given by Robert Wile, executive secretary of ITO of Ohio. Mr. Wile said the screen is free and "you have a right to play any film you wish," but his advice was to label the picture propaganda.

AB-Paramount Dividends

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., has announced the board of directors has declared dividends of 25 cents per share on the outstanding preferred and 25 cents per share on the outstanding common stock, payable April 20, 1954 to holders of record March 26.

U-I Holds Meeting in Argentina

Universal-International Latin American sales executives met with home office overseas sales chiefs this week in Buenos Aires. The executives represented 20 countries.

Presiding was Alfred E. Daff, Universal International Films president. Other executives from the home office were Al Lowe, Latin-America supervisor; Fortunat Baronat, director of foreign publicity; Joseph Mazer, in charge of overseas 16mm film sales. Also attending were Norman Gluck, vice-president of United World Films, and Cesar Aboaf, special field representative for J. Arthur Rank films. A special guest was Air Commodore F. M. F. West, managing director of J. Arthur Rank Overseas Film Distributors.

The delegates previewed pictures from the coast studio and from Rank. Host at the conference was Monroe Isen, general manager for Argentina.

Argentina sales manager Enrique Pardo and the managers of U-I's Argentina branches also attended. Representing Brazil, Rudi Gottschalk, Daniel Tikhomiroff and Enderson de Figueiredo. Colombia: Jorge Isaza. Cuba: Ramon Garcia. Chile: Raul Viancos. Dominican Republic: Morris Paiewonsky. Ecuador: Francisco Puig. Panama and Central America: Saul Jacobs. Peru and Bolivia: Alejandro Undurraga. Puerto Rico: Harold Dudoff. Trinidad: Walter Lambert. Uruguay: James Alexander. Venezuela: Tony Garcia.

Polaroid Offers New Plastic 3-D Glasses

A new model of 3-D glasses, with all-plastic frames and contoured temples and claimed to have an increased viewing area, will be introduced this month by Polaroid Corporation to coincide with the national release of several new three-dimensional features. The company announced they will be sold at the same price as the standard cardboard models they replace, and will be available either in yellow or blue frames, with Polaroid lenses calibrated. Richard Kriebel, Polarizer sales manager for Polaroid, announced that orders for the new viewers, to be processed through RCA Theatre Equipment Dealers, would apply toward permanent possession of the special 3-D monitor and synchronization equipment which the Polaroid Corporation is making available without cost to theatres using Polaroid glasses.

"Weekend" to Rivoli

"The Lost Weekend," Paramount's Academy Award picture of 1945, will open at the Rivoli theatre, New York, starting March 26. The film stars Ray Milland and Jane Wyman, and is based on Charles Jackson's best-selling novel.

People in The News

NATHAN D. GOLDEN, Commerce Department film chief, will speak and represent the U. S. at the 1954 international photographic fair at Cologne, Germany April 3-12.

IRVING BLUMBERG has been appointed director of publicity and advertising for Stanley Warner Theatres in Philadelphia, succeeding EVERETT C. CALLOW who recently joined Cinerama organization in New York.

MONTAGUE SALMON, JR., son of the managing director of the Rivoli theatre in New York, and a Lieutenant Commander stationed in Yokahama, Japan for three years, will return to New York March 26.

PAUL MIZUKAMI has replaced E. J. JOHANSEN, resigned as Allied Artists International representative in Tokyo.

SOL SANDERS has been appointed director of public relations and advertising of Chromatic Television Laboratories, Inc. a subsidiary of Paramount Pictures Corp.

DAVID LANDAU has been appointed head of the foreign audit division of Samuel Hacker and Co., industry CPAs.

WILLIAM SHELTON has been named vice-president and general sales manager of Times Films, Inc.

FRANK UPTON, Music Hall manager in Detroit, has been elevated to division manager for Stanley Warner Cinerama Corp.

THOMAS L. TAGGART, comptroller for Ampex Corp., has been elected treasurer by the company's board of directors.

Youngstein Heads Promotion Committee for Dinner

Max Youngstein has been named chairman of the ticket and promotion committee of the first annual Variety Club Heart Award Dinner, according to Russell V. Downing, chairman of the dinner committee. Mr. Youngstein said he will invite a member of the advertising and publicity department of every major company to serve on his committee. He expects to be able to announce the membership of his full Committee very soon.

The dinner in the Grand Ballroom of the Waldorf Astoria Hotel Thursday evening, May 6, will honor William J. German, president of the Variety Club Foundation to Combat Epilepsy, Inc. The Foundation supports the Variety Clinic for Children with Epilepsy at the Columbia Presbyterian Medical Center.

Burton Robbins Reelected Cinema Lodge President

Burton E. Robbins, executive of National Screen Service, was reelected president of New York's Cinema Lodge of B'nai B'rith for a second term at a meeting at the Hotel Astor Tuesday night. He thus becomes the third Cinema Lodge president in its 15-year history to hold office for a period of more than one term.

Newly elected vice-presidents were Max Youngstein, Norman Robbins, twin brother of Burton, and Jack Weissman. Reelected as vice-presidents were Marvin Kirsch, Milton Livingston, Sol Rissner, Cy Seymour, Robert K. Shapiro, Al Wilde and Lou Wolff. Jack Hoffberg was reelected treasurer; David Kelton secretary and Martin Levine chaplain. Elected trustees were Moses L. Kove and Joseph Maharam. Reelected trustees were Max Blackman, Julius Collins, Harold Danson, Louis Novins and Arthur Schwartz.

Featured at the meeting was the showing of a new 20-minute film dealing with the activities of B'nai B'rith's Hillel Foundations and titled "I'm from Missouri." It was produced by Martin Levine, George Hoffman and Walter Klee under the sponsorship of Cinema Lodge and Midtown Lodge of B'nai B'rith. Principal speaker of the evening was Rabbi Charles E. Schulman of the Riverdale Temple, New York.

Kroehler Sells Chair Division to Griggs

The Kroehler Manufacturing Company, Naperville, Ill., has announced the sale of its Kroehler "Push-Back" Theatre Chair Division to the Griggs Equipment Company of Belton, Tex. The Griggs firm is well known in the public seating and school equipment fields. Although the consideration was not disclosed, it is understood that the sale includes all the patents, rights, parts, tools and equipment to enable Griggs to proceed immediately with the manufacture and sale of the nationally known auditorium and theatre seat.

"Night People" Date Raises $20,000 for Omaha Club

The world premiere of 20th-Fox's "Night People" raised more than $20,000 for the Omaha Variety Club's fund for crippled children. It was at the Orpheum theatre March 11. Patrons paid from $5 to $25. They saw personal appearances by stars Broderick Crawford, Thelma Ritter and Mitzi Gaynor. They also saw these persons accept an award for executive producer Darryl F. Zanuck as part of the Nebraska Centennial. Mr. Zanuck is a Nebraskan. Police said 80,000 persons were on hand.

RCA Begins Making TV Color Tubes

RCA this week was to begin making color television receivers. Production of the company's tricolor tube is to be 2,000 per month, Frank M. Folsom, president, said this week. He added tubes are being shipped as rapidly as possible to various set manufacturers.

RCA on March 26 will have as guests at its Bloomington, Indiana, plant, representatives of virtually all television set makers. They will see the commercial color receivers in production. As licensees of RCA, they also will be given manufacturing drawings, bills of material, sources of supply, technical details, and engineering information for the building of this model, CT-100. The company says this policy is similar to the one it adopted in 1947 for black and white television. The purpose is to get the color television industry started quickly.

The CT-100 is an open-face console, with a 15-inch tube. Its tentative price is $1,000. It has 36 tubes. Experimental predecessors had as many as 100. RCA is developing a 19-inch tube.

Shathin, Warner Foreign Executive, Crash Victim

Michael Shathin, 66, Warner Bros. supervisor for India, Singapore, Indonesia and Siam since 1946, was among those killed March 13 in the Singapore airliner crash which took the lives of 33 persons.

Mr. Shathin, on the way back home from a tour of his territory when he was killed, began his association with Warners in 1937 as Japanese manager. In 1943 he became supervisor for India and Free China. Previously he was manager in Japan for MGM. His widow, a daughter and a grandchild survive.

Frank A. Lacey

Frank A. Lacey, Portland, Ore., owner and manager of theatres, died in a Los Angeles hospital February 9 at the age of 75. He was 45 years in the business. He leaves his widow, Clara.

Percy Friedman

Percy Friedman, 43, owner of the Yeadon, Yeadon, Pa., in suburban Philadelphia, died March 5 in Hahnemann Hospital. He was an active member of the Variety Club. His wife and three daughters survive.

Alter Capital House

WASHINGTON: Stanley Warner Theatres' Metropolitan theatre is being completely renovated, with a March 25 target date for completion of the job. Renovations will include new seats, carpeting, lobby lighting and marquee; redecoration throughout, new painting both inside and outside, and other work.

RKO Sets New Series of Six Disney Shorts

RKO Radio will release six Walt Disney shorts in a new series entitled "Marquee Musicals," featuring some of the top names in the music world, Sidney Kramer, general sales manager for RKO Pathe, has announced. The first, "Two for the Record," starring Benny Goodman, will be released April 23. Others in the series, which formerly appeared as episodes in various Disney features, include "Casey at the Bat," with Jerry Colonna; "Once Upon a Wintertime," with Frances Langford; "The Martins and the Coys," with the King's Men; "Little Toot" and "Johnny Fedora and Alice Blue Bonnet," with the Andrews Sisters.

Drive-in Men In Meeting

KANSAS CITY: Drive-in operators thrashed out many problems to provide guidance in management of theatres opening this spring, at the conference held here last week at the Hotel Continental. Sponsored by the Kansas-Missouri Association, the two-day drive-in meeting was attended by a record number of delegates.

Among the points that were stressed in the course of the proceedings were the necessity of "thoughtfully promoting pictures," sometimes as much as two or three weeks ahead of play-dates, and the risk of "inciting restrictions" by running all-night shows or showing films not suitable for children.

Jack Braunagle, manager of drive-in operations for the Commonwealth Circuit, urged the delegates to write their newspaper and other publicity in language such as they would use in speaking casually to patrons. Paul Peterson, general manager of Walter Reade Drive-in theatres, acted as moderator in discussion on concessions, highlighted by talks by Dick Lightman and Paul Sawyer, both of Malco Theatres. M. A. Levy, midwest district manager for 20th-Fox, also spoke on stereophonic sound and the drive-in.

Legion Reviews 7; All Are Approved

Seven new pictures have been reviewed by the National Legion of Decency, with four rated A-I, morally unobjectionable for general patronage, and three A-II, morally unobjectionable for adults. In A-I are: "Go, Man, Go," "The Iron Glove," "Racing Blood" and "Rose Marie." In Class A-II are "Casanova's Big Night," "The Mad Magician" and "Phantom of the Rue Morgue."

Fox Buys "King And I"

Twentieth Century-Fox has bought the screen rights to the Richard Rodgers-Oscar Hammerstein musical, "The King and I" and will film it in CinemaScope. The authors will collaborate with producer Charles Brackett and compose additional songs.

Stars Cited For Help in Bond Sales

HOLLYWOOD: The U. S. Savings Bond Division of the Treasury Department at a luncheon here Tuesday presented film stars and studios with specially engraved Treasury citations for rendering valuable public service in behalf of the Treasury's savings bond program.

Frank Freeman, president of the Association of Motion Picture Producers, presided at the luncheon at the Beverly Hills Hotel where James J. Newman, assistant national director of the Savings Bonds Division, made the presentations.

Cited for "The Bond Between Us," a 35mm and 16mm short subject, were Universal Pictures, June Allyson, Susan Cabot, Russell Johnson, producer George Bole, director Will Cowan, writer Joseph Hoffman, and studio executives Edward Muhl, William Gordon and Archie Herzoff.

Cited for one-minute news trailers were John Wayne, Eddie Cantor, Lionel Barrymore, Fred MacMurray, Jon Hall, Humphrey Bogart, Maureen O'Hara, Jimmy Durante, Barbara Stanwyck, Audie Murphy and Burt Lancaster. For making a short to be shown in schools, the Department cited producer Whitney Ellsworth, writer David Chantler and actor George Reeves. Dore Schary and Pete Smith were given similar awards for "Cash Stashers," a 15-minute short.

Others cited by the Treasury included Columbia Pictures and executives Harry Cohn, George Lait and Jerry Wald, the Hollywood Coordinating Committee, the Musicians Mutual Protective Association, Screen Writers Guild, Screen Directors Guild and the Screen Actors Guild.

High Court Still Refuses Partmar Case Rehearing

WASHINGTON: The U. S. Supreme Court has refused to reconsider its earlier ruling in the Partmar case. On February 8, the high court ruled five to two that Partmar was not entitled to a further trial on its damage claims against Paramount. Partmar early this month asked for a rehearing on the case, and this week the justices denied the rehearing petition. Justices Jackson and Clark, who abstained in the original decision, took no part in passing on the rehearing application.

Another Drive-in for Reade

Walter Reade Theatres has purchased land on Absecon Boulevard, near Atlantic City, N. J., for a 1,000-car drive-in theatre which also will have a salt-water swimming pool, a sand beach, a play area, restaurant, a picnic area, pony rides, a kiddie play area, in-car heaters, a new screen which will allow projection two hours earlier than the usual starting time.

This week in pictures

ALBANY

The industry's fight against legislation defining "immoral" and "incite to crime" phrases in the state motion picture licensing law is being conducted on the spot by Philip J. O'Brien, Jr., attorney for MPAA, and Manning Claggett, MPAA publicist, with an assist from Charles A. Smakwitz, Stanley Warner zone manager. . . . Robert Baranoff's Valley drive-in, Little Falls, will be bought and booked this season by Upstate Theatres, Inc., of Albany. Baranoff, who also operates a drive-in between Trenton, N. J., and Levittown, Pa., was at one time Schine city manager in Amsterdam. . . . Ben Coleman will buy and book the Carman drive-in, Guilderland. John and Peter Marotta, Carman owners, are building a 350-car theatre outside of Gloversville. Film Row hears that it probably will be opened in May. . . . J. Myer Schine, president of Schine Circuit and Schine Hotels, who has spent much of the winter in Florida, visited the Ten Eyck here.

ATLANTA

Bill Daugherty, of the Webb Playhouse, Weathersfield, Conn., has returned there after a vacation spent in the Florida sunshine. . . . M. J. Daly, Blue Hill theatre, Bloomfield, Conn., has returned to Hartford, Conn., after a vacation in Florida. . . . Bernard Lewis, IFE promotion manager, was in Atlanta for "The Greatest Love," which opened in 13 Atlanta theatres March 15. . . . Branch manager, Leonard Burch, United World Films, is back at his Atlanta office after a tour of North and South Carolina. . . . We had on the row visiting: Mack Jackson, theatres in Alexander City, Ala.; Paul Engler, Famous Theatres, Birmingham, Ala.; Harry Curl, Melba, Birmingham, Ala., and George Gaston, Madison, Atlanta. . . . The Hanceville theatre Hanceville, Ala., owned by Earl Kretschmar, was destroyed by fire. Mr. Kretschmar said that he did not know if he would rebuild as business has been very bad. . . . Judy Norlan has resigned from the ABC Booking Service. . . . L. E. Wolfson and Roy Benjamin, owners of the Bay drive-in, Tampa, Fla., has filed suit against County Tax Collector of Tampa over his refusal to issue an occupational license.

BALTIMORE

M. R. Rappaport, assistant to I. M. Rappaport, Town, Hipp and Little theatres, is in New York on business. . . . Charles Connor, projectionist at the Paramount, has returned home from Mercy Hospital. . . . A regional conference of the International Popcorn Association was held March 18 at the Lord Baltimore Hotel. . . . Leon Back, Rome theatre executive and president of Maryland Allied, is back from a New York trip where he attended the Allied States Association board meeting. . . . Al Pratt, Warner sound dept., in town visiting the Stanley. . . . Lou Cohen, manager of Loew's Poli in Hartford, visited the local Loew house on his way home from Florida. . . . Walter Gettinger, Howard theatre, is in New York. . . . H. Ted Routson, Playhouse general manager, has reported a great improvement in health since being back on the job. . . . Richard Dizon, Hippodrome assistant, underwent minor chest surgery and is back on the job.

BOSTON

George L. Roberts, treasurer of the Rifkin circuit, was reelected president of the Sentry Lodge of B'nai B'rith, the theatrical lodge. Others elected were Henri Schwartzberg, first vice-president; Louis F. Katz, second vice-president; Benn H. Rosenwald, third vice-president; Harry I. Wasserman, treasurer; and Joseph H. Gross, corresponding secretary. . . . The first complete installation of the Twi-Nite screen, designed by the Open Air Development Company of Boston, will be put up at the S-3 Drive-in, Rutherford, New Jersey. . . . William Riseman Associates is in the process of building and designing four new drive-ins for New England exhibitors, each with a huge wide screen. . . . Al Lourie has taken over his second drive-in with a long lease on the Kittery-York drive-in in Maine.

WHEN AND WHERE

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler, Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

May 10-11: Annual convention, North-Central Allied Independent Theatres Owners, Nicollet Hotel, Minneapolis.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

BUFFALO

New officers for the new year have been elected by the Buffalo Exchange Employes union, Local F-9. The new president is John Serfustino, booker at Paramount. Josephine Genco, Fox, continues as business agent. The new vice-president is Florence Kiley, also of Fox. Josie Lee Moore, National Screen Service, is financial secretary and Gloria Picerno, Paramount, recording secretary. . . . William A. Olin of Kenmore, who for many years had conducted a film delivery service in and around Buffalo, is dead. Mr. Olin had been ill for many months. Mrs. Olin will continue the business in association with her son, Robert. . . . Nat Marcus, chairman in the Buffalo exchange area for the distribution of "The Price of Liberty," a story of women in defense work. . . . Murray Whiteman, past chief barker, Variety club, and Mrs. Whiteman write from Hot Springs that they are getting a real rest in the famous Arkansas resort. The Whitemans soon will leave Hot Springs to attend the big pow-wow of the Variety Clubs International at Dallas. . . . Herbert L. Gaines for many years a member of the sales staff here of Warner Bros. pictures, has become engaged to Miss Debby Adverse of Brooklyn.

CHICAGO

Walter Wanger will hit here March 21 to spearhead the advance publicity campaign for "Riot In Cell Block 11.". . . Arch Trebow, B. & K. maintenance chief, heads for a southern vacation of several weeks' duration. . . . Burtus Bishop, MGM division manager, is back at his desk after a sojourn at Henrotin Hospital. . . . Elmer Upton, B. & K. secretary, headed for N. Y. for a United Paramount-B. & K. stockholders' meeting. . . . Abe Teitel of the World Playhouse and Teitel Films, returned from a trip to the West Coast. . . . Ronald Reagan came in from Hollywood to guest star on the Northerners' radio program March 15. . . . The United Artists theatre scheduled an early closing for Tuesday to prepare for the opening of its first CinemaScope production, Warners' "The Command," on Wednesday.

CINCINNATI

If plans now under consideration materialize, the present RKO Capitol will become a Cinerama theatre. The 2,000-seat house, of which the circuit must soon divest itself under the Government consent decree, was selected by Harry Kalmine, general manager of the Stanley Warner Cinerama Theatres chain and director of Cinerama,

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Inc., who was here recently to make a survey of the local situation. . . . Derek Sydney, who covers the West Virginia sales field for National Screen Service, is temporarily out of circulation, being confined to his home in Huntington, W. Va. by a heart condition. . . . Ben Cohen, an associate of Marc Cummins in the operation of several drive-in theatres in this area, is back on the job following a Florida vacation. . . . O. G. Roaden, of Loyall, Ky., has acquired the Corlee theatre and Auburn drive-in, in Cumberland, Ky., from the previous operator, M. K. Murphy, who will hereafter devote his activities to his theatre in Stone Gap, Va. . . . Samuel Levin, operator of the Belmont Auto theatre, in Dayton, Ohio, is considering the construction of another outdoor theatre there.

CLEVELAND

Last week's blizzard hurt all theatre takes, but hit the neighborhoods harder than the downtown houses which had hotel patrons to draw from. . . . George Bailey, M-G-M office manager is back at his desk with a clean bill of health from his doctor and the hospital that gave him a thorough check-up. . . . Rayland drive-in, Rayland, owned by John Gardner, was the first ozoner to open the season in this area. It opened March 6. Several are scheduled to open this weekend. . . . Mrs. Erma Boedecker, Maple drive-in, Zanesville, returned from a 2-month European vacation trip. . . . Abe Kramer, Associated Circuit, and Howard Reif, Modern Theatres, are back from Florida in the interest of the collector of internal revenue. . . . Lou Morenzi, former manager of the Beach Cliff theatre, will manage the Dearborn drive-in, Dearborn, Mich., this season. . . . Maurice Barck is now sole owner of the Park Auto drive-in, Alliance, having bought out his brother, Sam's interest. . . . Caroline Stuman succeeds Al Schwartz as Paramount cashier. . . . Jimmy Ochs, youngest son of Herb Ochs who operates a chain of drive-ins in Canada, just out of the Marines, will be married May 29 to Mary Kilbane.

COLUMBUS

Lee Hofheimer is now associated with the Miles circuit of indoor and drive-in theatres. . . . Harry Schreiber, Jr., son of the RKO city manager, will be vice-president of the student body organization at Massachusetts Institute of Technology next year. Young Schreiber is now a junior and is president of his class. . . . Charles Sugarman clocked 2,150 patrons in one day at the World during the current showing of Walt Disney's "The Living Desert." This was the largest single day's crowd in the history of the 432-seat art house, said Sugarman. . . . City Attorney Chalmers Wylie announced that the last legal hurdle has been climbed in preliminary details for construction of the city's first parking garage. The 577-car garage will be erected on E. Long Street and will benefit downtown theatres. Present plans call for completion early next year. . . . Linden Air, East Main, North-Hi, Scioto Drive and West Broad drive-ins have reopened. . . . Construction is to start June 1 on the $3,500,000 Ohio State University 14,000-capacity field house on the campus north of Ohio Stadium. Arena would be used for concerts, assemblies and civic events as well as sports. . . . J. C. Knight, of the Russell, has joined the Independent Theatre Owners of Ohio.

DENVER

Arlie Beery, district representative of Manley, Inc., has been named to a six-man committee of Manley men to establish sales policies for the company. Another member of the committee is Herb Turpie, formerly of Denver, now division manager, with headquarters in Los Angeles. . . . Mayer Monsky, Universal branch manager, is chairman of the committee pushing the booking of "Price of Liberty," a free short for the Army. . . . Robert Hill, Columbia branch manager, is recovering nicely from a recent operation, but he will spend about a month in St. Anthony's hospital before being sent home. . . . Dick Ivy has resigned as salesman at Paramount and is succeeded by Wm. Peregrine, head booker. The latter's job will be assumed by Louis Kolocheski, assistant, it has been announced.

DES MOINES

The South-East Fourteenth St. drive-in theatre in Des Moines, formerly the Des Moines drive-in, opened for the season Feb. 25. It was one of the earliest openings on record for a drive-in in this area. . . . Twenty-six local businessmen have agreed to sponsor movies at Brighton. The shows, to be at the Princess, will be on Saturday nights and will cost but 10 cents. . . . A remodeling program is under way at the Capitol in Clinton. Improvements include a new maple floor, stereophonic sound and CinemaScope screen. . . . The Wapello at Wapello has been completely redecorated and has reopened under the management of Mrs. Mary Potter. . . . The Commercial Club of Bonaparte has taken over the management of the local theatre for a six-month period. . . . The Winfield at Winfield has reopened under the ownership of E. J. Kramer of Burlington who recently bought the building and equipment from Mr. and Mrs. Dayle Allen. . . . An extensive remodeling job has been started at Universal Exchange in Des Moines. The entire office is to be redone, with manager Lou Levy's office being moved to the rear of the building. A new front will be part of the job. . . . Lucille Chicilli, veteran inspectress, died recently of a liver ailment. She had been employed most recently at Warners.

DETROIT

Irving Pollard has left the Republic theatre, Cleveland, to take a post as state salesman for United Artists. . . . U. A.'s Howard Pearl, along with United Detroit's Alice Gorham, has all the publicity folks wondering how they managed to get so much newspaper space for "Top Banana.". . . The Family drive-in, St. Johns, has been added to the Sun theatre in Portland as a Howard Kortes operation. Former owner, James Blackburn, will continue to operate the Starlite drive-in at Lansing. . . . Mr. and Mrs. Joseph Busick were in from Durand shopping and booking. . . . George Wilson, Central Shipping, has named the new addition Claudia Maureen. . . . The lobby of the Adams has been completely recarpeted, says manager Norman Meyers. . . ."The Moon Is Blue" did another two day stand at the Huron in Pontiac. This, the third, followed closely the Detroit stage showing of the semi-censored film.

HARTFORD

Two new drive-in theatre projects have been announced for Connecticut. Groton Open Air Theatre, Inc., with J. Lawrence Peters of New London listed as president, has started construction of a 650-car drive-in, with completion date planned for late May. Anthony and John Perri of New Haven have received a building permit for construction of a drive-in theatre Branford, Conn. . . . Slated for a Mar. 18 opening was the newly-constructed 950-car Plainville (Conn.) drive-in, first outdoor unit on the seven-theatre Perakos Theatres Circuit. . . . Morris Keppner, partner, Burnside Theatre Corp., East Hartford, Conn., has been recuperating from surgery. . . . Lou Cohen of Loew's Poli, Hartford, and Mrs. Cohen have returned from Miami. . . . Judge Charles S. House of Litchfield County (Conn.) Superior Court has granted a permanent injunction restraining a Waterbury, Conn., group headed by theatre operator John D. Sirica from building a drive-in on Litchfield Rd., Watertown, Conn.

INDIANAPOLIS

Neighborhood exhibitors here complained about radio warnings of a "possible" tornado early Friday night that deluged them with calls from anxious parents. It proved a false alarm. . . . Patrons of four downtown South Bend theatres were left in the dark Friday when stagehands and projectionists shut down briefly. It was attributed to an overtime pay dispute. . . . The Allied Theatre Owners of Indiana have decided to change the locale of both their annual meetings. The spring convention will be held at the South Shore Hotel, Lake Wawasee, June 15-16, the big fall session at the Marott here Nov. 16-17. . . ."The Glenn Miller Story" is playing a third week at the Indiana, despite mounting excitement over the state high school basketball tournament and a sharp cold wave. . . ."Rose Marie" will kick off MGM's 30th anniversary celebration at Loew's here the week of March 26. . . . Trueman Rembusch, National Allied director, returned from his Florida vacation Wednesday.

JACKSONVILLE

Horace Denning, head of the Florida division of Dixie Drive-Ins with offices at the local Atlantic drive-in, has scheduled for Miami and April regional meeting of the Motion Picture Exhibitors of Florida. He is president of the MPEOF. . . . Bob Ingram, Columbia division manager in Atlanta, and Paul Hargette, local branch manager, were back after a trip to New York. . . . George Bradley, Paramount booker, was a flu virus victim. . . . Louis Pauza, Fox booker, and Miss Patricia Stevens were to marry on March 19. . . . Buford Styles, Universal branch manager, reported that "The Glenn Miller Story" has swamped his staff with welcome work. . . . When "Cease Fire" opened at the Palace, manager George

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Krevo had a radio announcer on stage interviewing Cpl. David Fortune, who was a prisoner of Chinese Reds for 31 months, and Capt. Helen Dunn, Army nurse who saw Korean war service. . . . The Edgewood theatre, managed by Hal Stanton, is to become the first second-run CinemaScope house in Florida when "The Robe" opens there March 31. . . . Jack Demestra, president of Southeastern Theatre Supply, came in from Atlanta.

KANSAS CITY

Theatre collections in the March of Dimes, sponsored by the Motion Picture Association of Greater Kansas City, in the four counties and 36 theatres around Kansas City, were more than $14,000. Senn Lawler, general campaign chairman for the drive in Jackson County, also handled executive details of the theatre campaign. . . . Since the Kansas City, Mo., ordinance for review of motion pictures was declared unconstitutional, there has been no general tendency to introduce features that had been or might have been rejected, except for "The Moon Is Blue," which is running at the downtown (Fox Midwest) Esquire. . . . James J. Long, one of Fox Midwest's district managers, is going to vacation in Haiti. . . . The Claco drive-in reopened for the season March 12. Now operating are the Leawood (reopened March 5), the Heart, Boulevard and Shawnee. Most of them now are on full-time basis. . . ."Money from Home" is in its second week at the Paramount. . . . "Julius Caesar" is in its ninth week at the Kimo.

LOS ANGELES

A surprise anniversary party to celebrate their parents' 42nd year of marriage was tendered by son Ben and daughter Bernice for Mr. and Mrs. Ben Goldberg, the head of Film Transport Co. . . . Dick McKay, booker for the Arizona-Paramount Theatres, has resigned. . . . Leon Selznick, manager of the Wiltern theatre, was forced to hand over nearly $1,000 in receipts to two armed bandits who made their escape. . . . After a long stay in Manhattan, Al O'Keefe, partner in the Gamble and O'Keefe circuit here, returned to Los Angeles. . . . Mr. and Mrs. Sam Ackerman (he is with the Eastside theatre in Detroit) were honeymooning here. . . . Dorothy B. Bernhart has replaced Alice Diaz as assistant to Harry Wallace in the advertising department of the United Artists circuit. . . . After a year in Detroit, Max Schreiber has returned to Los Angeles to take up permanent residence. He plans to assist his father Alex in operating the Paradise theatre in Westchester as well as several bowling alleys. . . . The National Theatre Supply is completely renovating its office here.

MEMPHIS

Banned in Memphis, "French Line," with Jane Russell, is setting new attendance records at Sunset drive-in, West Memphis, Ark., just across the river from Memphis. . . . Manager Watson Davis, Malco theatre, Memphis, announced Debra Paget and Jeffrey Hunter, Hollywood stars, and Leonard Goldstein, producer, would appear on the Malco stage March 26 when the film "The Siege of Red River," opens there. . . . Strand theatre, LePanto, Ark., has been sold by Strand Enterprises to W. C. Sumpter. . . . Trumann Pratt, owner, has closed his Royal theatre at Light, Ark. . . . Frank Carter, former branch manager for Warner Bros., at Memphis and Atlanta, has opened his own paving company at Paris, Tenn. . . . Lyle Richmond, owner of Richmond theatre, Senath, Mo., opened with "The Robe," on his new CinemaScope installation and a group of Memphis friends attended the opening. . . . A baby daughter was born to R. W. Lane, National Theatre Supply Co., and Mrs. Lane.

MIAMI

Edward Heller, manager of the Regent, is very proud of the rapid growth of his son, Edward, born December 10, 1953, and reports at the present rate he will soon be big enough to be an assistant. . . . Don Tilzer's aide at Claughtons, Diana Tarpin, resigned to devote full time to her daughter, Loretta. Her place has been filled by Anita Cook. . . . George West, manager of the Dade, reported very enthusiastic patron reception to a recent stage revue put on by the Mitzie and Marie Dance Studios. . . . Marty Wucher, manager of the Town, had his girls answering phone calls with "Sadie Thompson is here" during the run of the picture and had many amusing comments on the procedure. . . . Bill Dock, public relations man of Florida State Theatres s. e. division, reported the Florida theatre of Miami won 1st place, in the state, for promotion on "Easy to Love.". . ."Lucky Me" is due for a world premiere March 31 at the Beach, Paramount and Gables.

MILWAUKEE

Mr. I. Werthamer, branch manager of the Paramount office here, announced that they will have a day of screenings March 29 at the Varsity theatre. In the morning "Elephant Walk" will be screened; then luncheon at the Schroeder Hotel, followed by afternoon screenings of "About Mrs. Leslie" and "Knock on Wood.". . . Prior to the opening of "Beachhead," March 17, at the Fox-Palace theatre here, Mr. Boesel, manager, had Marine equipment on display in the lobby. On opening night a parade was held in front of the theatre. . . . Sam Miller, owner of the Realto theatre in Gladstone, Mich., was in town recently to do his buying and booking. He then returned to California where he lives. . . . Also in town was Charles Guelson, Badger theatre at Stoughton to do his booking.

MINNEAPOLIS

Fire destroyed the unoccupied Isis theatre at Deadwood, S. D., and two adjoining buildings causing an estimated $50,000 damage. . . . Four prints of "Indiscretion of an American Wife," bound for the Columbia exchange, helped identify the wreck of a Western Airlines plane which crashed near Wright, Wyoming. It was the film strung through the trees that helped searchers locate the wreck. . . . Cinerama Corp. signed a three-to-five-year lease for the Century theatre. House now is being redecorated and equipped with new seats in preparation for the opening of "This Is Cinerama" about April 19. . . . Ev Lovlette, salesman for Columbia who has been ill in a Minot, N. D., hospital, is reported "much improved.". . . Darlene Putramant is the new stenographer at Warners. . . . Ben Berger, president of Berger Amusement Co. and North Central Allied, is vacationing in Florida before attending the Variety Clubs International convention in Dallas.

NEW ORLEANS

Swiss producer Lazar Wechsler was in town in the interest of his 'Heidi," released by U.A. . . . Maurice E. Barr, secretary in charge of advertising, publicity and public relations for Paramount Gulf, was in Washington, D. C. to urge tax repeal. . . . Mr. and Mrs. Harold Cohen, local Lippert franchise holders, have completed plans to attend the company's convention in Chicago. Warner Bros.' Herman Goldberg in charge of construction and superintendent of physical property maintenance, was in town. . . . Mrs. Bertha Foster's Port Sulphur, La. theatre has been air-conditioned. Frank Smith, Smith Refrigeration sales and installations, Marrero, La. handled the job. . . . George H. Goodwin reopened the Swan, Bastrop, La. and, according to indirect information, will operate on Friday, Saturday and Sunday's only. . . . The Pines drive-in, Homer, La. and 82 drive-in, Stamps, Ark., both Grady-Payne theatres, were scheduled for reopening on March 19.

OKLAHOMA CITY

Oklahoma Tax Commission, reporting on the January tax receipts from theatres shows 320 returns and $26,252.81 in tax, compared with 318 returns and $28,081.17 in tax for January, 1952. . . ."Julius Caesar" is in its second week at the Harber theatre and doing very nicely. . . . Barton Theatres re-opened their drive-in theatres, March 1. A special feature at the "77" drive-in was free bubble gum for the kiddies during opening week. . . ."Gun Belt" and "The Fake" are now playing at the State theatre. . . . "The Glenn Miller Story" is now in its second week at the Midwest theatre and drawing large crowds. . . . Fire destroyed the Strand theatre in downtown Wichita Falls, Texas, March 5. Theatre officials estimate the loss at between $100,000 and $150,000. Nobody was in the building at the time of the blaze. The theatre, originally in the Interstate chain, was sold last week to Trans-Texas.

OMAHA

The Omaha Centennial Committee forwarded a plaque to producer Darryl F. Zanuck at the premiere of "Night People" at the Orpheum theatre. Mr. Zanuck, a Nebraska native, could not be present in person so the plaque was given to Broderick Crawford in Zanuck's behalf. . . . Al Gardner, former Warner and Universal salesman, has purchased the Manilla, Ia., theatre and is planning to install wide screen.

(*Continued on following page*)

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(*Continued from preceding page*)

. . . Elmer Huhnke, Nebraska-Iowa Allied treasurer, announced the units headquarters would be temporarily at 3025 Reed Street, Omaha, following a fire at Secretary Charles Jones' theatre at Elma, Ia. Huhnke said duplicate records were kept and business would be carried on as usual. . . . Bob Stone, with the Cooper Foundation at the Stuart theatre in Lincoln, has become MGM publicist for the Iowa-Nebraska territory with headquarters in Omaha. He replaces Art Katzen, who moved to the Memphis-New Orleans area.

PHILADELPHIA

Joe Novison left his post as district manager for the A. M. Ellis Theatres to return to the insurance business with Mutual of Omaha. . . . The neighborhood Hamilton inaugurates an art policy for weekends with regular product in order the rest of the week. . . . Earle W. Sweigert, Universal-International sales manager, became a grandfather recently when his daughter, Mrs. Howard D. Reinert, Jr., gave birth to a girl in Homestead, Pa. . . . The Shaver, Shavertown, Pa., closed. . . . Bern Township near Reading, Pa., reenacted its 10 per cent tax on amusement admissions. . . . The Mahoning drive-in, Lehighton, Pa., is no longer being serviced by Allied Motion Picture Theatre Service here with James T. Humphries now doing the buying and booking. . . . Benjamin Seligman resigned as assistant manager of the Stanley Warner Grand, Wilmington, Del., with house manager Vincent Olanin transferred to the circuit's Warner in West Chester, Pa. . . . Ward Kreag, manager of the Colonial; John Scully, Jr., Rivoli, and Ivor Daum, Boyd, joined in helping the drive for the Sacred Heart Hospital in Allentown, Pa., where the theatres are located. . . . Milan Todorov, former manager of the Uptown, Harrisburg, Pa., is now handling promotional advertising for the Rialto and National in that city, and for the Paxtang, Paxtang, Pa. . . . Abe Frank joined Tri-States Buying and Booking Service here which has just added the Morrisville drive-in, Morrisville, Pa., to its accounts.

PITTSBURGH

The talk of Film Row is still the hefty business being racked up by "The Glenn Miller Story" in its extended run in the Fulton. In its fourth week, the U-I picture took in $16,000, a healthy figure in the 1,700-seat house. . . . Robert Anderson, late of the Cantor chain in Indianapolis, brought here by Stanley Warner to manage the Strand in Greensburg. . . . Columbia sent "Drums of Tahiti" and "Rogues of Red River" into 20 local and district houses on a first-run basis. . . . Loew's Penn is bringing in a stage show during Easter to bolster its film then. The show will feature Vaughn Monroe and the Sauter-Finegan orchestra for the Penn's first stage show since Johnny Ray last July 31. . . . Jimmy Boyle in town ahead of the Penn's forthcoming "Julius Caesar."

PORTLAND

Business is perking at all first run houses. . . . Stan Smith, owner of the Irvington theatre, installed CinemaScope and stereophonic sound this week. This is the third neighborhood house to have the equipment. . . . Al Forman opened his chain of outdoor theatres this week. . . . The Tommy Moyer circuit did the same. . . . Orville Goodrich has installed wide screen equipment in his Roseway theatre. . . . William Thedford, Evergreen vice-president, in town to meet with Oregon district manager, Russ Brown. . . . Dick Edge in town from Sweet Home to confer with Jesse Jones' general manager, Keith Petzold. . . . Harry Lewis, National Screen Service, has returned to his desk after his first visit to eastern Oregon. . . . Evergreen's Fox theatre set to be opened June 1.

PROVIDENCE

"Hell and High Water," which had its New England premiere at the Majestic, held for a second week. . . . Loew's State held "Knights of the Round Table" for a second week. . . . "The Living Desert," Walt Disney's first feature length True Life adventure, held for a second week at the Avon Cinema. . . . "Pinocchio," doing near-record business, held for three weeks at the RKO Albee. . . . Both "The Moon Is Blue" at the Metropolitan, and "Money From Home" at the Strand, held for the second week. . . . The Uptown, neighborhood house in the Federal Hill section, recently announced a 'Currier and Ives' dinnerware promotion. . . . A new, full stage-size panoramic screen has been installed in the Elmwood theatre, neighborhood house, in the section bearing that name. . . . Edward M. Fay, dean of Rhode Island showmen, was recently honored by the R. I. State Department of Jewish War Veterans, when Governor Dennis J. Roberts presented him with a 'Good Citizenship' Award. Fay is an official of the C. & F. Theatres.

SAN FRANCISCO

Roy Cooper is reported taking over Unicorn Theatres from Carleton Hunt. They consist of the State, the Alta and the Midway drive-in at Dinuba. He has also purchased an interest in Westside Theatres of which L. S. Hamm is president. Cooper will book for all houses. . . . The Arch Booking Service has been assigned the account of the Exeter at Exeter by owner Edna Gurnette. . . . H. C. Tuttle, owner, Round Mountain theatre, Covelo, turned booking and buying for the house over to Hannah Oppie. . . . The Auburn drive-in, Auburn, formerly handled by Ed Rowden, went under General Theatrical administration, March 5. . . . Charles Holtz, owner of the Colonial and Sequoia, Sacramento has announced he will handle his own booking and buying in the future. . . . Carter Ashley closed the Biola, Biola because of slow business. . . . Charles M. Pincus, district manager, Blumenfeld Theatres, Stockton, has been requested by the Chamber of Commerce there to serve for a second term on the publicity and promotion committee. . . . Walter D. Stevens, manager, Fox State, Stockton, resigned to manage the Midway drive-in at Reno, Nevada.

TORONTO

Veteran of 23 years in the film business, Fred Leavitt has been named manager of Western Drive-in Theatres' Chinook, near Calgary. He had formerly supervised the company's Green Acres drive-in in Lethbridge and was transferred when it was sold to A. W. Shackleford and Famous Players. . . . Screening of "New Faces," 20th Century-Fox release at the Eglinton for the censor board, provided an opportunity for Sam Glasier of the distributing company to invite members of the press and disc jockeys. The censor board does not have CinemaScope equipment, so that the Eglinton equipment was used to display the film for their perusal. . . . Loss of customers to other shopping centres is prompting local businessmen of Hartland, N. B., to encourage B&L theatres to keep open the Capitol. The theatre may close if taxes aren't lowered and indifference of the local population is not overcome. . . . Montreal film scene recently had a void created in it with the passing of trade paper reporter Roy Carmichael. Born in Scotland, he came to Canada in 1906 and at the time of his death was a free-lance writer.

VANCOUVER

Agreement just 15 minutes before an 11 a.m. strike deadline averted a shutdown of 23 Famous Players theatres in British Columbia (16 of them in the Greater Vancouver area). Under the agreement, projectionists get a 25-cent hourly hike in pay. It is understood the 25¢ increase will be used to set up a union-sponsored welfare fund. . . . Gordon Lightstone, Paramount general manager and Clare Appel, a director of Canadian Motion Picture Distributors, were Vancouver visitors. . . . Cecil Hughes, manager of the Civic, Nelson, B. C., who started in show business at Fort MacLeod, Alta., in 1928, is a new member of Canadian Picture Pioneers. . . . It was announced in the Legislature that television is one of the main reasons the amusement tax will be reduced from 17½ to 15 per cent. The reduction will affect provincial revenues to a total of $335,000 in the coming year.

WASHINGTON

The motion picture theatre committee raised $27,978.73 for the March of Dimes through sponsored events. . . . Bill Karras, formerly with Stanley Warner, has joined the K. B. Circuit. . . . To attend the Variety Clubs International Convention at Dallas, Texas on March 22-25, are the following Tent. No. 11 members: chief barker and Mrs. Jack Fruchtman; delegate Jake Flax; delegate Nathan D. Golden, and Mr. and Mrs. Francis Storty. Fruchtman will represent Tent No. 11 as international canvasman. . . . Allied Artists will move its offices to 913 New Jersey Avenue, former Universal headquarters. . . . Mrs. William Hoyle, wife of the District Theatres publicity director, is convalescing after surgery. . . . The Branch drive-in, in Clinton, Md. which had been running weekends through the winter, went on a seven-day basis. . . . Sam Galanty, mideast division manager for Columbia Pictures, has returned from his Florida vacation looking tanned and fit. . . . Newest name approved by the Variety Club membership committee is John Benson, salesman at Universal. . . . The Morton Gerbers have named their new son Marc David. Gerber is president of District Theatres. . . . Stanley Warner's Metropolitan Theatre will have a new marquee, renovated lobby, new lights, seats and carpeting.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

FLAME OF CALCUTTA: Denise Darcel, Patric Knowles—Doubled with $130 in the bank to lure in SRO business. Thank heavens I had a cartoon, comedy and news reel too, as this is a weakling in the acting-directing department, and a few mentioned it to me. However, there were no real gripes and it gave them more entertainment than they pay for here. They'll be calling me "Quarter House Walker" again next week, for one of our good customers traded bank accounts with me and it will only be twenty bucks next week. Played Wednesday, Thursday, February 24, 25.—Bob Walker, Uintah Theatre, Fruita, Colo.

GOLDTOWN GHOST RIDERS: Gene Autry, Gail Davis—This series with Burnette is going over better than last year's Autrys. Hope some company keeps Burnette busy making westerns.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LET'S DO IT AGAIN: I'm sure I speak for a lot of well satisfied ticket buyers when I say Columbia can do it again like this any time they want to. With $120 on the marquee and a lot of plugging on the feature, we did top midweek business. Never realized Wyman had so much of everything else besides acting ability until she turned on the glamour in this one. There won't be any better comedies on the list for many a moon, so if you haven't thought of doing "Let's Do It Again," you'd better give Columbia a date on this patron-puller. Played Wednesday, Thursday, February 17, 18.—Bob Walker, Uintah Theatre, Fruita, Colo.

SAVAGE MUTINY: Johnny Weissmuller—Average for the series. The youngsters and the majority of the farmers still are "Jungle Jim" fans, so doubled with "Atomic City" (Para.) made this an atomic charged program that did average Friday-Saturday business.—Bob Walker, Uintah Theatre, Fruita, Colo.

Metro-Goldwyn-Mayer

ALL THE BROTHERS WERE VALIANT: Robert Taylor, Ann Blyth—Seldom has Metro had a better adventure epic than this. We were proud to stand at the door and drink in the praises of our show shoppers. Had a good solid Sunday, an above average Monday, and then for no reason at all, Tuesday went down to nothing, so we ended up with this one costing a bit more than it should to give us a profit. It certainly deserves a date, but our advertising could not overcome the apathy of many farmers toward sea stories here. Played Sunday, Monday, Tuesday, January 31, February 1, 2.—Bob Walker, Uintah Theatre, Fruita, Colo.

BATTLE CIRCUS: Humphrey Bogart, June Allyson—Did better than average. However, our profit was only $2.00. If you can buy in the lower bracket, you may come out O. K.—our rental was too high. Played on Friday and Saturday.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

ESCAPE FROM FORT BRAVO: William Holden, Eleanor Parker—If you haven't used this but have it bought, try to see it first. It has too many exploitation possibilities to run blind as I did. I think that a poll of our audience would concur in my belief that here is the best cavalry-Indian feature in years. The scenery and photography should get it a nod when the brass idols are being distributed. The arrow barrage never has been equalled in anything on our screen for holding an audience tense. Thanks, Metro, for a big one for the rural situations. We did nice business. Played Sunday, Monday, Tuesday, February 21, 22, 23. Bob Walker, Uintah Theatre, Fruita, Colo.

LILI: Leslie Caron, Mel Ferrer—One of the best pictures I've seen in a long while, but my business was no good. Title was against it for this small town.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TAKE THE HIGH GROUND: Richard Widmark, Karl Malden—Even if war is Hell in your auditorium, don't let this title spook you. Play up the fact that it's not a war picture and give Ft. Bliss plenty of push, as its graduates are numerous in all localities. You'll bask in the praises of your pleased patrons while you manage to slip a little extra mortgage payment money in your bank account. We didn't make a killing, but Metro gave it the right allocation, so we ended up O. K. Played Sunday, Monday, Tuesday, February 14, 15, 16.—Bob Walker, Uintah Theatre, Fruita, Colo.

TORCH SONG: Joan Crawford, Michael Wilding—If you use this, don't accept the trailer, as there is no sense paying for something to keep folks away. After the trailer, I figured I had the "turkey" of the year, and too late I found everyone who saw the trailer felt likewise. Didn't get back expenses, but the few who saw the feature seemed to like it and panned the trailer for nearly scaring them out.—Bob Walker, Uintah Theatre, Fruita, Colo.

Paramount

ATOMIC CITY, THE: Michael Moore, Nancy Gates—It's everything the rest of you have said it was. For those who haven't played this oldie, it certainly is worth going back for. We doubled with "Savage Mutiny" (Col.) to average business for a change and fine compliments from those who took a chance.—Bob Walker, Uintah Theatre, Fruita, Colo.

CADDY, THE: Dean Martin, Jerry Lewis, Donna Reed—Played this one late through no fault of mine. Paramount always makes me play these late. Did average business both nights. I thought this one was just an average comedy. Rental too high. Played Sunday, Monday, February 28, March 1.—James Hardy, Shoals Theatre, Shoals, Ind.

CEASE FIRE: Korean War—A very good, down-to-earth story with lots of action and sufficient comedy to make it most entertaining. Played Thursday, Friday, Saturday, February 25, 26, 27.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

FLIGHT TO TANGIER: Joan Fontaine, Jack Palance—This was fair only. Jack Palance is O. K. but not strong enough here for lead role. Several people told me this picture was so confusing they never could tell what it was all about. Played Wednesday, Thursday, February 17, 18.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

JAMAICA RUN: Ray Milland, Arlene Dahl—Played this on Sunday, Monday, Tuesday and our loss was rather heavy. Should have used it on a Friday-Saturday date. So far Paramount has bent over backwards to help us out.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

JUMPING JACKS: Dean Martin, Jerry Lewis—By using them on "Money-in-the-Bank" nights, I managed to get out a crowd to see these "screwballs," and if there was anyone who didn't enjoy this, I didn't meet them. When the customers loosen all the seats laughing at this team, I can't understand why we must fight so hard to get them out to see them. Played Wednesday, Thursday, February 10, 11.—Bob Walker, Uintah Theatre, Fruita, Colo.

LITTLE BOY LOST: Bing Crosby, Claude Dauphin—Good! Brought out several people who haven't been here in months.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

OFF LIMITS: Bob Hope, Mickey Rooney—This team, doubled with a hundred dollars in the bank, was too irresistible for our farm friends and we enjoyed mighty comfortable business at the pay window. It gave everyone a "howlarious" night out. Played Wednesday, Thursday, February 3, 4.—Bob Walker, Uintah Theatre, Fruita, Colo.

Twentieth Century-Fox

GIRL NEXT DOOR, THE: June Haver, Dan Dailey—This went in the red but Fox came to our rescue and we didn't have to use any red ink. It should hold its own.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

I DON'T CARE GIRL, THE: Mitzi Gaynor, David Wayne—This should hold its own but went in the red for us. Fox came to our rescue, so we didn't have to take a loss.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

INFERNO: Robert Ryan, Rhonda Fleming—One of their better pictures of the very few they are making. NOT in CinemaScope. Played Friday, Saturday, February 12, 13.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

MISTER SCOUTMASTER: Clifton Webb, Edmund Gwenn—An excellent come-on from Fox. Tie it in with your local Boy Scouts and it will go over well. George "Foghorn" Winslow stole the picture. Played Sunday, Monday, February 7, 8.—James Hardy, Shoals Theatre, Shoals, Ind.

TITANIC: Clifton Webb, Barbara Stanwyck—This one will appeal to the older people who remember this disaster—a very good portrayal. Play it. Did average business both nights. Played Sunday, Monday, February 21, 22.—James Hardy, Shoals Theatres, Shoals, Ind.

United Artists

GUN BELT: George Montgomery, Tab Hunter—Pretty good western. One good point—no Indians!—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RIDERS TO THE STARS: Richard Carlson, Herbert Marshall—My patrons will not come out to see this type picture, no matter how good it is. This one is good, with very good cast. Played Friday, February 19.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal

ALL I DESIRE: Barbara Stanwyck, Richard Carlson—If your patrons like dramatics, this one will please them. Excellent cast. Well liked by those who saw it. Play it—good for any situation. Average crowd both nights. Played Tuesday, Wednesday, February 23, 24.—James Hardy, Shoals Theatre, Shoals, Ind.

BACK TO GOD'S COUNTRY: Rock Hudson, Steve Cochran—Play this one, by all means. Beautiful color and scenery. Was liked by all who saw it. I think Universal has the best in outdoor pictures. Everyone has read the book—you can't miss on this one. Played Friday, Saturday, February 26, 27.—James Hardy, Shoals Theatre, Shoals, Ind.

CITY BENEATH THE SEA: Robert Ryan, Mala Powers—Universal had the title, cast and color to come up with something worthwhile, but someone in the story department hit the wrong keys and they ended up with just a slightly better than average programmer. Too much water kept the dust lovers away (they want a galloper every Friday night) and lured in too few occasional-comers. Universal loved it more than Fruitaites, so I'd have been money ahead to have taken in a good movie somewhere these nights and let my projectors have a rest. Played Friday, Saturday, February 19, 20.—Bob Walker, Uintah Theatre, Fruita, Colo.

WEEKLY Report

. . . supplementing the department of special articles and market news published every fourth week, adjoining the Managers Round Table except when bound into the Spring and Fall Buyers Numbers, and the annual Market Guide Edition, of Better Theatres.



MANAGERS TO RECEIVE AWARDS

Recognition Will Be Given for Use of Better Refreshment Merchandising Methods

Special Merit Awards will be given by MOTION PICTURE HERALD in nation-wide recognition of ideas and achievements in better refreshment merchandising at theatres.

Details are set forth later in this announcement, but readers also will be interested in the reasons behind this part of the Better Refreshment Merchandising plan.

In this department's most recent study of the field, throughout the United States and Canada, it was apparent that theatre operators are becoming increasingly aware of the importance and possibilities of greater refreshment sales. A considerable number of the theatre managers, through their keen interest in developing that part of the theatre's income, have conceived or caused to be put into effect valuable ideas for better refreshment merchandising. In many cases the difference in sales results has been startling to those who had been obtaining "routine" results from "routine" methods which had remained virtually unchanged for a decade or more. In all cases where more attractive presentation and better merchandising were introduced, sales have grown larger and continued to improve. That which attracts the public, and then adds to its pleasure, causes most people to want to come back for more. Soon, *it becomes part of the pleasure of attending the theatre.* And that is of benefit to the entire industry!

The latter is an important point which may not have occurred to many who have not thought of the refreshment department as *part of the attraction* of going to the movies instead of sitting home with TV. Yet it has been basically understood by amusement park operators and many others that refreshment service and entertainment *combine* in attracting and satisfying the public. How can we fail to realize that nearly everybody enjoys partaking of refreshment when it is made attractive to them? And enjoyment is the reason for theatregoing.

The most successful drive-in theatres were those which were quick to realize that development of the refreshment department helps to *cause* people to attend. It is no coincidence also that the most progressive (and financially successful) indoor theatres have modernized their refreshment stands and improved both the scope and the appeal of their refreshment items.

The point for the motion picture industry to realize properly is that better refreshment presentation and merchandising is an important factor in theatre business-building—besides the more obvious fact that in its own returns it helps to solidify the theatre's financial condition and, incidentally, keeps it better able to withstand times of inclement weather or comparatively week pictures.

The fear which has sometimes been expressed, to the effect that attention to merchandising refreshments diverts time and effort which would otherwise be accorded to merchandising pictures, is of course groundless. As a matter of fact, we are finding more and more evidence of atmospheric ideas being used to tie-in with, and help to exploit, coming features—at the refreshment stand. That again shows that the two departments combine in business-building.

The Special Merit Awards

The method of selecting the winners of the BRM Awards will be basically similar to the plan followed so successfully for the Quigley Awards for Showmanship.

The object is to accord recognition to

(*Continued on page* 42)

Theatre Sales Champions



. . . best-selling candies and soft drinks at American theatres named in survey.

¶ Which are the brand names now in the "best-seller" class . . . How many of the previous favorites have stayed in that class? . . . Which brands have now reached sufficient popularity to rate that distinction? . . . What were notable changes in stocking of brands during past year?

The answers to these and other significant questions have been supplied by the people who order and re-order for indoor and drive-in theatres throughout the nation—the owners or managers of individually operated theatres as well as the concession supply buyers for circuits of all sizes. The results of the sixth annual theatre refreshment survey (a service originated by MOTION PICTURE HERALD) are now being prepared for announcement.

While each theatre or circuit knows which are its own best-sellers, all theatre operators realize the advantages of co-operating in this HERALD survey. In the course of a year there is considerable experimenting in the stocking of brands at many theatres. Brands selected for testing vary among thousands of theatres. New winners are well known to some theatres, but are not familiar to others.

No less than 156 brands were reported specifically as "best-sellers" at individual theatres or circuits in this survey. However, only those brands which are so reported *in a sufficiently representative number of situations* are rated as "best-sellers" in the survey report and are entitled to the use of the "Theatre Sales Champion" shield for this year.

Highly significant in the findings of this year's survey is the fact that many theatres are offering to the public a much greater variety of brands than ever before, and are enjoying a greater volume of refreshment

(*Continued on page* 42)

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

History Repeats the Story of the New Devices

LOOKING back through the files of the Round Table, 25 years ago, we were interested in the news headlines adjacent to our showmanship pages. In 1929, they proclaimed, in a banner line across the page, "The Big Screen—Next Development to Find Application in the Theatre." Many companies were perfecting methods to photograph scenes at least double the width of the current standard.

Last week, in Florida, we did a lot of visiting with Lee Z. Henry, who owns and operates the Home theatre, in Zephyrhills. He has the memory of an elephant, and the evidence to prove what he says, in his files. He told us some tales that reflect immediately in the discussion of today's problems, to prove that we can profit by our old experience, and be guided along what may appear to be new trails, but the Indian signs are clearly visible to Scouts who have learned their lessons in the hard school.

Twenty-six years ago, Lee installed sound in one of his early theatres, in Iowa. It was Vitaphone, on records, and you all know, now, that he guessed wrong, along with a lot of others, about the future of this process. He invested $3,500 in his first talking picture apparatus, and it was practically a total loss, which had to be replaced with sound-on-film. He booked "Alias Jimmy Valentine"—although that picture only had sound on the last two reels!

He originally booked this attraction at $70 rental, which was twice his usual flat rental of $35, but the contract was later withdrawn by the distributors, while they jacked up the price to $350, plus percentage. The picture grossed $600 which was beyond description as a record breaker, but with no profit to the theatre. You can see how history repeats in prices and processes, even unto new dimensions and another generation in film industry. 26 years ago, he paid $3.50 for a silent short film, but he paid $35 for a two-reel Vitaphone short of Phil Spitalny's band. The same thing applies today, with different names and dates.

PHANTOM PARTNER

That's a two-word summation of the advertising theme in COMPO's second appeal to the press, appearing last week in Editor & Publisher. It explains how it is that Uncle Sam has been a phantom partner in the operation of neighborhood theatres, taking 20% of the cream off the top, as admission taxes, and why this makes the difference between profit and loss, between success and failure in a business that has a definite price ceiling at the box office.

It tellls why the national average price of admission to movie theatres has increased only about 11% in recent years, as compared with increases two and three times greater in other lines. No commodity is as sensitive to even a penny increase in price as a movie ticket. Operating costs are soaring and gross income held in a vise—in the face of tax-free, admission-free television. COMPO tells the story well, and the reaction should be impressive, from friendly newspapers.

We are reminded of a situation where we recently visited—a small town theatre with an average gross under $30,000 a year, which pays just about $6,000 a year in taxes, and leaves the owner with something less than the amount of the tax money as his take-home pay, for his financial investment, his entire time and effort, and a lifetime of experience. He is a loyal booster of the local business clubs—and pays an employed staff of five persons besides himself.

The lesson to be learned is that we always move forward. He who does not advance, recedes. Read up your history, recall your experience and that of others, remember that new things are not immediately disclosed in finished form, and that perfection comes to processes through usage, along with price-fixing and evaluation.

¶ PARAMOUNT is putting out a new kind of release, to help relieve the product shortage for theatres that have grown accustomed to double bills. These are three-reelers, which run 27 minutes, and can be billed as a second feature in many situations. Oscar Morgan, Paramount's short subject sales manager, reports that there is already a heavy demand for the pictures, and that first-run houses are asking for bookings.

We've always thought there should be three-reel, 27-minute releases for theatres, which have been cleared for both television and theatre use, in this new market that obtains today. It has long been proven that nobody in particular cares a whoop whether a film subject has been seen prior or subsequently, insofar as further use on either TV or in theatres is concerned. In fact, there's a lot to think over, when you consider what the reaction would be for any who saw the same issue, on the comparative screens. Such a contrast could be all in favor of the theatre, and the combination would go far towards proving that television is first cousin in our industry.

¶ A GOOD SHOWMAN, well known in these meetings, tells a good story, in which he'd rather remain anonymous. It seems he just played a picture, on a circuit booking, and the deal had been to follow a set pattern in which the producer would pay part of the cost. Somehow, our Round Table member did not get the prepared campaign, nor the instructions with regard to the deal, so he rolled his own, as was his usual practice. Then, he wired his gross figure to the home office in code, also according to rule. The home office called up, long distance, to ask him if he hadn't made a mistake in the code figure, but he hadn't. They just couldn't believe his theatre was so far ahead of all the others, who followed instructions. It was just the difference between a cut-and-dried campaign and the advantage in giving a good showman a chance.—*Walter Brooks*

It's "Top Banana" From Coast To Coast

LIVELY STUNTS, these ballyhoo ideas for the new United Artists picture, opening in New York and California. Never mind what the title means, except to suggest this colorful handling.

BALLY BRIGADE in action on Broadway. A corps of trim models toting outsized "bananas" toured the Times Square area to spotlight the opening at the Victoria theatre.



MONSTER lobby picture of Phil Silvers, star of UA's "Top Banana", is fed ballyhoo bananas by willing crew of cute gals, who rather liked this assignment, on Broadway.





THE REAL Phil Silvers seizes a chance to take a bow, and a banana.



MONKEY business, with Phil Silvers playing straight to the chimp, who also likes bananas.



Bill Roberts, manager of the Los Angeles theatre, had a stilt walker dressed as Phil Silvers, and more pretty girls, who handed out ballyhoo banana balloons, to advertise the picture.

ROUND TABLE IN FLORIDA

THE new techniques are sweeping Florida like a tidal wave, with CinemaScope riding the crest—and the result is good, for the motion picture, for the public interest and for the theatre manager. We were surprised to find practically every theatre, both large and small, aboard the band wagon, and profiting by the ride.

We were on the West Coast this year, making headquarters in a little town, Zephyrhills, 25 miles from Tampa. Our friend Lee Z. Henry is the owner-manager of the Home theatre in Zephyrhills, and he has his own wide screen, in line with theory and practice that he has acquired through a lifetime in film business. The Home theatre seats 520, and the new screen fills the house, the eye and the imagination. The whole installation cost Lee just under $1,000 and we consider it a perfect solution to the problem. The result is brilliant and satisfying.

Small Town Has the Best

Lee bought a seamless Williams screen, which was installed for $520 at $1.50 per square foot. He bought two fast lenses which were ground to order, and cost $400 for the pair. And he had two cast aluminum aperture plates made to his order in Tampa, to project a picture in the new ratio, with screen surface enough left over for CinemaScope, when and if he wants it. Right now, he, and his audience, are well satisfied with the new dimensions, without the necessity of stereophonic sound. In the past year, 400 television sets have been installed in this town of less than 3,000 population, but he says his business is "off" no more than about $10 a week as compared with a year ago, before TV. It's the new screen that turns the trick. We got a kick out of the slogan he prints on his monthly program—"Enjoy the Best in Entertainment in Warm Comfort"—and this is Florida, yet! But it's c-o-l-d at night, even though it's August in the afternoon. The Home theatre has good air-conditioning equipment available when it's time to shut down the furnace and change the slogan to fit the season.

Twin Cities on the Gulf

We went down to Tampa and St. Petersburg, where Florida State Theatres are mostly in command of the situation. The Palace in Tampa is the newest house, with CinemaScope. Walter B. Lloyd is city manager, with his office at the Tampa theatre. No complaint about business, nor weather, nor anything, in this quarter. In St. Petersburg, twin city of comparatively equal size across Tampa Bay, Frank H. Bell is district manager, at the La Plaza theatre, but the La Plaza is closed. It took a little questioning to find out the reason for this closing—but we were told this old theatre had been condemned, and had been closed for tax purposes, rather than poor business.

Then, on another day, we drove to Clearwater to see the fine, new Carib theatre,



The Florida Theatre, Jacksonville, flag-ship of the Florida State chain, where Leon Netter, president, Lou Finske, Howard Pettengill and others of the executive staff, make their headquarters. That cut-out of Marilyn Monroe sitting atop the marquee is animated to attract attention to the current CinemaScope feature, and her voice comes over a concealed speaker.

operated by Carl Floyd, with Billy Wilson as resident manager, and Harold Spears, USMC, as assistant manager. This wonderful new property was fully described in the last issue of "Better Theatres," for March. Seldom have we seen a more satisfying new theatre than the Carib. It's beautiful—it's a complete development within itself, with stores and a parking lot, and worth every cent of the $400,000 that was spent to build it. Of course, they have CinemaScope, and Derward Griffin, proudly showing his equipment, says he not only likes stereophonic sound, but prefers it. We got in Clearwater too early in the day to see a picture on the screen, but Harold Spears showed us every detail. He's the type of assistant manager who will go places in this business. He has everything that good managers are made of.

From Clearwater we went to a smaller town, Tarpon Springs, one of our favorite places in Florida. The Tarpon is another Carl Floyd theatre, but Tarpon Springs deserves a better house. We commend the matter for the attention of Spyros Skouras, who should be a partner in the operation of a new house in this colorful and celebrated Greek community on the Gulf Coast. We missed Ted Munson at Tarpon Springs, since he had been transferred down state, but we remember the excitement he stirred up with special editions of the local newspaper, when "Beneath the Twelve Mile Reef" was filmed in the sponge fishing grounds which are operated by the local Greek colony. The picture hasn't yet played Tarpon Springs, and that's too bad. Dade City, on the way back, has another Carl Floyd theatre, and a good one, with Johnny Jones as manager. Carl Floyd is another old film salesman who brings his experience and skill into theatre management. He is a shrewd film buyer and a good operator, who takes pride in running a good theatre. Johnny Jones took us to see his machine shop, at home, where he builds projection equipment as an avocation. Johnny is an old-timer with plenty of reminiscences of other days. All the Carl Floyd theatres we visited were equipped with panoramic screens or CinemaScope.

Florida Playing "Legit"

The night we were in Jacksonville, the Florida was playing the road company of "South Pacific"—with admission prices scaled up to $4.95 in the orchestra. And it was quite obvious that Floridians won't pay these prices, but we didn't observe any of the Florida State Theatre's executive staff weeping tears on the occasion. Prying into the matter, we found that the deal was a straight rental, and the amount of the gross interesting only to the road company.

Sitting with Howard Pettengill in a nearby retreat, under dim lights and with frequent service, where confidences can be exchanged, we were convinced that business was uniformly good, that Florida State had lost some managers and hired some others, and that French Harvey, who won a special cash award in the recent Lou Finske showmanship drive for his spectacular exploitation at the Howell theatre, in Palatka, also won a substantial promotion, and is now city manager at Daytona Beach, a nice assignment. Allen Armstrong succeeds him in Palatka, thus making possible new contests for the future. Fred Lee, first prize winner, is city manager in Hollywood, Florida and won a trip to Hollywood from Hollywood as his award. Walter Colby, second prize winner, is city manager in St. Augustine, and Robert Battin, third prize winner, is manager of the deluxe Beach theatre, at Miami Beach.

News Report Coming Up

Howard Pettengill tells us Florida State managers are scheduled to have a meeting at Orlando, which he promises to report for these pages, with a picture to show who was present, to illustrate "Showmen in Action." Florida State Theatres have things well in hand, and they report good business for the usual reason—they work hard to make it good, and take the rewards of their efforts as properly earned dividends for good showmanship. And good men can go a long ways with this well-run circuit. We were glad to see our old friend, Bob Heekin, who is a triple-threat in management. He is now a district manager, a city manager and resident manager of the flag-ship Florida theatre, in Jacksonville. —*W. B.*

SHOWMEN IN ACTION

Marty Foster's Guild Theatre in Portland, Ore., played "Julius Caeser" with the benefit of a smash promotion. Mrs. Arnold Marks was hired to contact high schools and colleges, and she sold over 6,000 special school tickets at 75c per seat. Police had to block off the street in front of the theatre to make room for the buses, from as far as 100 miles away.

▼

This week marks the completion of a solid year's run for the MGM picture, "Lili," at the Trans-Lux 52nd Street theatre, in New York. Leslie Caron and others of the cast will be present to cut a birthday cake and appear on the Tex & Jinx program.

▼

Boyd Sparrow, manager of Loew's Warfield theatre, San Francisco, reports that the Phillip Morris Company did an excellent job in publicizing "The Long, Long Trailer" along lines described in the pressbook under commercial tieups for the picture.

▼

C. A. Matthews, district supervisor for Alliance Theatres in Terre Haute, Indiana, sends a glossy proof of the full-page cooperative ad which was underwritten by New Moon Trailers and Mercury car dealers for "The Long, Long Trailer."

▼

Joe Boyle, manager of Loew's Poli theatre, Norwich, Conn., held a preview for the PTA as the first step in his very comprehensive campaign for "Heidi," which enjoyed the support of many local organizations and school authorities.

▼

Robert E. Rosen, manager of the Bismarck and Dakota theatres, Bismarck, N. D., signed up local girls to a pledge to see "How To Marry a Millionaire"—and to marry accordingly.

▼

Sol Sorkin, manager of the RKO Keith's theatre in Syracuse, found Sergeant Frank A. Moyer, a local boy, had been a technical adviser during the filming of Paramount's "Cease Fire" in Korea, and capitalized the publicity.

▼

Ted Vannet, advertising director for William Goldman theatres in Philadelphia, introduced a new note in his advertising of "Knights of the Round Table" at the Randolph theatre, with reference to "The Holy Grail."

▼

Gerry Collins, reporting the campaign on "The Glenn Miller Story" at Loew's Uptown theatre, Toronto, says "Almost every item listed in the preliminary publicity meeting for the picture has been accomplished" and the completed campaign will follow.

▼

Lou Cohen, manager of Loew's Poli theatre, Hartford, reports giant co-ops and generous tieups with commercial sponsors for "The Long, Long Trailer."

Fred C. Lentz, manager of the Paramount theatre, Toledo, Ohio, used a 20-foot Mastercraft speed-boat as lobby display and ballyhoo for "Beneath the 12 Mile Reef."

▼

Bob Walker, owner-manager of the Unitah theatre, Fruita, Colorado, had newspaper cooperation for the annual Spring Festival of Loma PTA members, wherein he entertained and co-operated with a monthly pass and 70 sacks of popcorn.

▼

Joe Borenstein, Stanley Warner Strand theatre, New Britain, Conn., had a humdinger of a co-op tieup for "Money From Home" with Birnbaum Furniture paying for a five-column ad mat as the center of their display for Magnavox television.

▼

Lou Cohen, manager of Loew's Poli theatre, Hartford, has a really complete campaign on "New Faces" which is welcomed as a New York stage production in CinemaScope, in Hartford, at something less than half the "legitimate" prices.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, came through with nothing less than five-columns of free publicity for "Red Garters"—good publicity pictures and captions.

▼

Bill Blake, publicist for the Golden Gate theatre in San Francisco, reports the use of $1,150 worth of TV spots to advertise Warner's "Little Caesar" and "Public Enemy" on a twin bill.

Pearce Parkhurst wants it known that he is back from Florida, located at the Lansing Drive-In, Lansing, Mich., and that his classified ad for "Business Promotions" in the HERALD is pulling.

▼

J. Stuart Cangeny's policy of giving passes for an undated future show at the Jewel Theatre in Cleveland, certainly paid off to patrons who braved bad weather in the recent snow-blow that crippled the best part of the city for a week.

▼

Marking its third year is an arrangement by Walter Kordek, manager of the Newington, Conn., theatre, to award twenty pairs of guest tickets each week to school children who observe safety rules, to and from school, with police supervision.

▼

Len Sampson and Bob Spodick used a direct appeal in Yale University's Daily News, with their personal recommendation of "Gilbert & Sullivan" in the key of high learning.

▼

Harold Jenkins, manager of Martin's Coosa theatre, Childersburg, Alabama, sends tear sheets of real fine advertising obtained with a fashion show and local models in cooperation with the theatre.

▼

Joe Dolgin and Frank McQueeney of the Pine Drive-In, Waterbury, Conn., rushing the season slightly with newspaper copy which reads "Shake that Indoor Hangover."

▼

Dale Tysinger, manager of Shea's theatres in Ashtabula, Ohio, sends snapshots of his showman's tricks in display for CinemaScope and current attractions.



MGM's starlets, Kathryn Reed and Perry Sheehan, visiting Jacksonville, Fla., on their tour for "The Long, Long Trailer," tarry a while opposite the Palace theatre to bestow cash awards to winners in the MGM Record nation-wide contest. Receiving their checks, and smiles, above, are Henry Sikes and Bill Hughey, of Cohen Brothers department store, and Hal Stanton, manager of the Palace, and Bill Fegenbush, of Florida State Theatres' art department, for the best window display tieups on the album.

He Brought A Friend

Selling Approach



Two visitors from Canada—an old friend, right above, Harland Rankin, well known to readers of the HERALD, who sold his theatres just a while back, but can't stay out of film business. We predict it won't be long before he's back in again, for the showmanship in his blood won't permit a change.

He brought a friend, at left, who becomes a new member of the Round Table, Albert E. Rolston, owner-manager of the Princess theatre, Little Current, Ontario, located on Manitoulin Island, largest fresh-water island on this hemisphere, in Georgian Bay, not far from Sault Ste. Marie, in Canada's prime vacation country.

Treasure Hunt for "Red Garters"

Maximum ticket-selling excitement was generated for the run of Paramount's "Red Garters" at Boston's Metropolitan theatre with the planting of a treasure hunt by manager Jack Saef. Actual red garters were hidden in a lot of places, and the facilities of Boston's four radio stations employed to tell the public about the "treasure" to be hunted. Plotkin's Specialty Shop, local dealers for Natlynn Dresses, sponsored the search, and awarded dresses in designs inspired by original costumes worn by Rosemary Clooney, Pat Crowley and Joanne Gilbert, in the fanciful western in Technicolor. The Natlynn tieup, made by Paramount, reaches into every city and town in the U. S., as exploitation for six special dresses which are featured in the musical picture.

Jim Cattell Furnishes A Telephone Sticker

Jim Cattell, aggressive manager of the Capitol theatre, Bellaire, Ohio, just across the river from Wheeling, W. Va., supplies townsfolk with a gummed sticker, ready-printed to post the telephone numbers of police, fire, ambulance, sheriff, highway patrol, hospitals, the nearest doctor, and others, in case of emergency, and, of course, the telephone numbers for the Capitol and Temple theatres, where you can find out what's playing, at what time, with courtesy on tap. He says it's a good will builder, and may save a life, sometime. The stickers were widely distributed, but proof of their value to patrons was in the number of requests from those who wanted more of them.

ROB ROY—Walt Disney-RKO Radio Pictures. In color by Technicolor. The story of the Highland Rogue, photographed in the actual Scottish highlands, with Disney production quality. Every minute flames with furious action! Rebel, lover, outlaw—chief of the fighting MacGregor Clan. Fearless warrior, his true exploits dwarfed the deeds of fiction. A man of boundless courage and a woman of sleeping fire, caught in a struggle that roared through the hills of Scotland. 24-sheet and all posters have the necessary art quality to create your own lobby and marquee displays. Newspaper ad mats in the same aggressive style, will sell action in color, with Disney quality. The big 35c economy ad mat, at National Screen, gives you seven one and two column ad mats and slugs, and four publicity mats for good measure, all for what one ordinary mat costs on standing order. Cast includes Richard Todd and Glynis Johns, and they are attractive in the adverstising illustrations. A special herald supplies basic showmanship in a majority of situations. An extensive national magazine advertising campaign has preceded this picture in the first-runs and key situations. Exploitation keys around Scotch plaids and clans with many possible local tieups. A line of manufacturers have marketed "Roy Roy" franchise goods which may be found in local stores. A big-selling Dell Book is available at 10c at newsstands and drug stores. There's a title song, and a record album from Capitol, which has its own promotion. A pressbook supplement offers special mats to sell "Roy Roy" tied in with Disney's "Pecos Bill" short film, as an All-Disney program, for alert showmen.

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BEAT THE DEVIL—United Artists. John Huston's production, starring Humphrey Bogart, Jennifer Jones, Gina Lollobrigida and Robert Morley. Photographed in Italy. The bold adventure that beats them all. Bogart at his best. Big, bold 24-sheet keys the campaign, and flash herald follows through. Other posters and window card in similar style. Newspaper ads are in keeping with the comedy-adventure theme of the picture. Composite campaign mat has eight display mats and two publicity mats, all for the price of one ordinary mat, at National Screen. This 35c bargain is the biggest advertising bargain value along Film Row, and should be on every theatre's standing order. Pressbook suggests a treasure hunt to "beat the devil" and there are travel and commercial tieups shown. You may create extra excitement by posting copies of the national advertising for the picture which appeared in Look Magazine. Contest to match the measurements of Gina Lollobrigida, Italy's Marilyn Monroe, should stir up something, and an "adventure contest" for newspapers, points up the exciting adventures that are in the film.

TOP BANANA—United Artists. All the breezy, brashy, bounce of a burlesque jamboree, in color. Direct from 11 smash months on Broadway and a sensational full-year on the road. See it the way New Yorkers saw it on the stage, at $7.70 per ticket. Completely hilarious—funny roughhouse. The "Top Banana" is King of Burlesque. With Phil Silvers and original cast. 24-sheet especially made for use as cutouts in lobby and marquee display. Other posters and accessories of equal quality. Herald keys the campaign in a majority of situations. Teaser ads introduce girls that really tease. Newspaper ad mats in large and small dimensions, and the complete campaign mat, selling at 35c has eight ad mats in one- and two-column width, plus two publicity mats. It's the top banana in pressbook bargains. Sell it with monkeyshines! Use the Phil Silvers' get-up, illustrated on this week's Round Table picture page, as street and lobby ballyhoo. Full size, full-color standee, and a set of color stills, will boost lobby interest. Pressbook lists gadgets that may be bought as giveaways. You can buy those hats, and banana pillows. Yes, we've got lots of banana tieups.

•

PHANTOM OF THE RUE MORGUE—Warner Brothers. In 3-D and WarnerColor. Can it be human? It mauls, it rips, it vanishes! A mammoth monstrous man-or-creature, rising out of the depths beneath the city of Paris. See it, but don't reveal it. Let your friends feel for themselves the Phantom's full impact. Another terrific 24-sheet made for stunts in lobby and marquee display. You'll seldom find a better example of art work for so small a price. It's terrifying. Excellent roto-herald, has all the excitement of the picture, and keys the campaign. Warner's special shadow-box display piece, at $15.96, is below cost of manufacture, has pulling power beyond any ordinary measure. All posters and accessories have the creepy atmosphere of Edgar Allen Poe's "Murders of the Rue Morgue," known to millions over the years as one of the real horror stories of all time. Pressbook shows many ways to push this to the limit in your advertising and exploitation. You may play this picture in either 3-D or 2-D, and you must watch your advertising for proper credits.



CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

DRIVE-IN EQUIPMENT

WIDE SCREEN PRESENTATIONS PAY OFF! Wide angle lenses and special apertures immediately available. Write for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

COMPLETE BOOTH EQUIPMENT SUITABLE for indoor or outdoor theatre consisting of Simplex double-bearing rear shutter mechanisms complete with Weaver automatic dowser and projection lenses. Simplex bases, new 3-D magazines, Strong almost new high-intensity lamps, Hertner generator and controls, RCA Model MI-1040 sound equipment and parts cabinet filled with new spare parts. Steel film cabinets and 3-unit ticket Automatic machine. Above equipment has always been on RCA service and is in perfect operating condition. First $1,200 cash takes it all. Call or write DAVID SANDLER, care of Theatrecraft Mfg. Corp., 1878 E. 18th St., Cleveland 14, Ohio. Phone FA 1-4958.

BIG SAVINGS ON BIG SCREENS AND LENSES at Star! Write us! Pair Simplex-Acme Projectors; suprex 50 ampere Lamphouses, RCA rotary stabilizer sound, heavy bases, rebuilt, $1,095; Brenkert Enarc Lamphouses, rebuilt, $489.50 pair; 3-unit electric Ticket Register, rebuilt, $139.50; Century CC Mechanisms, rebuilt, $725 pair; Griswold Splicers, $12.95. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

PROJECTORS BY DEVRY—REBUILT LIKE NEW by S. O. S. from $895. Send for Bulletin DEVPRO. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

PROMOTIONAL, EXPLOITATION MINDED manager thoroughly experienced, with faith in industry's future, presently employed, desires solid connection offering better opportunities. BOX 2776, MOTION PICTURE HERALD.

ARE YOU SEEKING CAPABLE, QUALIFIED manager, well recommended for top operation? BOX 2779, MOTION PICTURE HERALD.

HELP WANTED

WANTED: EXPERIENCED DRIVE-IN MANagers for New Jersey and Chicago territories. Yearround positions open with outstanding circuit. Write, stating qualifications and background to ARNOLD BERGER, 82 Newbury St., Boston, Mass.

SEATING

CAN'T BEAT THIS SEAT FOR $4.95! 500 FULL upholstered back, boxspring cushion, excellent condition. Many more. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

"NEW SCREEN TECHNIQUES" — THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

ULTRA MODERN 575 SEAT THEATRE, 5 YEARS old, Littlestown, Pa. Only theatre in town, and located on main highway. Completely fireproof, finest air-conditioning, modern all glass doors. Inquire J. S. BAKER, 911 W. 36th St., Baltimore 11, Md.

FOR SALE—500-CAR DRIVE-IN THEATRE, wonderful location, prosperous area, 75 miles New York City. Gross approximately $100,000, handsome net. Price $110,000. BOX 2777, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

FREE BROCHURE DRIVE-IN, INDOOR ADVERtising specialties. PARKHURST ENTERPRISES, Lansing 10, Mich.

NEW EQUIPMENT

SAVE ON CARBONS! ALL SIZES MOTORIZED carbon savers for angle trim arc lamps (Mighty 90, etc.) $59.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BIG PANORAMIC SCREENS—LOW PRICES! All purpose metallic screens 90c sq. ft. Wide angle lenses, special apertures immediately available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

HARNESS YOUR EXPERIENCE—SHOOT LOCAL newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog St-10. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Theatre Sales Champion Brands

(*Continued from page 36*)

business than ever before! There are a greater number of brands in the "best-seller" class, yet various of the old favorites have increased in sales. Some, however, have dropped out of the "best-seller" class this year.

What are the *reasons* for that and other up-to-date facts which will be set forth in the survey report? From the wealth of information revealed by the survey, this department will discuss various angles of better refreshment merchandising in a series of constructive articles to be published in coming weeks.

The main report of the 1954 theatre sales survey results will be a feature of the *Better Refreshment Merchandising Section* of the *Market Guide* issue of BETTER THEATRES, to be published next week as Section 2 of the HERALD—the annual reference issue of unique, special value to every theatre.

The articles relating to various facets of the survey results will follow in the BRM department in subsequent issues of the HERALD.

Manager Awards For Sales Ideas

(*Continued from page 36*)

those responsible for: *Ideas or methods applied in achieving greater results; more attractive presentation of refreshment items; sound sales promotion activities;* and *improved service to the public, resulting in building business* . . . in short, "better refreshment merchandising."

Reports are invited from motion picture theatre managers or theatre concession executives. Make them as detailed as you wish. Photos of the refreshment stand or snack bar are desirable, also samples of any printed matter used. Send as many reports as you desire from time to time. All that are considered by the editors to be of interest to readers will be published, with credit to the contributor.

Quarterly selections will be made from the reports published, for citations which will qualify those selections as finalists for the annual awards. From those citation-holders, the judges will select the Special Merit Award winners. There will be separate Awards for small theatres and larger theatres.

The judges will be recognized experts on refreshment merchandising. The names of the first judging group will be announced soon.

All reports received since March 1st, 1954, are eligible for consideration. Address your reports to: The Editor, *Better Refreshment Merchandising department,* MOTION PICTURE HERALD, 1270 Sixth Avenue, New York 20, N. Y.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 134 attractions, 6,354 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
*A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	–	11	40	15	6
Actress, The (MGM)	–	–	3	19	35
Affair in Monte Carlo (AA)	–	–	–	3	3
*Affairs of Dobie Gillis, The (MGM)	–	2	10	19	2
All-American (Univ.)	–	14	29	14	14
All the Brothers Were Valiant (MGM)	–	16	50	33	2
Appointment in Honduras (RKO)	–	6	15	7	8
Arrowhead (Para.)	–	17	42	16	–
Back to God's Country (Univ.)	1	11	40	14	5
Bad for Each Other (Col.)	–	–	2	5	2
Band Wagon, The (MGM)	4	12	36	50	23
Beneath the 12-Mile Reef (20th-Fox)	23	–	1	1	–
Big Heat (Col.)	1	21	27	13	3
Blowing Wild (WB)	8	19	34	35	6
Blueprint for Murder, A (20th-Fox)	–	–	9	6	1
Border River (Univ.)	–	2	19	7	1
Botany Bay (Para.)	–	1	33	34	5
Boy from Oklahoma (WB)	17	1	5	3	–
Caddy, The (Para.)	11	60	39	9	1
Calamity Jane (WB)	3	56	32	8	1
Captain's Paradise (UA)	7	2	–	–	–
†Cease Fire! (Para.)	–	1	4	10	4
Champ for a Day (Rep.)	–	–	1	1	4
*Charge at Feather River, The (WB)	8	11	9	13	7
China Venture (Col.)	–	2	1	2	1
City of Bad Men (20th-Fox)	–	8	53	28	4
Clipped Wings (AA)	–	8	7	1	–
Command, The (WB)	–	4	7	1	–
Conquest of Cochise (Col.)	–	1	9	15	6
Crazylegs—All-American (Rep.)	–	2	7	2	3
Cruel Sea, The (Univ.)	2	15	14	6	2
Cruisin' Down the River (Col.)	1	4	21	31	11
Dangerous Crossing (20th-Fox)	–	–	9	11	6
Decameron Nights (RKO)	–	–	–	4	6
Diamond Queen, The (WB)	–	–	5	4	5
East of Sumatra (Univ.)	–	18	29	16	5
Easy to Love (MGM)	18	17	23	6	–
Eddie Cantor Story (WB)	2	29	6	2	5
Escape from Fort Bravo (MGM)	–	5	24	31	5
Fighter Attack (AA)	–	7	6	–	1
Flight Nurse (Rep.)	1	7	13	8	2
Flight to Tangier (Para.)	–	1	10	17	9
Forbidden (Univ.)	–	–	11	15	4
Forever Female (Para.)	–	–	5	5	14
From Here to Eternity (Col.)	48	32	4	2	5
Gentlemen Prefer Blondes (20th-Fox)	45	43	14	17	1
Give a Girl a Break (MGM)	–	5	14	21	2
Glass Web, The (Univ.)	–	1	4	3	8
†Glenn Miller Story (Univ.)	11	3	–	–	–
Go, Man, Go (UA)	3	9	2	–	–
Golden Blade, The (Univ.)	–	5	19	16	3
Great Diamond Robbery (MGM)	–	2	3	10	–
*Great Jesse James Raid (Lippert)	–	3	6	6	–
Gun Belt (UA)	2	10	23	6	–
Gun Fury (Col.)	–	3	8	4	2
Half a Hero (MGM)	–	8	22	21	19
Here Come the Girls (Para.)	2	6	24	36	22
His Majesty O'Keefe (WB)	1	8	7	10	2
Hondo (WB)	66	12	3	–	1
How to Marry a Millionaire (20th-Fox)	47	3	–	1	–
I, the Jury (UA)	1	6	11	21	3
Inferno (20th-Fox)	1	4	18	10	20
Island in the Sky (WB)	–	32	39	48	16
Jesse James vs. The Daltons (Col.)	2	4	4	3	–
†Jivaro (Para.)	–	2	1	5	3
Joe Louis Story, The (UA)	–	1	2	6	–
King of the Khyber Rifles (20th-Fox)	11	6	3	–	1
Kiss Me Kate (MGM)	5	20	23	21	18
Knights of the Round Table (MGM)	7	1	4	3	2
Lili (MGM)	8	31	21	26	12
Lion Is in the Streets, A (WB)	–	1	16	33	33
Little Boy Lost (Para.)	20	52	25	4	2
Little Caesar (WB) (Reissue)	7	1	–	1	–
Little Fugitive (Burstyn)	4	1	4	1	–
Long, Long Trailer, The (MGM)	9	8	–	1	–
Man from the Alamo (Univ.)	–	18	10	19	13
Man in the Attic (20th-Fox)	–	–	8	1	1
Marry Me Again (RKO)	–	2	11	15	9
Martin Luther (de Rochemont)	20	15	2	–	–
*Master of Ballantrae, The (WB)	1	3	16	36	12
Miss Sadie Thompson (Col.)	8	5	3	3	–
Mission Over Korea (Col.)	–	7	5	5	6
Mister Scoutmaster (20th-Fox)	3	17	54	31	11
Mogambo (MGM)	38	67	24	3	1
†Money from Home (Para.)	–	5	2	1	–
Moon Is Blue, The (UA)	42	32	26	15	4
Moonlighter, The (WB)	–	3	11	17	19
Nebraskan, The (Col.)	–	2	4	3	–
99 River Street (UA)	1	2	12	12	2
No Escape (UA)	–	–	–	8	1
Paratrooper (Col.)	–	16	10	3	1
Paris Model (Col.)	–	–	2	3	1
Plunder of the Sun (WB)	–	9	12	36	7
Private Eyes (AA)	–	3	6	1	–
Quo Vadis (MGM) (Reissue)	1	9	5	2	–
Ride Clear of Diablo (Univ.)	3	6	3	–	–
†Riot in Cell Block 11 (AA)	–	4	6	–	–
†Rob Roy (Disney-RKO)	–	–	8	3	–
Robe, The (20th-Fox)	64	7	2	–	–
Roman Holiday (Para.)	–	14	40	37	8
†Saadia (MGM)	–	1	1	5	5
Sabre Jet (UA)	1	22	34	13	5
Sailor of the King (20th-Fox)	–	–	1	6	6
Salome (Col.)	11	61	35	12	1
Sea Around Us, The (RKO)	1	9	15	2	–
Sea of Lost Ships (Rep.)	–	1	5	7	2
Shane (Para.)	56	47	7	2	–
Shark River (UA)	–	15	7	1	4
Sins of Jezebel (Lippert)	–	2	7	6	1
Sky Commando (Col.)	–	4	4	–	1
Slaves of Babylon (Col.)	–	1	3	3	2
So Big (WB)	1	18	66	20	5
*So This Is Love (WB)	–	13	20	28	21
Stalag 17 (Para.)	9	48	37	19	–
Stand at Apache River (Univ.)	1	4	16	15	4
Steel Lady, The (UA)	–	–	9	9	–
Stranger Wore a Gun (Col.)	4	23	13	5	4
Sword and the Rose, The (RKO)	–	8	21	22	20
Take the High Ground (MGM)	10	42	48	9	3
Terror on a Train (MGM)	–	–	1	3	2
Those Redheads from Seattle (Para.)	–	7	18	19	4
Three Sailors and a Girl (WB)	1	6	35	14	4
Thunder Bay (Univ.)	3	13	46	33	10
Thunder over the Plains (WB)	–	17	19	23	3
Torch Song (MGM)	–	9	20	14	31
Tumbleweed (Univ.)	1	21	22	7	2
Veils of Bagdad (Univ.)	–	1	4	18	8
Vicki (20th-Fox)	–	1	5	15	11
Walking My Baby Back Home (Univ.)	–	33	37	25	–
War Arrow (Univ.)	–	21	22	7	–
War of the Worlds (Para.)	2	7	17	39	19
War Paint (UA)	–	8	13	12	4
Wild One (Col.)	–	11	3	1	–
Wings of the Hawk (Univ.)	–	5	16	22	33

Sensational promotion sparks COLUMBIA'S THE MAD MAGICIAN!..

ASTOUNDING! ASTONISHING! AMAZING!



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OPERATION AIRWAVE includes specially-prepared TV spots and radio transcriptions . . . produced and placed under the personal supervision of Terry Turner, specialist in TV and radio advertising for motion pictures!

plus

DELUXE PRESSBOOK!

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OUTSTANDING ADVERTISING!

SPECTACULAR ACCESSORIES!

COLUMBIA'S ALL-OUT CAMPAIGN SELLS EITHER 2D OR 3D VERSION!

MARCH 27, 1954

MOTION PICTURE HERALD

LIGHT

Exhibitors See—and Like—Variable Anamorphic Lens

SOUND

Metro Adopts Optical (Optional) Stereo Sound

REVIEWS (In Product Digest): CARNIVAL STORY, RIDERS TO THE STARS, THE SIEGE OF RED RIVER, THE MAD MAGICIAN, THE SAINT'S GIRL FRIDAY, THE IRON GLOVE, GUILT IS MY SHADOW, RACING BLOOD, THE SCARLET SPEAR

Better Theatres GUIDE NUMBER of 1954

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In Two Sections, Section One

LOVE IS SWEEPING

To Leo ♥

"'ROSE MARIE' GREAT IN CHICAGO!"

—VARIETY

(CinemaScope—Color)

Ann Blyth, Howard Keel, Fernando Lamas

To Leo ♥

"EXECUTIVE SUITE" IS THE TALK OF THE INDUSTRY!

William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch

To Leo ♥

"'LILI' TERRIF IN 53rd WEEK!

Continues indef at Trans-Lux 52nd St., N. Y."

—VARIETY

(Technicolor)

Leslie Caron, Mel Ferrer, Jean Pierre Aumont

To Leo ♥

"LONG, LONG TRAILER"

is getting long, long runs! BIG everywhere. Hold extra time.

Lucille Ball, Desi Arnaz

To Leo ♥

"'ROSE MARIE' ROBUST IN CINCY!"

—VARIETY

To Leo ♥

"FLAME AND THE FLESH" TURNERIFIC!

Coast tip-off: Lana's new hit is the tops!

(Technicolor)

Lana Turner, Pier Angeli, Carlos Thompson

THE COUNTRY!



To Leo ♥

"'RHAPSODY' SWEET at Music Hall, N.Y."

—VARIETY

(Technicolor)

Elizabeth Taylor, Vittorio Gassman, John Ericson, Louis Calhern

To Leo ♥

"JULIUS CAESAR"

SOCKO!

Every new opening BIG! House records in Detroit, Philadelphia, Washington. Allentown terrific.

Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr

To Leo ♥

"'ROSE MARIE' RICH IN L. A.!"

—VARIETY

To Leo ♥

"STUDENT PRINCE" WOW!

Coast Preview of M-G-M's New Cinema-Scope Musical confirms advance raves!

(CinemaScope—Color)

Ann Blyth, Edmund Purdom, John Ericson, Louis Calhern, Edmund Gwenn, S. Z. "Cuddles" Sakall, Betta St. John and the singing voice of Mario Lanza

To Leo ♥

ED SULLIVAN HAILS LESLIE "LILI" CARON!

"Far away the top performance of any motion picture actress."

—Ed Sullivan in his column and on the air



WARNER BROS.' ULTRA-NEW LOOK IN MUSICALS!

DORIS DAY · ROB'T. CUMMINGS · PHI

They're hearing 'em everywhere 'I SPEAK TO THE STARS' ♪ 'BLUEBELLS OF BROADWAY' 'TAKE A MEMO TO THE MOON' ♪ 'LOVE YOU DEARLY' ♪ 'HIGH HOPES' ♪ 'PARISIAN PRETTIES' 'SUPERSTITION SONG' ♪ 'I WANNA SING LIKE AN ANGEL' ♪ 'MEN' ♪ 'LUCKY ME'

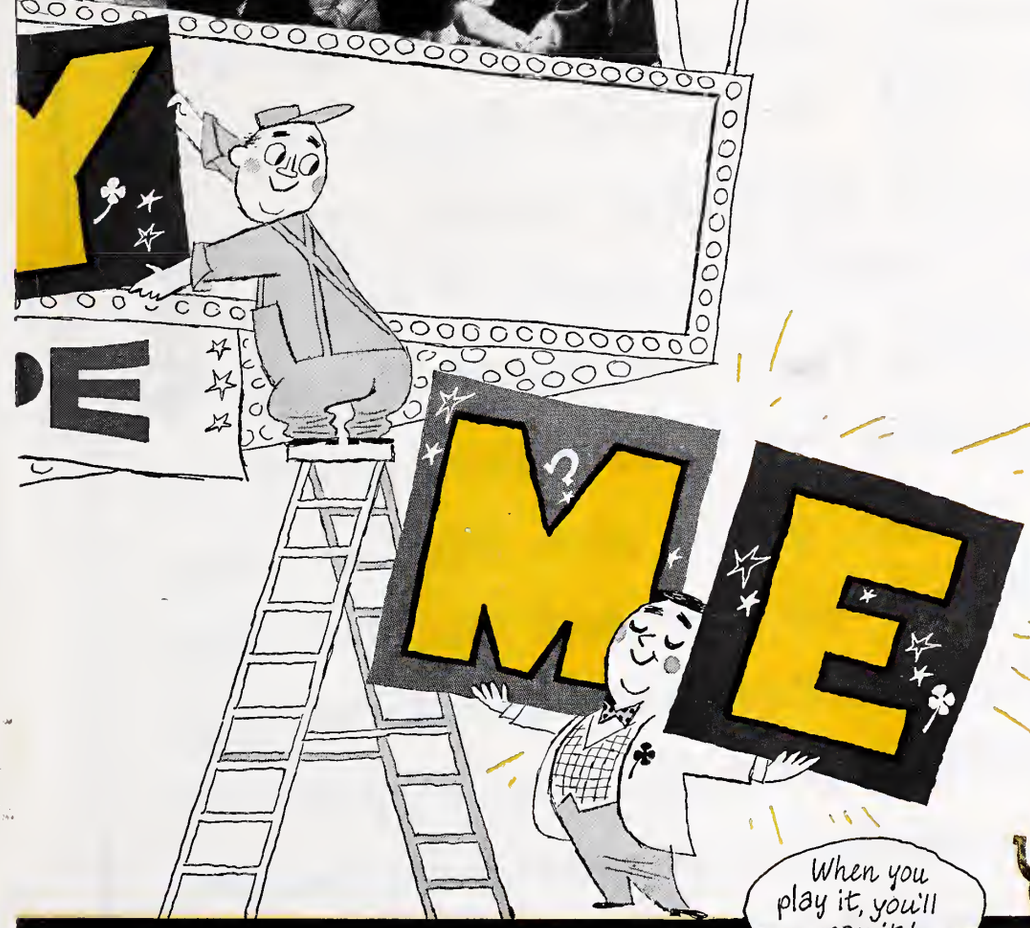
WITH EDDIE FOY, JR. · NANCY WALKER · MARTHA HYER · BILL GOODWIN ·

Screen Play by JAMES O'HANLON, ROBERT O'BRIEN and IRVING ELINSON

RE THREE THEATRES IN MIAMI MARCH 31



and then its sunshine spreads across the land!!!



When you play it, you'll say it!



'Lucky Me'

L SILVERS

WARNERCOLOR AND STEREOPHONIC SOUND

MARCEL DALIO · HAYDEN RORKE · JAMES BURKE

From a Story by JAMES O'HANLON · Music by Sammy Fain · Lyrics by Paul Francis Webster · Musical Direction by Ray Heindorf · PRODUCED BY HENRY BLANKE · DIRECTED BY JACK DONOHUE

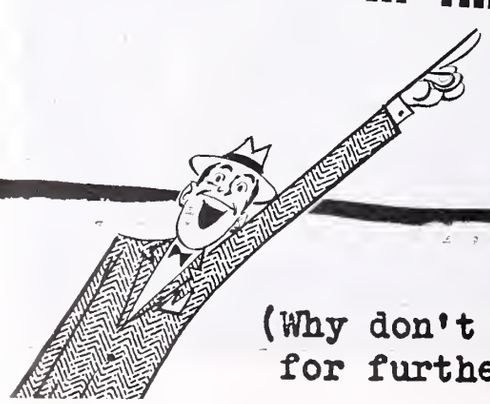
FIRST DRIVE-IN REPORT ON CINEMASCOPE

COMPLETE WITH STEREOPHONIC SOUND

L.[illegible] NL PD-WUX SALT LAKE CITY UTAH 22-
AL LICHTMAN, 20TH CENTURY FOX FILM CORP.
444 WEST 56 ST. NYK

We have just finished third nite Robe on our huge CinemaScope Screen and Stereophonic Sound with two speakers in each car. We are thrilled beyond words with our new CinemaScope installation. Plenty of light on the screen with no distortion. People enthralled at beautiful picture and Stereophonic Sound improves quality of sound 100 percent, besides giving very effective directional sound. Encountered rain sleet and cold first three nights Robe but in spite of it outgrossed 7 days Kilimanjaro and 7 days Stars and Stripes Forever, which played much later in season. We are very happy we made this adventurous step and we feel sure CinemaScope will be installed in every Drive-In throughout the United States. Sincerely.

ERICK C. PETERSON
Motor Vu Drive-In, Salt Lake City



(Why don't you phone Mr. Peterson at Salt Lake City 0252 for further details... if you need any!)

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 13

March 27, 1954

Bigger (and Better) Pictures

WHEN the final story of the screen revolution caused by the new techniques is written, there will be a full measure of credit given to several developments. Already important places in motion picture history has been won by Cinerama and CinemaScope. Indications are that present experiments with horizontally-fed cameras and anamorphic processing and projection systems also will be of lasting significance.

A quarter of a century ago several major American film companies tried to achieve bigger and brighter pictures on the screen through the use of wide-measure film. Although several features were released in such methods, all experimentation was quickly dropped for economic reasons early in the 1930s.

Cinerama's success from the moment it opened on Broadway just eighteen months ago made it clear that the public was receptive to "big screen" entertainment. Here was one answer to the tiny home television screen. However, Cinerama's three-projector and deeply curved screen seemed too costly for widespread installation.

The story of Spyros Skouras' development of CinemaScope from a forgotten anamorphic lens to what it is today is well known. Not only has CinemaScope already given several thousand theatre screens a new look and a stereophonic voice but in fifteen months' time a group of pictures have been made and released in the system with excellent results at the box office.

WHEN the conversion of the 20th-Fox studio to CinemaScope was announced some sceptics doubted that enough light could be obtained to illuminate properly the giant screens required in the principal first run theatres. Satisfactory results were obtained not alone by skills of lens and lamp makers but also through inherent virtues of the anamorphic process.

Dr. H. Sidney Newcomer, a pioneer with Professor Henri Chretien in the development of anamorphic lenses, wrote in "New Screen Techniques" that the first motion picture application of such lenses was proposed over forty years ago by Ernest Zollinger. However, small theatre screens could be lighted adequately by traditional methods so no serious attention was given anamorphic systems until wide screen became the industry's goal.

The spotlight of attention is now on variable anamorphic lenses or optical systems. Two such systems were demonstrated recently on the West Coast and only this week in New York City. They are SuperScope, developed by Joseph and Irving Tushinsky, and Super Panatar, by Robert E. Gottschalk. Five RKO releases already have been planned for the Tushinsky system.

An advantage of any variable anamorphic system is that it permits a theatre to project the maximum size picture permitted by the physical characteristics of the theatre without the loss of light attendant on the expedient of using an aperture plate to "crop" the picture at top and bottom.

Apart from CinemaScope prints, the Tushinskys plan to have two types of anamorphic prints available. One would be suitable for aspect ratios between 1.75 to 1 and 2 to 1, the other between 2 to 1 and 2.25 to 1. CinemaScope prints, of course, would be for the established 2.55 to 1 ratio. The same projector lens is adjustable for all aspect ratios up to 3 to 1.

THE variable anamorphic systems do the "squeezing" of the images at the laboratory stage rather than at the camera as in CinemaScope. Pictures intended for the process should be filmed for wide screen, i.e. the cameraman is supposed to keep action wanted on the screen out of defined areas near the top and bottom of the frame.

Paramount's VistaVision and other systems using cameras which expose film horizontally instead of vertically achieve sharper images because each frame is approximately twice standard size. In the laboratory these double-size images are printed in the normal orientation and proportion. VistaVision films, as well as pictures photographed by conventional cameras, may be put through an anamorphic process in the laboratory. This should result in an additional gain in picture sharpness and brightness on the screen, especially in large theatres.

Standardization of wide screen techniques is still a long way ahead. However, progress in improving the dramatic impact of films is more important than standardization. Splendid progress has been and is being made. Standardization must never again in this industry be a synonym for stagnation.

■ ■ ■

¶ The motion picture industry can be well satisfied with the recent report for 1953 of the House Un-American Activities Committee. The committee asserted that no other major industry now employs fewer Communists. While noting that at one time the whole entertainment industry, including the field of motion picture production, was a reservoir for financial help to Communist and front causes, an excellent job had been done in eliminating subversive influences. If there are any remaining Communists in motion pictures, the Committee said that "every effort will be made to disclose the nature and extent of their work."

—Martin Quigley, Jr.

Letters to the Herald

Exhibitors Thanked

To the Editor:

Dear Exhibitor:

I want to thank you on behalf of America's children for your contribution toward making the 1954 March of Dimes a success.

Through your theatres and your cooperation you have enabled the American people to join in one of the greatest fights ever staged against a single disease. They have responded through their donations with a generosity based on faith—faith that victory over polio by vaccine may become a reality in the very near future.

The beginning of the mass-scale testing of the vaccine is at hand. I know you join me in watching prayerfully as this huge undertaking progresses.

For your cooperation in responding to our appeal, allow me to express my personal appreciation.—*BASIL O'CONNOR, President, The National Foundation for Infantile Paralysis, Inc., New York, N. Y.*

Urges Single Bills

To the Editor:

Let's rule out double features and build around our single bill with good short subjects. Tell the producers to make *quality* pictures and leave out the quantity mess. "Shane," "Eternity," "Little Boy Lost," "Houdini," "Mogambo," etc. have shown that *good* films will do the business.—*Arkansas Exhibitor.*

Today's Problems

To the Editor:

The small town theatres, as has been stressed many times in the last year, are having an endurance contest as to whether they will have to close before we get any tax relief or can stick it out. It is hard to find any encouraging information in the daily press. Our average loss with no salary for owner-operator is about $100 per month, which cannot go on indefinitely.

Another problem is our dealings with the film companies. Granting that nerves have reached a new degree of "frazzleness" the way we are going we will not have enough film companies speaking to us to keep going if the tax is taken off. Despite new short contracts, we seldom get a short newer than one and one-half years. One company failed to book a single short applicable to the present contract in an entire year.

We run the little feature and the drive-ins open up with the big ones against us, advertising in our local paper.

This week we ran across a number of file copies of the "Motion Picture World" from June 7 to June 28, 1913. Listed in the old magazines are found Essanay, Edison, Bison, Vitagraph, Biograph, Lubin, Kalem, Selig and many foreign companies. A half-page ad for Vivaphone Singing and Talking Pictures is given with the statement it is "the Greatest of Talking Pictures." What a storehouse for TV!

We had been in operation about six years when these magazines were published and hope present conditions will not force our first closing in some forty-seven years of continuous operation.—*SHIRLEY BOOTH, Booth Theatre, Rich Hill, Mo.*

Stereophonic Sound

To the Editor:

I don't want to minimize the tremendous impetus CinemaScope has given the industry. I only ask, as a small town exhibitor who cannot afford stereophonic sound, when will I be able to play these CinemaScope pictures on my regular equipment?

I'm perfectly willing for those who can afford all the embellishments that are currently required for showing most CinemaScope picturse to have their day. Just want to know when those of us who can't lead, may be allowed to follow. Is that too much to ask?—*ROY ROWE, Rowe Amusement Company, Burgaw, N. C.*

Films Too Long

To the Editor:

Many otherwise very good pictures are spoiled by being too long. Too much "blah blah" that does not add to the progress of the plot is included and could advantageously be cut.—*Iowa Exhibitor.*

Repeal Tax

To the Editor:

We must repeal the 20 per cent tax or get in another business.—*Nebraska Exhibitor.*

For the Family

To the Editor:

We need more shows the whole family can come to see together. The more general appeal, the more people, the more box office.—*Minnesota Exhibitor.*

Excessive Rentals

To the Editor:

Unless the excessive film rental terms are not reckoned with in given situations, there will be still fewer of the smaller theatres to sell.—*Oklahoma Exhibitor.*

MOTION PICTURE HERALD

March 27, 1954

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SUPERSCOPE comes east and has an impressive debut Page 14

METRO will increase production from 18 to 26 for year Page 18

STARR named Hollywood manager for Quigley Publications Page 20

20TH-FOX announces twelve features for CinemaScope Page 20

GOLDWYN insists on need for higher prices for big films Page 20

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ARTHUR hits administration of the Production Code Page 24

VARIETY Clubs honor Dr. Myer at convention in Dallas Page 25

BRITISH face studio crisis in controversy with lab workers Page 26

SKOURAS in surprise visit to England concerning CinemaScope Page 26

RKO stockholders vote approval to Hughes purchase plan Page 27

U.A. anniversary marked with special Museum film showings Page 27

PICKER finds increased prices a need in South America Page 29

POLA-LITE arranges demonstration of 3-D projection system Page 30

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On the Horizon

A QUESTIONNAIRE seeking information on newspaper ad rates is going out to exhibitors from Theatre Owners of America. The aim is to "compile enough data and pertinent arguments to help persuade publishers of the value of the theatre to the community and neighboring merchants." A recent survey made reported that 61 per cent of daily papers charge special theatre rates higher than those scheduled for local stores.

▶ In a 32-picture deal said to be the first of its kind, WCBS-TV has acquired a group of Robert Lippert pictures for telecasting immediately after their theatrical showings, the purchase having been made before they go into theatrical release. Some of the films have just been completed and have not yet been shown in theatres. In another deal WCBS-TV acquired 26 pictures from Hollywood Television Service, a subsidiary of Republic Pictures.

▶ Attendance has jumped 20 per cent at Irving Field's Cortland theatre in Cortland, O., since he inaugurated a policy of barring children unless accompanied by an adult. Vandalism has disappeared completely, he said. A survey of 600 persons in the area to determine their reaction to the policy revealed that they were in accord 100 per cent.

▶ The White House, which got a new balcony under Mr. Truman, is getting CinemaScope under President Eisenhower. Completed this week was the installation of full CinemaScope equipment in the private projection room, including Ampex stereophonic sound and a Miracle Mirror screen. The latter, measuring 16 feet eight inches by seven feet, is said to be the smallest installation in the world.

▶ Sol Hurok, world famous impressario and subject of last year's 20th-Fox screen biography, "Tonight We Sing," returned from Europe last week and announced that this fall he will sponsor a motion picture for the first time. It is a screen version of the opera "Aida," made in Ferraniacolor in Rome and featuring top Italian opera and ballet stars. Mr. Hurok calls it "a completely successful blending" of opera and film. He will introduce it in New York this fall in association with Italian Films Export.

▶ All things must pass. Crescent Amusement Company of Nashville announced this week that some time next month it will close its Rex theatre there, built in 1907 and oldest house in the circuit. A reporter reports that in front of the theatre, inlaid in the pavement, there still appear the words "5c Motion Pictures 5c." That too passed, some time ago.

▶ The Japanese do come up with original ideas. This one would seem to palliate the lot of American film companies which have for years had to suffer "import quotas." The Japanese Government told Loew's International that MGM's "Lili" was the best picture shown in its country during 1953—and that therefore the company may import, over its quota, one extra picture.

▶ Business conferences between New York and Chicago by a two-way closed television circuit will start shortly on a regular basis, according to Irvin P. Sulds, president of Business Television, Inc. The new service, using newly developed RCA TV cameras, will be called Television Conference Call, and other cities will be added as the demand indicates, he said in an address in New York.

▶ Television gets blamed—about 75 per cent worth—in some belated statistics from the Department of Commerce. It says that much of the theatre attendance decrease from 1950 through 1952 in Great Britain was due to television

▶ When you build a drive-in, be certain it's all in the same township! After spending $90,000 on the Morrisville Drive-In theatre, Falls Township, Pa., Robert Baronoff discovered the other day the last four rows are in Lower Makefield Township. And in Lower Makefield Township's zoning laws, drive-ins are illegal.

▶ More about censorship: Sharp words were spoken in the Ontario Legislative Assembly recently on the Ontario Censor Board, reputed to be one of the most enlightened in all North America. One opposition member suggested a more rigid censorship of films and charged that the board had a double standard of censoring, one for Toronto and one for smaller communities.

▶ American Broadcasting - Paramount Theatres, through Leonard Goldenson, president, Friday reported to stockholders a consolidated net profit of $8,996,000, which includes $4,480,000 from operations, and $4,516,000 from capital gains. After deducting preferred dividends, earnings are equal to $2.14 per common share, of which $1 is from operations, and the remainder from capital gains. Mr. Goldenson said theatre income for 1953 was higher theatre-by-theatre than in 1952. He cited and praised technological developments and said more would come. He also noted "rebound" in television "saturated" areas, with customers now returning.

▶ The Federation of Motion Picture Councils recently formed and meeting in New York the first three days of this week, Wednesday declared against legal censorship of motion pictures as "un-American in principle." Mrs. Maxwell M. Williams, of Royal Oak, Mich., is president of the organization.

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This week in pictures



DISCUSSING the United Artists promotions for dates in the Midwest. In Chicago: Mori Krushen, left, UA exploitation manager; Elmer Balaban, and Harry Balaban, seated, of Balaban Theatres; and Francis M. Winikus, right, UA national ad-publicity-exploitation director.

ACTION, in 20th Fox's "Prince Valiant", in CinemaScope, which opens at the Roxy theatre, New York, April 6. The $6,000,000 color by Technicolor film stars James Mason, Janet Leigh, Robert Wagner, Debra Paget and Sterling Hayden.

MGM opened its "Saadia" the other day at New York's Normandie theatre, below. The French Hospital benefited from a premiere which drew a large crowd.





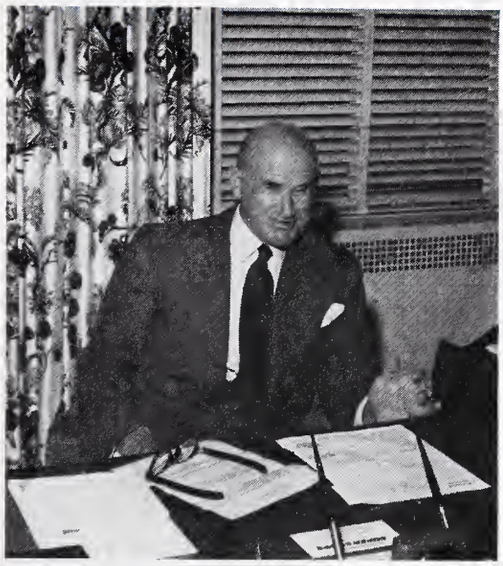
JACK WEBB, right, star of Warners' "Dragnet", receives from "Time" magazine correspondent John Allen the original painting for the magazine's cover.





IT'S LARGE. On the famed Miracle Mile of Hollywood's Wilshire Boulevard, Doris Day's likeness advertises the coming of Warners' CinemaScope musical, "Lucky Me", in which she co-stars with Robert Cummings and Phil Silvers.

AWARDS and BIRTHDAYS



by the Herald

SAMUEL GOLDWYN says the film market is greater than ever, and so is the producer's gamble. Mr. Goldwyn was interviewed at his New York office. See page 20.



THE TREASURY Honors the industry for its assistance in selling $4,300,000,000 in Savings Bonds. The scene above is at the Beverly Hills Hotel where 39 citations were handed artists, executives, and studios. The Universal-International contingent is seen above. James J. Newman, Treasury official, hands the studio citation to production vice-president Edward Muhl. Spectators are Russell Johnson, Morris Weiner, George Sherman, David A. Lipton, George Bole, Joseph Hoffman, William Gordon and Archie Herzoff.



IN WASHINGTON, Eric A. Johnston, left, Motion Picture Association of America president, is given the Brazilian Government's Order of the Southern Cross, by Ambassador Joao Carlos Muniz. The award is for promotion of friendly relations.



IN ITALY, State Undersecretary for the entertainment industry Giuseppe Ermini awards Herbert J. Yates, Republic president, right, the Cross of the Knight of the Order of the Italian Republic. Watching is Mrs. Yates. See page 29.

BIRTHDAY, for Albert J. Richard, Paramount News editor, in New York. At the staff get-together, below, Ed Cassidy, accounting, felicitates his boss. With Mr. Richard at the table are Colonel James Buchanan, Bob Denton, Fred Feltinger and Al O'Eth.





BIRTHDAY, for producer William "Bill" Pine, right, seated. Spectators at the cake-cutting in Hollywood are his partner, William C. Thomas, right, and his son, Howard. The latter recently became a producer at Universal - International.

MGM, PARAMOUNT FILMS USE PERSPECTA SOUND

Single Optical Track Said to Compare Very Well to Multi-Track Magnetic

Beginning with MGM's "Betrayed," set for July release, and Paramount's VistaVision "White Christmas," set for fall release, all MGM and Paramount films, with the exception only of MGM's CinemaScope prints for domestic release, will carry Perspecta Stereophonic Sound tracks, Arthur M. Loew, president of Loew's International, announced at a press conference in New York Tuesday.

Perspecta Sound, announced originally some weeks ago for use with all MGM CinemaScope prints for release abroad, is a single optical sound track which can be played through the conventional single speaker or, in conjunction with the Perspecta Sound Integrator, through three horns. The quality of the stereophonic or directional sound in the latter use compares favorably with multi-magnetic track stereophonic sound, Mr. Loew told the press.

A Perspecta Sound integrator currently is being installed in the Radio City Music Hall in New York. It is expected that this equipment will be used in the near future to demonstrate the system, perhaps in conjunction with the Paramount east coast VistaVision demonstration, the date of which has not yet been set.

"Perspecta Sound," said Mr. Loew, "marks a milestone in the development of the new sound. It is certainly the most practical, economical and sensible innovation that explorations in the new sound techniques have yet produced." Using the Perspecta sound tracks, MGM and Paramount thus render unnecessary the making of two different prints of a picture to take care of exhibitors wishing either conventional or stereophonic sound. MGM's domestic CinemaScope prints will carry four-track magnetic stereophonic sound, similar to that required by 20th-Fox for its CinemaScope films.

Negotiations Are Reported Under Way with Warners

Mr. Loew introduced C. Robert Fine, president of Fine Sound, Inc., and who invented Perspecta Sound, and read a letter from Barney Balaban, president of Paramount Pictures, expressing satisfaction on the cooperation of the two companies in Perspecta Sound. Wrote Mr. Balaban: "It is my hope that this will prove the first step in standardizing the new 'dimensional' sound for all the industry."



by the Herald

ANNOUNCING "PERSPECTA SOUND" in which Loew's International has an interest. The scene Tuesday as Arthur Loew, center, Loew's International president, described the instrument (shown at the bottom of the page), and the uses to which it may be put, and also introduced manufacturer Sherman Fairchild, at his left, and inventor C. Robert Fine.

It is understood that negotiations are under way with Warner Brothers for that studio's adoption of Perspecta Sound. A deal is expected to be concluded shortly. Overseas, MGM's first Perspecta Sound release will be the CinemaScope presentation, "Knights of the Round Table," which opens first in Australia as the Easter attraction, followed soon after by openings in all the major cities of the international market. The company is making it obligatory for overseas exhibitors to use stereophonic sound (Perspecta) with its CinemaScope films. Otherwise exhibitors may choose how they will play the sound track.

Of interest to the exhibitor is the fact that Perspecta Sound employs a single optical sound track to which an additional signal is added to control the "direction" and volume emanating from the various horns behind the screen. Additional controls for auditorium or surround speakers can be added if desired. The heart of the system is the integrator unit, costing between $800 and $900 apiece.



The integrator is a box 19 inches wide, 10½ inches high and 13 inches deep. It is installed in the booth and has three dials which show the sound level carried to the three horns. Mr. Loew estimated the cost of equipping an average theatre with Perspecta Stereophonic sound, including the integrator, extra horns, wiring, amplifiers, etc., at between $3,000 and $5,000. If the theatre already has the necessary horns, he pointed out, the cost would be lessened accordingly.

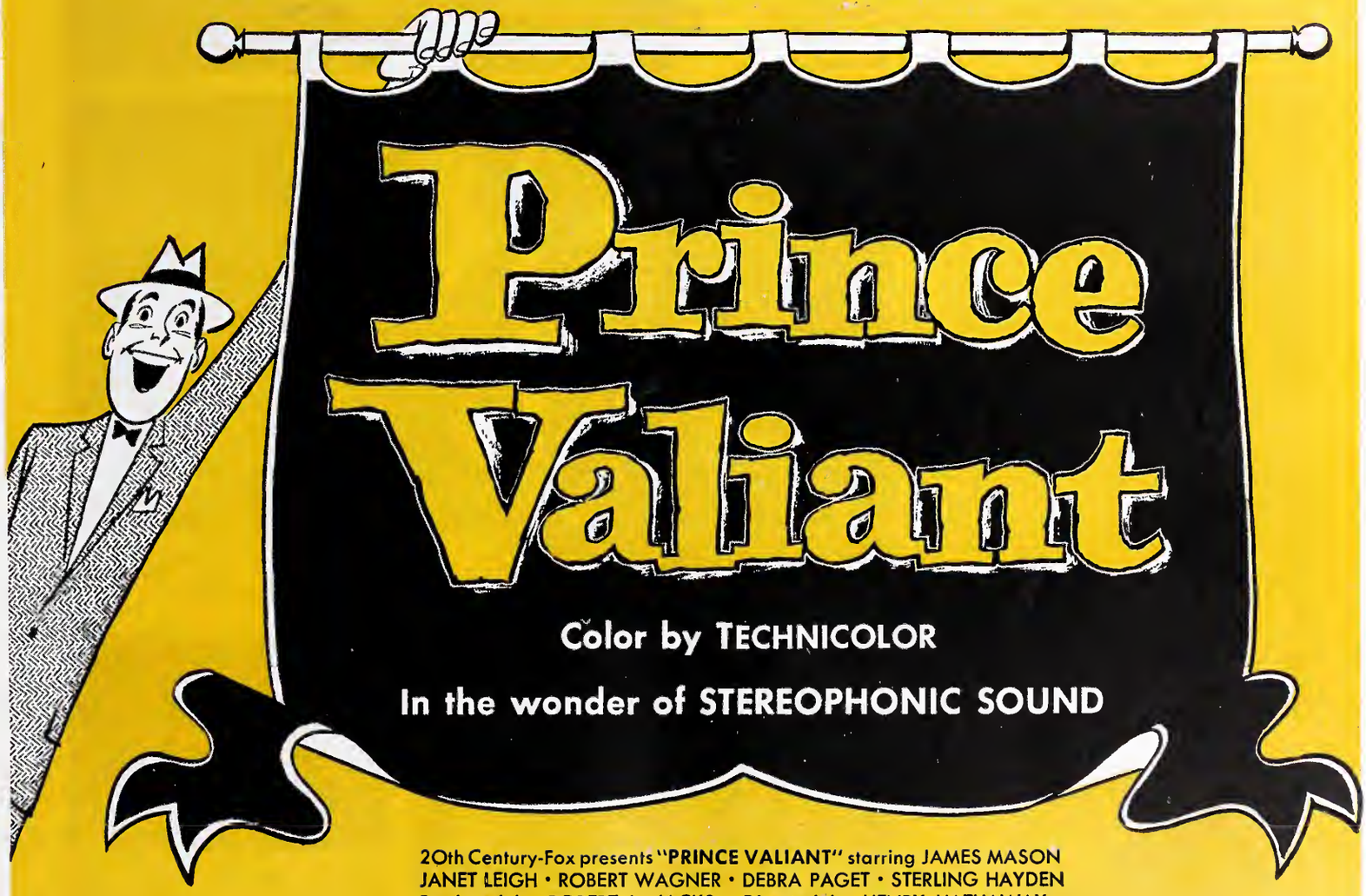
Some 200 integrator units already have been manufactured, said Mr. Loew, and currently they are being turned out at the rate of 10 a week by the Fairchild Recording Equipment Company, the first manufacturers of the equipment. Other companies are expected to be licensed to make the equipment in the near future.

MGM International Films, Inc., a subsidiary of Loew's International, owns 50 per cent interest in Fine Sound, Inc., which controls the Perspecta Sound rights. Studios will pay a royalty of $1,000 per picture for use of the system, on top of an initial outlay of approximately $1,500 for the equipment necessary to record in Perspecta Sound at the studio.

UA Sets "Apache" Release

"Apache," starring Burt Lancaster and Jean Peters in color by Technicolor and the first production on the $12,000,000 program committed to United Artists by the new Hecht-Lancaster organization, will be UA's July 4 release, the company announced.

For Easter...
20th unfurls the BANNER of CINEMASCOPE GLORY!



20th Century-Fox presents **"PRINCE VALIANT"** starring JAMES MASON
JANET LEIGH • ROBERT WAGNER • DEBRA PAGET • STERLING HAYDEN
Produced by ROBERT L. JACKS • Directed by HENRY HATHAWAY •
Screen play by DUDLEY NICHOLS • Color by TECHNICOLOR • Based
on King Features Syndicate's "Prince Valiant" by Harold Foster

A limited number of prints will be available for Easter engagements of the finest CinemaScope presentation yet offered. It is suggested you immediately contact your 20th Century-Fox branch manager.

SUPERSCOPE COMES EAST IN IMPRESSIVE DEBUT

Tushinskys Present Lens System and Exhibitors React Favorably to It

by VINCENT CANBY

Two brothers, Joseph and Irving Tushinsky of Hollywood, came to New York this week and succeeded in doing that which has become increasingly difficult in the last 12-month—that is, impress the east coast motion picture industry which, like the industry in other areas, no longer impresses easily.

The Tushinskys brought with them SuperScope, a variable anamorphic lens system which they demonstrated Monday morning at the RKO 86th Street theatre. In the audience were some 800 exhibitors, distributors and others, including the trade press. Specifically the system consists of these two main components:

¶ A variable anamorphic projection lens, to retail at $700 a pair, compatible with CinemaScope, and with which the exhibitor can show any anamorphic print including those having ratios ranging up to 3-to-1.

¶ An optical method of printing whereby anamorphic prints can be made from standard negatives, thus making unnecessary shooting with an anamorphic camera lens.

[Another anamorphic system, "SuperPanatar," was demonstrated Wednesday. For details, see page 18.]

The nearly two-hour demonstration, featuring clips from MGM's "Knights of the Round Table," Walt Disney's "Fantasia" and coming RKO films "Sinbad the Sailor," "The Big Rainbow," "Susan Slept Here" and "Silver Lode," was followed by luncheons given for members by Allied States

(Continued on opposite page)



***SUPERSCOPE.** The device attaches to the standard projector lens. It has a ratio-change wheel; a pointer and dial to indicate ratios achieved; and a fine adjustment lever.*

THE DEMONSTRATION

***TAKING THE ORDERS** after the demonstration. George Dembow, of National Screen Service, left.*

***FROM** Stanley Warner, below: Harry Goldberg, Harry Kalmine, and S. H. Fabian. At the extreme right, below, RKO Theatres' Sol Schwartz and Albert List chat with Dr. Alfred Goldsmith and Columbia's Lou Weinberg.*



All Photos by the Herald









***Russell Downing** and Irving Evans of the Music Hall with Martin Quigley.*

***RKO's Leon Bamberger** welcomes Louis Schine and Donald Schine.*

TOA CONSIDERS





***Bernie Lust** and Mrs. Lust of Washington listen to counsel Herman Levy. Below, Albert Pickus, Paul Behrke and Maury Miller.*

***Max Hoffman** and Sperie Perakos of New Haven, and Walter Reade, Jr., TOA president, listen to New York circuit owner Harold Eskin. At the right, Sam Roth of Washington and TOA's Dick Pitts.*





Association and Theatre Owners of America where, it is reported, much enthusiasm for the system was expressed.

¶ In the afternoon, Al Lichtman, 20th Century-Fox distribution director, who had attended the SuperScope showing with other 20th-Fox officials, announced that the company would have no objections to exhibitors using the Tushinsky lens with 20th-Fox product. Just so exhibitors wouldn't get the idea 20th-Fox had any idea of modifying other of its CinemaScope requirements, Mr. Lichtman repeated that the company would accept "no compromise" on the matter of suitable screens and stereophonic sound.

Forecasting an eventual reduction in the $1,800 price for a pair of Bausch & Lomb CinemaScope projection lenses, Mr. Lichtman said he considered the SuperScope lens "inferior" and that "there is no substitute for the genuine article."

The Tushinsky lens was used throughout the Monday demonstration. Shown were clips from two films photographed with a CinemaScope anamorphic lens — MGM's "Knights" and a Disney Swiss travelogue— in the 2:55-to-1 ratio. Later the same "Knights" scene was shown in a ratio of 2-to-1, 1:75-to-1 and 1:33-to-1, from anamorphic prints in those ratios made by the SuperScope optical printing methods. Scenes from the RKO releases also were shown in the various ratios, with Joseph Tushinsky, presiding, stressing the fact that these had been filmed in the standard manner but printed anamorphically.

The chief advantage of these anamorphic prints, said Mr. Tushinsky, is that the so-called "cropping," necessary for wide screen projection, is done in the laboratory. The print which is received by the exhibitor, occupying the full frame, already is in the desired wide ratio so that a standard Academy aperture can be used and no light is lost in projector "cropping."

Cites Clearer Picture, Higher Color Definition

By doing away with the anamorphic camera lens, he continued, a much clearer picture and higher color definition are obtained. There "is nothing better than normal photography," he said. Producers wishing to utilize SuperScope shoot in the conventional manner, framing their action so that nothing will be lost in cropping top and bottom, then have their laboratories do the anamorphic printing. The labs, in turn, make their arrangements with the Tushinskys who supply special equipment and technicians for the job.

This method of making anamorphic prints from standard negatives, Mr. Tushinsky added, also is vitally important in that it preserves studios' vast libraries of "stock" shots, making them available for anamorphic features.

Inventor Tushinsky said he recommended

(*Continued on page* 18)

ALLIED LISTENS



***AMONG** the attentive men above are, seated: Ben Schlanger; Joseph Shulman, Hartford; Sidney Samuelson, Philadelphia; Charles Moyer, Bethlehem; and Victor Austin, East Stroudsburg. At right, Joseph Tushinsky as he told Allied about ratios, and costs. Below, John Fioraventi, Dunnellen, N. J.; Bob Spodick, and Leonard Sampson, New Haven, and Norman Bialek, Westport.*









New Jersey Allied leader Wilbur Snaper says what he thinks about Superscope and the rest of the lenses. With him, Moe Horwitz, Cleveland; J. B. Fishman and Jack Post, New Haven. At the left, from Baltimore: Aaron Seidler, Bill Brizendine, Sam Temple and Ed Kimpel.

At the luncheon discussion before the Tushinskys arrived: New Jersey showmen Lou Gold, Newark; Sidney Stern, Elizabeth; Morris Spewak, Cartaret; William J. Basil, Lodi; F. Rubado, Lyndhurst, and Dan Scheer, Ridgefield Park.



FIRST DATES START SOON FOR A PARAMOUNT
BIG ONE OF SPECTACULAR SCOPE...



ELEPHANT

COLOR BY TECHNI

starring ELIZABETH TAYLOR · DANA ANDR

Produced by IRVING ASHER · Directed by WILLIAM DIETERLE · Screenplay by

To the other side of the world went famous stars, color-cameras and studio technicians to film in unparalleled splendor this story of hidden passion and forbidden love. When wild stampeding elephants storm a fabulous mansion erected in the depths of the Ceylon jungle, showmen will recognize that here is one of the most significant boxoffice attractions in many a day . . .



WALK

COLOR

EWS · PETER FINCH

JOHN LEE MAHIN · Based on the Novel by Robert Standish

"Only BIG ONES from Paramount":
Now — THE NAKED JUNGLE
RED GARTERS
MONEY FROM HOME
Soon — CASANOVA'S BIG NIGHT
KNOCK ON WOOD

SUPERSCOPE

(*Continued from page* 15)

two different anamorphic prints, one in a ratio of 1:75-to-1 and one in 2-to-1, which would allow practically every theatre in the country to show anamorphic films—particularly those many theatres which now, because of physical characteristics, are unable to show CinemaScope pictures without bringing down the screen height. Elaborating somewhat, he ventured a guess that there aren't "25 theatres" in the country which can show CinemaScope in its full 2:55-to-1 ratio because of structural limitations.

Each Size Print Would Have 10% "Tolerance"

Mr. Tushinsky added that the two sizes of anamorphic prints each would have a 10 per cent "tolerance" on either side, meaning that they could be projected in ratios that much bigger or smaller without noticeable distortion, covering the full theatre range.

In his introductory remarks, the inventor paid full credit to 20th Century-Fox and CinemaScope, saying the latter had fully "justified" its existence in the "millions" spent in theatre installation. He also acknowledged the cooperation which he and his brother had received from Paramount, saying that Paramount's VistaVision, a way of filming to obtain a high definition picture, was fully compatible with SuperScope and particularly suitable for the making of anamorphic prints.

During the interview, with the demonstration scarcely an hour in history, George Dembow, vice-president and sales manager of National Screen Service, appointed worldwide distributor for the SuperScope lenses, revealed that he already had several sizeable lens orders "forced" on him. Harry Brandt had ordered 100, Walter Reade Theatres 20 and Wilbur Snaper five, among others.

So far 1,000 of the lenses already have been made at the Tushinskys' own plant on the coast and will be ready for delivery in about 45 days. Start on the second 1,000 is about to begin and eventually the production rate is to be about 1,000 a month, Mr. Tushinsky said.

He struck a particularly responsive note for exhibitors when he noted that producers, wishing to utilize SuperScope, will be required to make available to exhibitors, prints with single track sound. Stereophonic sound will be optional and single-track mandatory, he said.

Dorsett Announces Stereo Sound Unit for Drive-ins

The Dorsett Laboratories, Norman, Okla., announced this week that 20th Century-Fox had approved a new three-speaker in-car sound unit for use with 20th-Fox's CinemaScope productions with stereophonic sound. The unit, which is expected to sell for about $14 on a mass production basis, was demonstrated earlier this year in Oklahoma City and in Hollywood. Triangular-shaped, it is attached either to the rear-view mirror or the dash board. It is being manufactured in plants near the Dorsett Laboratories in Norman and late spring deliveries are scheduled.



by the Herald

***PRESS CONFERENCE.** Brothers Joseph and Irving Tushinsky face the press backstage at the RKO 86th Street theatre, for an hour of questions about the manufacture, costs, and meaning of this latest technical "revolution".*

Gottschalk Shows Lens

First trade demonstration of Super Panatar, a variable anamorphotic projection lens, was held March 24 at the RKO 86th Street theatre, New York City. This lens was developed by Robert E. Gottschalk and is controlled by Panavision, Inc., of Hollywood. It will be distributed by Radiant Manufacturing Company and is being ground by the William L. Mann Company in California, it is announced.

Mr. Gottschalk explained the advantages of the Super Panatar. To illustrate how cartoon material may be expanded without objectionable distortion an MGM "Tom and Jerry" subject was projected. Next a few minutes of an MGM travel reel were expanded to the CinemaScope ratio to point out that when humans or familiar objects are pictured any distortion is unsatisfactory. The demonstration concluded with a reel from the CinemaScope picture, "Knights of the Round Table."

It was announced that 39 pairs of the Super Panatar lenses have been purchased by Loew's International for installation in MGM theatres abroad. Also Columbia is acquiring a special optical printing lens developed by Panavision. The company is working with both MGM and Columbia in experiments with an anamorphic camera lens. The variable anamorphic projection lens will be in full production within two weeks. By next month the rate of production is expected to be 50 lenses per day. At present the price for a pair of these projection lenses is $1,100, although Mr. Gottschalk said that a price reduction would be made shortly.

MGM to Lift Film Total to 26 for Year

Decision to increase MGM's 1954 production from 18 to 26 features was announced this week from Hollywood by Dore Schary, studio head, following last week's conferences with Nicholas M. Schenck, president of Loew's, and other New York and studio executives.

As a result, Mr. Schary said, seven major features will be put in production this month. Preparation for other films will be speeded, with eight additional pictures added to the schedule for subsequent months.

Taking part in the studio meetings were New York executives Charles C. Moskowitz, Charles M. Reagan and Howard Dietz, who with Mr. Schenck returned east last weekend. Decision to increase production, it was said, came with the review of current box office returns on current MGM pictures, as well as enthusiastic preview reaction to such films as "The Student Prince," "Brigadoon," "Seven Brides for Seven Brothers," "Betrayed" and "Valley of the Kings."

Now scheduled for immediate production are: "Green Fire," with Stewart Granger, Grace Kelly; "The Last Time I Saw Paris," Elizabeth Taylor, Van Johnson; "Athena," Jane Powell, Edmund Purdom; "Jupiter's Darling," Esther Williams and Howard Keel; "Deep in My Heart," Jose Ferrer, Helen Traubel; "Many Rivers to Cross," Robert Taylor, Eleanor Parker; "The Glass Slipper," Leslie Caron, Michael Wilding.

DeMille Picks VistaVision

Producer Cecil B. DeMille announced in Hollywood this week that his next superspectacle, a remake of his "Ten Commandments," will be photographed at Paramount in that studio's newly developed VistaVision process.

UA WELCOMES HOME STANLEY KRAMER

The producer and the company which gave you such boxoffice giants as
CHAMPION, HOME OF THE BRAVE *and* HIGH NOON
have once more joined forces!

WITH HIS FIRST PRODUCTION
SINCE COMPLETING
"THE CAINE MUTINY"

"NOT AS A STRANGER"



The property that re-united this team is destined to take its place among the all-time industry greats! So tremendous has been its popular appeal that it has set the unprecedented record of skyrocketing to the No. 1 spot on America's best-seller lists *just 4 weeks after publication!* A Literary Guild and Readers Digest Book Club selection, this inside story of the intimate life and loves of a doctor is packed with the kind of dynamite that sets off boxoffice fuses! And UA and Stanley Kramer are sustaining the novel's amazing popularity with a publicity and advertising campaign guaranteed to pay off on celluloid! *Watch for more news about this important, pre-sold film!*

THE NATION'S #1 BEST-SELLER!

Four top stars are slated for the key roles... look for important casting announcements.

QUALITY PICTURES IN QUANTITY — UA

A GREAT PRODUCER...A GREAT PROPERTY...
THE KIND OF GREATNESS YOU CAN EXPECT FROM UA!

35TH ANNIVERSARY 1919 UA 1954

Goldwyn for Big Picture Scale Rise

Samuel Goldwyn came out strongly in favor of pre-release, advanced admission policies for "big" pictures at a weekend press interview in New York. The producer, who recently purchased "Guys and Dolls" for $1,000,000, took that stand when asked to comment on the criticism heaped upon the pre-release system in the recent report of the Senate Small Business Committee. Everything costs more today, Mr. Goldwyn argued, and the public is willing to pay for a good picture.

"The only ones squawking are exhibitors," he said. "They want the same price as 25 years ago," he charged.

He stressed his belief that the motion picture market today "is greater than ever in the history of the business for outstanding pictures." The gamble is greater, however, he added.

As to what system will be used in the filming of "Guys and Dolls," Mr. Goldwyn said he will weigh all the systems available. Regarding the predicted accent on bigger pictures, Mr. Goldwyn forecast the death of the double bill and inferior pictures. He challenged exhibitors who complain about the product shortage to make pictures.

Asked whether he plans to continue to release through RKO Pictures with the buy-out of the company by Howard Hughes in the offing, he said he didn't know at the present. Regarding the Production Code, Mr. Goldwyn said in response to a question, "I've said all I have to say about the Code." Further developments, he indicated, will await a producers' conference on the coast.

Mr. Goldwyn saw an increasing role for the independent producer in Hollywood, with major producers going in for more unit production by independents.

Talk Standard Product At 20th-Fox Meeting

Plans for the merchandising of standard releases were discussed at a 20th Century-Fox meeting last week in New York of eastern and central division sales executives. Called together by director of distribution Al Lichtman, the sales heads heard reports of several top Panoramic Productions, including "The Siege at Red River," "The Gambler From Natchez," "The Raid," and "Princess of the Nile," which were screened last week at the home office. Participating with Mr. Lichtman in the talks were Charles Einfeld, vice-president; W. C. Gehring, executive assistant general sales manager; Alex Harrison, western sales manager, and Jack Bloom, national circuits representative.

Reopen Kaw Theatre

Dickinson Theatres has reopened the Kaw Theatre, Topeka, Kan. It was a second run house, but now will be an "art" theatre.

STARR TO COAST FOR QUIGLEY PUBLICATIONS

Martin Starr has been appointed Hollywood manager, Quigley Publications (Motion Picture Herald, Motion Picture Daily, Motion Picture and Television Almanac, Fame). He is presently familiarizing himself with New York home office operations and will assume his post April 5 at the Hollywood Bureau, Yucca-Vine Building.



Martin Starr

Mr. Starr has just concluded a seven-year term of service with the Crosley Broadcasting Company as motion picture commentator and drama critic on Radio Station WINS, where he conducted nightly a program dealing with motion pictures and industry and screen personalities.

He is a past president of Associated Motion Picture Advertisers and has had a varied experience in industry and daily newspaper journalism and as a popular magazine feature writer. Over the past two decades he has been active in motion picture industry affairs and has a wide acquaintanceship with industry personnel nationally and in Hollywood and New York.

Fox Has 12 CinemaScope Pictures Set

With "Broken Lance" currently before the anamorphic-lensed camera on location at Nogales, Ariz., and "The Egyptian," Darryl F. Zanuck's personal project for 1954, in work at the studio, 20th Century-Fox also has 10 other major CinemaScope pictures in various stages of pre-production planning, it was learned in New York the past week.

The films, all to be in color by Technicolor, are: "Pink Tights," to be produced by Sol C. Siegel starring Frank Sinatra; "A Woman's World," produced by Charles Brackett, with Clifton Webb; "Jewel of Bengal," produced by Charles Brackett; "Daddy Long Legs," with Fred Astaire and Leslie Caron, produced by Sol C. Siegel; "The Racers," Kirk Douglas starring, produced by Julian Blaustein; "Prince of Players," with Richard Burton, produced by Sol C. Siegel.

Also Irving Berlin's "There's No Business Like Show Business," with Ethel Merman, Donald O'Connor, produced by Sol C. Siegel; "Desiree," with Jean Simmons, produced by Julian Blaustein; "Saber Tooth," produced from an original by Philip Dunne, and "Untamed," produced by Bert E. Friedlob and William Bacher.

"Where To Buy It"

MOTIOGRAPH DEALERS

CALIFORNIA
LOS ANGELES: **B. F. Shearer Company** 1964 S. Vermont Ave.
SAN FRANCISCO: **B. F. Shearer Company** 243 Golden Gate Ave.

COLORADO
DENVER: **Service Theatre Supply Co.** 2054 Broadway

GEORGIA
ATLANTA: **Wil-Kin Theatre Supply, Inc.** 150 Walton St., N. W.

ILLINOIS
CHICAGO: **Gardner Theatre Service, Inc.** 1235 S. Wabash Ave.

INDIANA
INDIANAPOLIS: **Ger-Bar, Inc.** 442 N. Illinois St.

IOWA
DES MOINES: **Des Moines Theatre Supply** 1121 High St.

KENTUCKY
LOUISVILLE: **Falls City Theatre Equip.** 427 S. Third St.

LOUISIANA
NEW ORLEANS: **Hodges Theatre Supply Co.** 1309 Cleveland Ave.

MARYLAND
BALTIMORE: **J. F. Dusman Company** 12 E. 25th St.

MASSACHUSETTS
BOSTON: **Major Theatre Equipment Corp.** 44 Winchester St.

MICHIGAN
GRAND RAPIDS: **Ringold Theatre Equip.** 106 Michigan St., N. W.

MINNESOTA
MINNEAPOLIS: **Frosch Theatre Supply Co.** 1111 Curie Ave.

MISSOURI
ST. LOUIS: **McCarty Theatre Supply Co.** 3330 Olive St.
KANSAS CITY: **Shreve Theatre Supply Co.** 217 W. 18th St.

NEW YORK
NEW YORK: **Joe Hornstein, Inc.** 639 Ninth Ave.
BUFFALO: **Perkins Theatre Supply Co.** 505 Pearl St.

NORTH CAROLINA
CHARLOTTE: **Wil-Kin Theatre Supply** 229 S. Church St.

OHIO
CLEVELAND: **Ohio Theatre Supply** 2108 Payne Ave.

OKLAHOMA
OKLAHOMA CITY: **W. R. Howell** 12 S. Walker Ave.

OREGON
PORTLAND: **B. F. Shearer Company** 1947 N.W. Kearney

PENNSYLVANIA
PITTSBURGH: **Atlas Theatre Supply** 402 Miltenberger St.
FORTY FORT: **Vincent M. Tate** 1620 Wyoming Ave.

TENNESSEE
MEMPHIS: **Tri-State Theatre Supply** 320 S. Second St.

TEXAS
DALLAS: **Modern Theatre Equipment** 1916 Jackson St.

UTAH
SALT LAKE CITY: **Service Theatre Supply** 256 E. First So. St.

WASHINGTON
SEATTLE: **B. F. Shearer Company** 2318 Second Ave.

WEST VIRGINIA
CHARLESTON: **Charleston Theatre Supply** 506 Lee St.

WISCONSIN
MILWAUKEE: **The Ray Smith Company** 710 W. State St.

CANADA
CALGARY, ALB.: **Sharp's Theatre Supplies** Film Exchange Bldg.
MONTREAL, QUE.: **Dominion Sound Equip.** 4040 St. Catherine St., W.
Perkins Electric Co. 1197 Phillips Place
TORONTO, ONT.: **General Theatre Supply Co.** 861 Bay St.
VANCOUVER, B.C.: **Dominion Theatre Equip.** 847 Davie St.

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"THE ROBE" IN CINEMASCOPE

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MOTIOGRAPH IN-CAR STEREOPHONIC SOUND SYSTEM

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SENATE GROUP SURPRISE IS 60-CENT EXEMPTION

Industry Elated as It Gets a Better Break; "Major" Fraction Is Covered

by J. A. OTTEN

WASHINGTON: Full Senate approval of the admissions tax reduction voted Friday by the Senate Finance Committee, was predicted here at midweek by key Senate leaders. At the same time officials of the Council of Motion Picture Organizations tax committee started a drive to hold its gains on the Senate floor and in the final House-Senate conference.

The Senate Finance Committee Friday voted—effective April 1—to exempt from the 20 per cent admissions tax all tickets costing 60 cents or less and to reduce the admissions tax to 10 per cent on all tickets of more than 60 cents. This was even better than COMPO had asked: It had sought a 50-cent exemption. The House-passed excise tax bill cuts the tax to 10 per cent on all tickets with no exemption.

Moreover, the Finance Committee heeded a second COMPO request and voted that the new rate on the higher-priced tickets should be one cent for each 10 cents *or major fraction.* The House bill makes the tax apply on each 10 cents or fraction—no matter how small the fraction. COMPO had argued that the change could be particularly important for small theatres and children's admissions.

In reporting on the bill, the committee said it voted the exemption on the lower priced tickets because it believed "the admissions tax constitutes a special hardship in certain cases." The action was hailed by the Senate Small Business Committee which last August noted that repeal of the tax was "a prudent and necessary step to aid a distressed industry."

Chairman Millikin (R., Col.), said he hoped to bring the bill up on the Senate floor some time this week and to have it passed within several days of its introduction. Assuming the bill is not changed on the Senate floor, a House-Senate conference would then be required.

Compromise Would Decide On Additional Relief

The Finance Committee action virtually assures the industry of a cut to at least 10 per cent on all tickets, since—barring a last-minute upset on the Senate floor—this much will be contained in both House and Senate bills and could not be changed in conference. The only question then would be how much additional relief should be provided in the way of an exemption on lower-priced tickets.

COMPO spokesmen said they were "extremely gratified" by the two-fold Senate Committee action and that they were sure it would give "great comfort to thousands of small theatres."

"Temporarily, we're ahead," said special counsel Robert Coyne. "Now we have to stay ahead." He added that the tax committee is asking exhibitors all over the country to wire or phone their Senators urging them to support the Senate Finance Committee version when the bill comes up on the Senate floor.

The exhibitors also are being urged to communicate with members of the House of Representatives, and to tell the House members that they should get behind the Senate version. Special attention is being put on the men who would be House-Senate conferees.

Would Cost Treasury $65,000,000 a Year More

Senator Millikin said it was estimated that the exemption of tickets costing less than 60 cents—it would apply to all admissions and not just motion picture theatres—would cost the Treasury about $65,000,000 to $70,000,000 a year more than the flat reduction to 10 per cent in the House bill. Committee staff members said the great bulk of this would be accounted for by motion picture theatres, however.

That a very large number of theatres are in the 50 cents to 60 cents admission range is indicated by the fact that only a $40,000,000 additional revenue loss was estimated for the 50-cent exemption. Thus, the extra nine cents of exemption would cost the Treasury an extra $25,000,000 to $30,000,000 a year.

Committee staff members estimated that about 70 per cent of the nation's approximately 17,500 theatres charge under 60 cents admission. COMPO estimated that better than 5,000 of the 6,127 theatres now in the red were in the under-60 cents bracket. The exemption for the lower-priced tickets was offered by Sen. Kerr (D., Okla.).

The Finance Committee also voted to permit refunds equal to any reduction in the admission tax in the case of any tickets bought before April 1 and used after that date. This would apply to season tickets or similar plans.

Meanwhile, COMPO's campaign against the tax via an ad campaign in "Editor and Publisher," continued last week with the publication of the fourth in the series designed to "enlighten" the nation's journalists. The latest COMPO ad is headlined: "We Have Plenty of Customers, But. . . ." It then goes on to explain that theatres are compelled to let two out of every customers come in free. That, in effect, the ad stated, is what the Federal admissions tax really amounts to.

BUTLER'S VOTE KEY IN SENATE GROUP

WASHINGTON: **Senator Butler (R., Neb.) will hold the key vote in the Senate committee which will have to meet with a House committee if and when the Senate passes the Finance Committee-approved tax reduction bill. The conference would be necessary since the Senate bill offers complete exemption on tickets of 60 cents or less while the House bill offers only a blanket 10 per cent cut. Senate conference committee members known to favor the further reduction are Martin (R., Pa.) and George (D., Ga.), while against it are Byrd (D., Va.) and Millikin (R., Colo.), leaving Senator Butler with the deciding vote.**

Barnes Says Decree Does Not Make Arbitration Mandatory

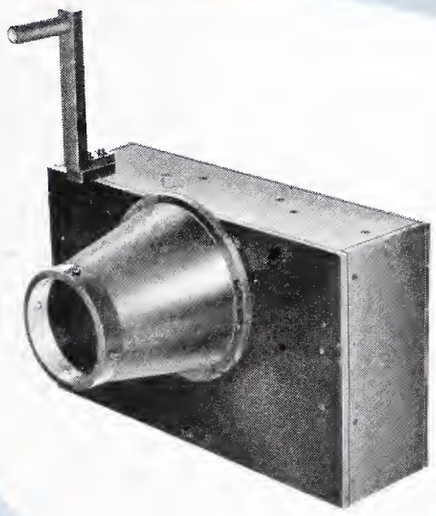
WASHINGTON: Assistant Attorney General Stanley Barnes last week advised Senator Schoeppel, chairman of the Senate Small Business Committee, that Paramount decree provisions make arbitration in the industry "permissible rather than mandatory." In view of that, the Department of Justice has no authority "to set a deadline for the establishment of an arbitration system," as proposed by Albert Hanson, a South Gate, California, exhibitor, in a letter to Senator Schoeppel. Mr. Barnes, however, pointed out that Eric Johnston, president of the Motion Picture Association of America, has invited industry representatives again to participate in a conference to discuss arbitration.

Salt Lake Drive-In Opens With Dual Sound

SALT LAKE CITY: The first drive-in theatre to install approved dual speaker in-car stereophonic sound, the 900-car Motor-Vu Drive-In, opened a run of "The Robe" in CinemaScope March 19. Business was capacity. The Motor-Vu, owned and operated by Eric and Carl Peterson, has a 102′ x 48′ screen, and installed a Motiograph In-Car Stereophonic Sound System and Motiograph AAA Projectors for the new projection technique. The installation was supervised by Service Theatre Supply, Inc., Salt Lake City; Motiograph, and Altec Service engineers.

Now every theatre can play to greater 3-D profits!

The combination of the Pola-Lite 3-D Single Track System and the New Pola-Lite folding temple glasses make it possible for every theatre to play 3-D pictures at 2-D cost.



The Pola-Lite 3-D System
is the remarkable new development that projects a 3-D picture on a single strip of film with your normal equipment. This means less expense because of

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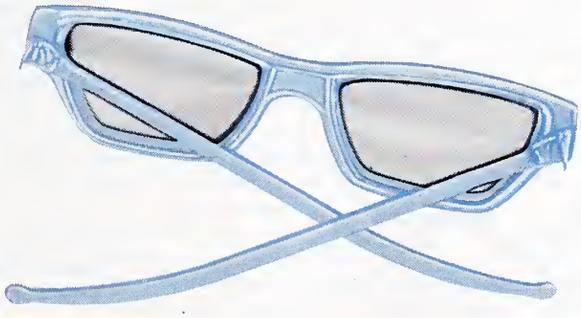
No unnecessary intermissions

No extra carbon or electricity expense

No two prints to go out of alignment insures eye comfort.

The Pola-Lite Single Track System permits you to operate your show with the ease and economy of regular 2-D exhibition.

Universal is leading the way with two single track productions — "Taza, Son Of Cochise" and "Creature From the Black Lagoon"



For the first time a 3-D glass like a normal glass — our **Folding Temple Glass** with luxurious FULL VISION in beautiful light but rigid plastic — a joy to wear in perfect non-reflecting Pola-Lite blue frames!

Also comfortable clip-ons for those who already wear spectacles.

(AND STILL ONLY 10¢)

Your theatre can have Pola-Lite 3-D Single Strip System for only $100.

Together with a minimum order of 6,000 Pola-Lite glasses in a period of one year!

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OR — Contact your local National Film Service Affiliate

GOVERNOR OF NEW YORK HAS CENSORSHIP BILL

Measure Defines Words in Film License Law to Comply with Decision

ALBANY: The Brydges-Fitzpatrick bill defining "immoral" and "incite to crime" in the New York State film licensing law rests before Governor Dewey as a 30-day measure, meaning that he has to sign it or veto it in that period.

The state Senate last Saturday, after a sharp debate, passed the bill by a vote of 47 to 7, after the Assembly had approved it without debate by a vote of 140 to 0. Philip J. O'Brien, Jr., counsel for the Motion Picture Association of America, had presented the opposition case to Gov. Dewey on the day that the Assembly Judiciary Committee reported the bill favorably.

Senator Earl W. Brydges, Niagara Falls Republican, who with Assemblyman James A. Fitzpatrick, Plattsburgh Republican, introduced the companion bills, spoke for the proponents in the upper house. Sen. Joseph Zaretski, Bronx Democrat, who called the measure "the most important of the session," led the opposition.

Senator Brydges described the bill as "an attempt" to meet recent United States Supreme Court decisions.

That court, he explained, had in Burstyn vs. Wilson ("The Miracle"), extended to motion pictures the freedom of press guaranteed under the First and Fourteenth Amendments to the Constitution, while holding "sacrilegious" an invalid ground for license refusal. The court also ruled in Commercial Pictures Corp. vs. the Regents ("La Ronde") that "immoral" was too vague and indefinite" in meaning.

Attempt to Draw Up a "Clearly Defined" Statute

Sen. Brydges continued that the bill, "prepared after a good many conferences in which a good many able persons participated," was an attempt to draw the "clearly defined" censorship statute which the U. S. Supreme Court had said in "The Miracle" case would be valid and to meet the court's objection to "immoral" in the New York licensing law. Sen. Brydges thought the "incite to crime" clarification was the result of the recent Supreme Court decision on the Ohio censorship statute. Sen. Zaretski, however, declared the court did not rule on that as a ground for license denial.

It was declared by Sen. Brydges that New York State for many years has had a "fair and reasonable" censorship law, under the Board of Regents and its Motion Picture Division (State Education Dept.). He continued that the law is necessary not because of pictures produced by responsible companies subscribing to the production code, but because of foreign made films. The latter now comprise "over 50 per cent" of the films submitted to the Motion Picture Division in the state, Sen. Brydges reported. He added that foreign pictures are "vastly" increasing; that a number previously denied a state seal had re-filed applications in the belief "our censorship statute was completely destroyed by the U. S. Supreme Court decisions."

Sen. Brydges had told "the better, the responsible elements" in the industry they would be wise to support a "fair and reasonable" censorship law in this state. He warned that without a state censorship law, the industry would be subject to all the vagaries and inconsistencies of local censorship throughout the state. The bill's standards and language were contained or inferred in the Production Code, he said.

Claims State Has a "Perfectly Good" Law

Sen. Zaretski argued that the state now has a "perfectly good censorship law," one barring films which are "obscene, indecent, inhuman or incite to crime." If the bill's supporters "monkeyed" with it, they might bring about a U. S. Supreme Court decision "outlawing censorship."

Stressing the Supreme Court decision in the Burstyn case, and its implications, he pointed out that it held "sacrilegious" invalid. Yet the Brydges-FitzPatrick bill did not eliminate that word from the present law. "Immoral" was being defined, although Sen. Zaretski insisted the Supreme Court had ruled out the term as too vague.

"Obscene and indecent" included words used in the measure, like "erotic, pornographic and lewdness," the Bronx Senator declared. He claimed the proponents were "trying to give a new meaning to immoral."

Pointing to the concurring opinion by Justices Douglas and Black in "La Ronde" that all prior restraint on motion pictures is unconstitutional, Sen. Zaretski cautioned the bill's advocates this might eventually become the ruling of the majority.

EDITOR PRESENTS CENSORSHIP STAND

The industry's case for self-regulation as opposed to governmental censorship was given by Martin Quigley, Jr., editor of The HERALD, on the television and radio program, "American Forum of the Air" last Sunday afternoon. On the forum with Mr. Quigley were Dr. Hugh M. Flick, director of the Motion Picture Division of the New York State Department of Education, and Ephraim S. London, attorney, who carried "The Miracle" case to the U. S. Supreme Court. The half-hour program was carried by 45 television and 94 radio stations of the NBC network.

Arthur Hits Handling of Film Code

ST. LOUIS: Asserting that the industry's Production Code is inadequately administered and sometimes applied in a discriminatory manner, Edward B. Arthur, general manager of Fanchon and Marco—St. Louis Amusement Co., last week told the annual meeting of the Better Films Council of Greater St. Louis that organizations such as it should be represented on the P.C.A.

Mr. Arthur was the first to offer Howard Hughes' "The French Line" without a P.C.A. seal a theatre booking. The "major religious denominations," representatives of civic groups, exhibitor organization "and persons of national or state reputation as leaders in their respective communities" also should be on the Code Administration, Mr. Arthur said.

An appeals board for Code disputes other than the board of directors of the Motion Picture Association of America should be constituted, he asserted, and also said: the P.C.A. should issue decisions explaining its rulings and recommending certain pictures for certain audiences; the P.C.A. seal should be "dispensed with" because it "is too absolute" and "leaves no room for qualifications"; P.C.A. rulings should be widely publicized and provisions should be made so those interested in the Code may "meet to discuss its operation and make suggestions for changes."

Dr. Flick to Speak

Doctor Hugh M. Flick, chief of the New York State Censor Board, will address the annual meeting of IMPDAA April 6, at a luncheon at the Russian Tea Room. Reports will be heard from the various committees of the association.

Flynn Leaves Warner

By mutual agreement the contract between Warner Bros. and Errol Flynn has been terminated, it was announced this week by Jack L. Warner, vice-president.

BARKERS ELECT HOOVER, HONOR POLIO SCIENTIST

Variety Clubs Convention Mixes Business With Texas Hospitality

by JAMES D. IVERS

DALLAS: Basking in the open-handed hospitality of Texas, more than 500 Variety Club barkers added up the philanthropic and humanitarian efforts of their local tents in the United States and abroad, decided on expansion of Variety International activities, presented the Annual Humanitarian Award, and elected new officers.

They had fun, too.

It was the 18th annual convention of Variety Clubs International, overflowing from Dallas' Hotel Adolphus, and big enough to fit its Texas setting. John H. Rowley was convention chairman and Dallas Tent 17 the host with every officer and member of the Big D Tent devoted to seeing that the delegates felt at home.

In the four days of business sessions the tent delegates:

¶ Resolved to establish a permanent international office in Dallas to coordinate information and stimulate activity among all tents;

¶ Heard with enthusiasm the annual Heart Report by Nathan D. Golden, chairman of the Heart Committee, recording the spending of $2,804,040 during the past year;

¶ Approved a proposal that the Heart reports be put on a calendar year basis instead of convention-to-convention;

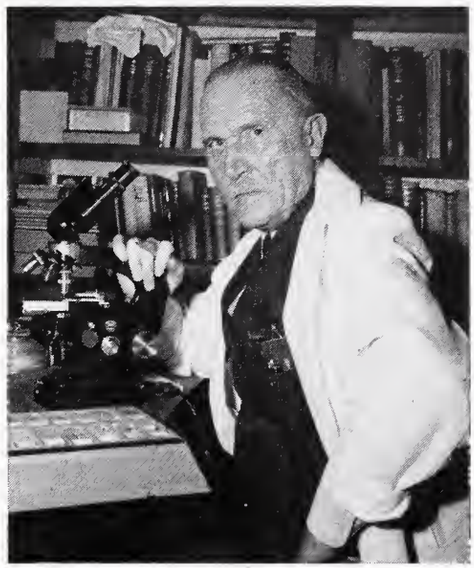
¶ Heard retiring chief barker Jack Beresin present the 1954 Humanitarian Award to Dr. Karl Friedrich Meyer, who did the original research which led to the development of the polio vaccine now being used;

¶ Elected George Hoover of Miami Tent 33 new International Chief Barker.

Establishment of the permanent international office in Dallas will be done under the present budget allotment for the International and it will be organized by Col. William C. McCraw, international executive director.

Highlight of the convention, as always, was the reading of the tent-by-tent reports, which occupied both business sessions Wednesday. Greatly expanded fund raising activities and expenditures were reported by the tent delegates representing 10,000 showmen from America and Europe.

Reports from Boston (over $400,000 for its "Jimmy" Fund); London ($48,000 spent mostly for schools for blind children); New York ($50,000 for its year-old Epilepsy Clinic campaign); Toronto (approximately $70,000 for its vocational school for handicapped children); and Philadelphia ($235,000 for its camp for handicapped children) were spotlighted.



DR. KARL MEYER, above, winner of this year's Variety Clubs International Humanitarian Award, has had a distinguished career as a pathologist and bacteriologist capped by his isolation of a weakened strain of polio virus which was developed into the infantile paralysis vaccine first administered in quantity last year. Born in Basel, Switzerland, Dr. Meyer studied at the Universities of Zurich, Bern, Munich, Berlin and Paris, and came to the United States in 1910, later becoming a naturalized citizen. He has been director of the Hooper Foundation for Medical Research of the University of California since 1924. He has lectured at most major U. S. universities and has been consultant to many state and Federal public health agencies.

More than 400,000 individuals benefited during the year from the total expenditure of $2,804,040 by the various tents.

The tent selected for the annual Heart Citation plaque, chosen on the basis of effort and usefulness to the community as well as on the total moneys raised or spent, was Grand Rapids Tent *27*, while Omaha Tent 16 received Honorable Mention. Awards were made Thursday night.

The serious business of Variety — the Heart reports and activities—vied with Texas' large ideas of hospitality and entertainment. Monday was get-together day with a cocktail party in the evening. Tuesday, the first business session in the morning was followed by a civic luncheon and an afternoon visit to the 230-acre Boy's Club Ranch supported by the Dallas tent. There the Coca Cola Company was host at a chuck wagon barbecue. In the evening the Tito Guizar show, staged every night in the Adolphus Roof Garden for delegates and their guests, was supplemented by Morton Downey.

Wednesday there was a luncheon honoring the international canvasmen and a ladies luncheon featuring Robert Stack and Barbara Stanwyck, in from Hollywood for the convention. That night the Pepsi-Cola Company sponsored a frontier festival at the Dallas Fair Grounds.

At the closing banquet Thursday Chief Barker Beresin presented the Humanitarian Award to Dr. Meyer; Miss Stanwyck presented the individual tent Heart Citation, and the speakers included Governor Allan Shivers of Texas, Col. McCraw and Dr. Meyer.

Hodgson of Chromatic Says Color Television Close

Color television is "closer than some elements in the industry would have the American public believe," Richard Hodgson, president of Chromatic Television Laboratories, said in New York Wednesday in announcing plans for an expansion of production. Chromatic has developed and licenses the Lawrence color TV tube. It is a Paramount Pictures affiliate. Mr. Hodgson said Chromatic, which began making grids for the tube at its Emeryville, Cal., plant March 15 at the rate of 25,000 units in about 10 months, has raised its goal because it believes so much in the imminence of large-scale color receiver production. He said color television has been retarded by price and the small tube; that the 12½-inch and 15-inch tubes are obsolete, and that Chromatic is ready to license manufacturers in producing 21- and 24-inch tubes.

Saville Named Head of SPG Nominating Group

HOLLYWOOD: Producer Victor Saville has been elected chairman of the nominating committee of the Screen Producers Guild and with his committee will nominate candidates for membership on the executive board. Mr. Saville has appointed Albert Cohen, Fred Kohlmar, Mervyn Le Roy and Harry Tugend to serve on his commitee, which will select 14 candidates to the board. Elections will take place at the annual SPG meeting May 3.

Admission Tax Total in Year $312,831,000

WASHINGTON: General admission tax collections in the fiscal year ending last June 30 dropped to $312,831,000, the Treasury reported this week in its annual report for the 1953 fiscal year. This compared to $330,816,000 in the previous fiscal year.

BRITISH FACE STUDIO CRISIS

Lab Stoppage Brings Plan to Give 2-Week Notice to All Studio Workers

by PETER BURNUP

LONDON: Members of the British Film Producers Association Monday agreed to give two weeks' dismissal notices to all studio employees this Friday unless the laboratory work stoppage has ended by that time. It also was agreed to start no new films in production, meanwhile.

Talks at the Labour Ministry between the Film Laboratory Association and Association of Theatrical and Cine Technicians early this week broke down finally and uncompromisingly.

Monckton to Name Committee

All maintenance hands at the plants were out by Saturday night and beginning Monday the whole industry here entered upon a swiftly accelerating running-down process which, if unchecked, must inevitably lead to complete shut-down.

On Monday Labour Minister Sir Walter Monckton agreed to appoint a committee to study the dispute and its causes.

At the final talks and in token of good faith. FLA representatives made an offer of improved working conditions to certain classes of the workers. This was refused by the union. Formally asked then by the Ministry conciliation officers whether they were now prepared to put their claims to test at arbitration, union representatives replied: No.

They insisted still on "normal negotiation," adding that "the union expressed the strongest objection to a reference to arbitration at this stage which would be interpreted as an encouragement to the employers in their refusal to operate the normal negotiating machinery between the two parties."

Laboratories Go Dark

The six major laboratories accordingly go dark, with consequences, in the event of the dispute continuing, which none would dare to assess.

The weekend newsreels were processed and issued normally, except that they were to run for the whole of this week instead of the normal three days. Four of the country's five reels then suspended. British Movietonews is processed by Kay's Laboratories, which are not in affiliation with FLA. It is understood that Movietone planned originally to suspend in sympathy with the others. Its directors, however, are aware that in so doing they would render themselves liable to actions for non-fulfilment of contracts.

Immediately the breakdown became known, the Rank Organisation gave dismissal notices to 30 of its Pinewood Studio work people including not only members of ACT but of the other two unions, the Electrical Trades Union and the National Association of Theatrical and Kine Employees.

New Film in Jeopardy

The organisation states that the 30 men are the first to be affected by the closedown of the laboratories which will inevitably hold up production in the studios. If there is no quick settlement of the dispute, the organisation also says, further redundancies will follow, although every effort will be made to restrict them to a minimum. "It will of course be impossible to begin work on new films," the Rank statement significantly concludes.

The Producers' Association to date has issued no general directive on the matter, although other studios, embarrassed by working without daily rushes, are known to contemplate action in line with Mr. Rank's. "Obviously if a studio is due to complete a picture in a day or two it will continue without rushes. On the other hand, a producer scheduled to start a picture in the immediate future would be crazy to do so," said a BFPA spokesman.

Estimates of the backlog of unreleased pictures to distributors' vaults vary. There is a stock of new films in the country to last, it is said, between three and four weeks. Thus, within a month, there will be no new films in London's West End and by the end of six weeks there will be no fresh films to see anywhere.

ACT has already approached the Government, through its Labour Party friends, to forbid the importation of prints made abroad. In any event heavy taxation would be involved in such a practice.

Warner Stereo Test

Warner Brothers' stereo versus single-track sound test has been fixed for this coming Wednesday at the Warner theatre. "The Command" will be screened there for half its length with full stereophony, the remainder on a single optical track. The intention is to precede "The Command" screening with the already reported trailer of excerpts from the company's forthcoming CinemaScope productions.

Paramount plans the first demonstration here of its VistaVision process at the Plaza theatre in about a month.

▽

Following the policy inaugurated in the U. S., "The Living Desert" will be distributed here by Walt Disney's newly formed company: Walt Disney Film Distributors, Ltd., which will concentrate solely on the film.

Skouras in Britain on CinemaScope

LONDON: Spyros Skouras, 20th Century-Fox president, discussed with officials of the Government's National Film Finance Corporation last week the possibility of independent film producers being assisted in the production of CinemaScope films here. Mr. Skouras, on his surprise visit here, also conferred with J. Arthur Rank and the latter's managing director, John Davis, presumably on the stereophonic sound requirement for 20th-Fox CinemaScope presentations.

No statement was issued by either side following the conference, after which Mr. Skouras took off for Paris and home. The meeting, however, was described as "cordial."

The identity of the independent producers in whose behalf Mr. Skouras conferred with the N.F.F.C. could not be learned. The 20th-Fox president is said to have pointed out that the American market for British films is being reorientated entirely by the development of CinemaScope there. British-made CinemaScope pictures now are guaranteed distribution throughout America's "CinemaScope circuit," it was indicated.

Mr. Skouras was shown advance reels of the CinemaScope Royal tour film, "The Flight of the White Heron," made for British Movietonews. So impressed was he that forthwith he appointed Sir Gordon Craig Movietonews managing director.

New Trial Is Ordered in Adelman Trust Suit

Six major distributors must go on trial again in the anti-trust suit by Texas exhibitor I. B. Adelman, under a ruling of the Fifth Circuit Court in New Orleans. That ruling allowed a rehearing for Loew's and RKO, gave them judgment and dismissed them from the action, and then denied the other distributors' petition for rehearing. The defendants had sought rehearing following the court's reversal of a lower court ruling favoring them. Mr. Adelman's original complaint listed Texas Interstate and Texas Consolidated circuits, but they have been dismissed from action. Mr. Adelman operates the Delman, Dallas, and the Delman, Houston.

U-I Holds Four-Day Sales Meeting in Buenos Aires

Universal-International last week concluded a four-day Latin American sales conference in Buenos Aires, during which the performances of the participating branches were reviewed, individual opinions aired and plans for the coming year were outlined. Presiding at the meeting was Americo Aboaf, foreign general manager, while Alfred E. Daff, president of Universal-International Films, gave the keynote address.

RKO Holders Accept Offer Of Hughes

DOVER, DEL.: Stockholders of RKO Pictures at a special meeting last Thursday voted to accept the offer of Howard Hughes to purchase the company for $23,489,478 in cash.

The meeting also moved to reduce the capital of the corporation in the manner proposed in the proxy statement. Final consummation of the sale, however, will await the decision of Chancellor Collins J. Seitz, presiding over the minority stockholders suit in Wilmington.

Only one stockholder, Lewis Gilbert, of New York City, voiced any disapproval of the action and made known his attitude at the meeting. James R. Grainger, company president, presided. Others of the board present for the meeting were Garrett Van Wagner, William H. Clark and J. Miller Walker.

Grainger Issues Statement

At the conclusion of the meeting Mr. Grainger issued a statement which said that "there were present at the meeting in person or by proxy, a total of 3,358,116 shares consisting of 1,262,120 shares owned by Howard Hughes and 2,095,996 shares owned by other stockholders. Approximately 8,000 stockholders were represented at the meeting. Stockholders took action to approve the acceptance recommended by the board of directors of the offer of Hughes to purchase all the property and assets of the corporation for $23,489,478 in cash, and to authorize the sale of the property and assets pursuant to the offer.

"Stockholders also approved and authorized the reduction of the capital of the corporation in the manner and to the extent set forth in the proxy statement, so as to enable stockholders other than Mr. Hughes to receive promptly their pro rata share of the purchase price, consisting of $6 for each share tendered for redemption.

Cite Voting Percentage

"The affirmative vote in favor of acceptance of the offer passed by all stockholders entitled to vote at the meeting including stock owned by Mr. Hughes amounted to approximately 85 per cent of all the stock of the corporation issued and outstanding and entitled to vote. The affirmative vote in favor of acceptance of the offer passed by all stockholders entitled to vote at the meeting, exclusive of stock owned by Mr. Hughes, amounted to 77 per cent of all the stock of the corporation issued and outstanding and entitled to vote exclusive of stock owned by Mr. Hughes.

"The vote against approving and authorizing such matters amounted to less than three per cent of the stock issued and outstanding and entitled to vote exclusive of stock owned by Mr. Hughes."

FILM LIBRARY TO MARK U. A. ANNIVERSARY WITH 'FESTIVAL'





At left, Lillian Gish in a scene from "Way Down East," made in 1920. Upper right, Douglas Fairbanks tangles with Mary Pickford in "The Taming of the Shrew," released in 1929, both by United Artists.

The Museum of Modern Art Film Library in New York will tie in with United Artists' 35th anniversary next month with a series of public showings April 5 to April 25 of 21 of the important pictures the company has released since 1919.

Each picture in the "film festival" will be shown one day only, with two performances daily, at 3:30 P.M. and at 9:30 P.M. The series will be launched with "Way Down East" and end with last year's Academy Award winner, "High Noon."

Among the pictures to be shown will be: "Way Down East" (1920); "Orphans of the Storm" (1922); "Isn't Life Wonderful" (1923); "Little Lord Fauntleroy" (1921); "The Taming of the Shrew" (1929); "Sadie Thompson" (1928); "The Story of G. I. Joe" (1945); "The Black Pirate" (1926); "The Gaucho" (1927); "The Trespasser" (1929); "The Love of Sunya" (1927); "The Salvation Hunters" (1925); "His Majesty the American" (1920); "Our Daily Bread" (1933); "The General" (1927); "The Private Life of Henry VIII" (1933); "Elephant Boy" (1937); "Nothing Sacred" (1937); "Of Mice and Men" (1940); "Pygmalion" (1939); "High Noon" (1952).

The anniversary of the company will be celebrated in Philadelphia May 5 with a testimonial dinner attended by industry figures, to be given in honor of the company under the sponsorship of Variety Club Tent 13 of Philadelphia, it was announced by Jay Emanuel, chairman of the dinner committee.

Hold Lippert Pictures Meeting in Chicago

The annual Lippert Pictures sales convention was to be held at the Blackstone Hotel, Chicago, starting March 27, it was announced by Arthur Greenblatt, general sales manager. Robert L. Lippert was to announce the new season's product to the 28 Lippert distributors attending the sessions and Mr. Greenblatt was to head discussion of sales policies for the program.

Judge Denies Loew's Plea To Dismiss Liberty Suit

CHICAGO: Denying Loew's petition for dismissal of the Liberty theatre suit, Judge Julius Hoffman, of the U. S. District Court, this week indicated that he is favorably disposed towards granting the Liberty its request for a preliminary injunction that would require Loew's to license pictures to the Liberty under the old "split" arrangement with Michigan City's two other first run theatres, both of which are operated by Indiana-Illinois Theatres. The Liberty complaint charged that the circuit had bid and paid "ridiculous" prices for films allegedly merely to take such films away from the Liberty.

Plagiarism Suit Names Wanger Over "Riot"

A $3,015,000 plagiarism suit was filed this week in New York in Federal Court against Walter Wanger, producer-director, Allied Artists Productions, Inc., and Monogram Pictures Corp. The suit charges that the film "Riot in Cell Block 11" was based on material written by Peggy and Walter McGraw, who write and produce a radio program.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

LAST WEEK one of the best kept pacts among press, producer and exhibitor in the whole history of this business sustained a small rip that could widen into a tear, ultimately a split, if no attention were paid to it. Rips are like that. Everybody knows this.

The pact referred to was made about 15 years ago, between the Motion Picture Theatre Owners of America, representing Exhibition, and the Association of Motion Picture Producers, representing Production and Distribution.

Press Not Signatory to Pact, and Needn't Be

The press was not signatory to the pact, but it didn't need to be. And it was so pleased about the whole thing that it has abided by the agreement, with extremely rare exceptions, all this happy while. Last week's small rip was one of the exceptions.

A pact of this kind had become a necessity by reason of an extended series of events, resulting from an unhappy juxtaposition of hotly competitive columnists and short-sighted publicits, which needn't be stated in full to clarify the then situation. That perhaps may be described best in terms of, say, Exhibitor Smith of the Smith theatre in Memphis, Tenn., (and pardon, suh, if there really is an Exhibitor Smith there).

Well, in those days Exhibitor Smith would have "Susan Slipped Here" (gag) coming in first run, for his Labor Day attraction but his patrons were a cinch to charge him, as always, with running old stuff. They'd have read one syndicated columnist's opinion June 15 that it was a great picture, and another's June 20 that it wasn't much, while still others would have had other things to say about it—good, bad, indiscriminate—all the way from the Ides of March to Independence Day.

Local Press Was Still To Be Heard From

There was still the local press to be heard from, as if everybody in town hadn't already tired of reading about the picture, but there was no chance whatever of Exhibitor Smith convincing his folks that he actually had brought them in a first run picture and wasn't palming off some ancient product that the syndicated columnists (now talking about other pictures that wouldn't be released for another half-year) had forgotten all about months ago.

This was bad for everybody. Exhibitors were getting hurt at the box office. That meant distributors were going to get less revenue from exhibitors, producers would get less from distributors, and so on, relentlessly. And it was bad for columnists, too. They were getting flat feet from dashing around Southern California in quest of exclusive first glimpses of "sneak-previewed" pictures.

Set Up a Simple and Workable Procedure

So, to make it easy on everbody, the MPTOA, convening in Los Angeles that year, came up with a completely common sense resolution, and the AMPP, followed tacitly by all the other producer bodies, set up a simple procedure whereby lay press representatives invited to witness previews are reminded (in a neat little program notation on all invitations) that the picture to be previewed is not to be reviewed (otherwise than in trade papers) prior to its local opening in each city.

This extremely simple, sensible and orderly agreement has been observed in spirit and in letter for so long now that sometimes people, especially new people, forget it's there and how it got there. Last week, for instance, a young press agent who says he never heard what the standing rule was based on ripped the pact a little.

The picture reviewed out of season by at least three lay-press guests at a sneak preview is "Knock on Wood," a Dena Productions production for Paramount release, and the young publicist who didn't know it was loaded is Robert McElwaine, earnest and able son of just about the best all-around publicity man in Hollywood. Bob's a little big for Papa Don to take over the paternal knee, but not too big to listen.

It was, as stated, a small rip, but it could widen into a tear, a rent, a split—by repetition and emulation into a total breaching of one of the best kept pacts between press, producer and exhibitor in the whole history of this business.

The title again, appropriately, is "Knock on Wood."

THIS WEEK IN PRODUCTION:

STARTED (4)

A. A.
Sons of the Navy

COLUMBIA
Black Dakotas (Technicolor)

PARAMOUNT
Strategic Air Command (VistaVision; Technicolor)

U-I
Nevada Gold (Technicolor)

COMPLETED (1)

A. A.
Desperado

SHOOTING (20)

A. A.
Bowery Boys Meet the Monster

COLUMBIA
Long Gray Line (CinemaScope; Technicolor)
Joseph and His Brethren (CinemaScope; Technicolor)
Three for the Show (CinemaScope; Technicolor)
I Was a Prisoner in Korea

INDEPENDENT
Snow Creature (W. Lee Wilder)

PARAMOUNT
Big Top (Wallis; VistaVision; Technicolor)
Mambo (Ponti-De Laurentis)
Country Girl

RKO
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Broken Lance (CinemaScope; Technicolor)
Egyptian (CinemaScope; Technicolor)

U. A.
Vera Cruz (Hecht-Lancaster; Technicolor)
Sitting Bull (Frank; CinemaScope; color)
White Orchid (Cosmos; Eastman color)
Barefoot Contessa (Figaro; Technicolor)

U-I
Francis Joins the Wacs
Tight Squeeze
Bengal Rifles (Technicolor)

WARNER
Battle Cry (CinemaScope; WarnerColor)

THE STUDIOS started four new pictures last week, and completed shooting on one other, which wound up the period with an over-all total of 20 in shooting stage.

The standout among the new undertakings is "Strategic Air Command," which Samuel J. Briskin, who hasn't personally produced a picture in a good while, started for Paramount. It's going in VistaVision, of course, as all Paramount pictures are to go from now on, and in color by Technicolor. James Stewart and June Allyson, the incomparable Mr. and Mrs. Glenn Miller of the incomparable "Glenn Miller Story," head the Briskin cast, and Anthony Mann, the distinguished director of the Miller biography, is directing. Anybody want more assurance? Frank Lovejoy, Barry Sullivan, Bruce Bennett and Jay C. Flippen are also in it.

Technicolor is being employed, also, by Columbia's Wallace MacDonald for his "The Black Dakotas," which Ray Nazarro is directing. Gary Merrill, Wanda Hendrix, John Bromfield, Noah Beery, Jr., Richard Webb, Clayton Moore are in the cast.

Neville Brand, the newcomer who led the riot in the successful "Riot in Cell Block 11," is before the cameras again, this time in "Sons of the Navy," which Scott R. Dunlap is producing, and Lesley Selander is directing, for Allied Artists. Jan Sterling, Robert Arthur, Paul Langton and Walter Reed are others in the cast.

Ross Hunter launched "Nevada Gold"—third of the week's starters going in color by Technicolor—for Universal-International, with Jesse Hibbs directing Lex Barker, Mala Powers, Howard Duff, William Demarest and John McIntyre.

Yates Fears Shortage in Stereo Use

by DR. ARGEO SANTUCCI

ROME: Republic Pictures' president, Herbert J. Yates, told a gathering of exhibitors here last week that the widespread adoption of stereophonic sound could bring about a serious shortage of product for small and medium-sized theatres.

Speaking before the Italian Association of Exhibitors (AGIS) at its headquarters in Rome, Mr. Yates said: "Should the majority of first run theatres throughout the world install stereophonic sound, the result must be that all producers of motion pictures will be compelled to adopt stereophonic sound, as they will not be able to produce good, conventional sound pictures at present-day costs for a limited or split market.

"This naturally would have a tendency to limit the number of conventional pictures which would be produced, resulting in a shortage of pictures," he said. During his visit in England before coming here, Mr. Yates also spoke of stereophonic sound and some of the new techniques in a critcal vein. "Until further notice," he reiterated here, "all Republic pictures will be produced for the conventional screen as well as the wide screen."

During his stay in Rome the Republic head was presented the Cross of the Knight of the Order of the Italian Republic by State Undersecretary for Show Business, the Honorable Professor Giuseppe Ermini. He also was presented a gold medal by the Italian film trade press in commemoration of his 45th anniversary in the industry.

Boston Public Library Marks Industry's Contributions

Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, will be awarded a citation for the motion picture industry's contributions on educational and cultural levels at a dinner in Boston's Sheraton-Plaza Hotel April 6. The occasion is the Boston Public Library's celebration of its centennial. Invited to attend the banquet are Eric Johnston, president of the Motion Picture Association of America, and the presidents and sales managers of the leading film companies. General chairman of the occasion is Charles E. Kurtzman, north eastern division manager of Loew's Theatres.

"Glass Houses" to Meadow

"Glass Houses," a two-reel featurette dealing with the current problem of juvenile delinquency, has been acquired for distribution by Noel Meadow. Arrangement for premieres in New York and other cities are being made. The film features Jay Jostyn, star of the radio serial, "Mr. District Attorney."

ASK CONGRESS FOR NEWSREEL GALLERIES

WASHINGTON: Rep. Hagen (R., Minn.) has introduced legislation to set up special galleries in the House and Senate for newsreel cameramen and news photographers. Special galleries are now provided for reporters and radio-television workers. Rep. Hagen said that "pictorial journalism is today one of our most valuable means of education and information, and the photographic fraternity is entitled to the same privileges as the reporters."

Paramount's 'Pageant' in 34 Key Cities

Some 34 theatres in as many key cities throughout the country have been selected for the Paramount Pictures pageant March 29-April 2, with 26 of these theatres to present the triple-feature product show on the first day, A. W. Schwalberg, president of Paramount Film Distributing Corp., announced last week.

The pageant is being put on for independent exhibitors, circuit operators, film buyers, bookers and representatives of press, radio and television to point up Paramount's program for providing theatres with an uninterrupted flow of top-flight pictures of maximum box office potential.

The pictures selected for the Pageant are: "Elephant Walk," in color by Technicolor, with Elizabeth Taylor and Dana Andrews; Hal Wallis' "About Mrs. Leslie," with Shirley Booth and Robert Ryan, and "Knock on Wood," in color by Technicolor, with Danny Kaye and Mai Zetterling. The latter will play the New York Capitol after the current "Glenn Miller Story."

RKO Signs Multiple Deal With Dowling

A releasing deal has been signed between Allan Dowling Pictures and RKO Radio for two independent productions, to go before cameras during the next eight weeks. Offices have been established at Republic Studios and both productions will be made there. The first, "Night Music," will co-star Linda Darnell and Dan Duryea and will go before the camera March 29. The second, "The Sea Is A Woman," will go before the cameras May 7.

"Hans" Set for July 1

"Hans Christian Andersen" will be released at popular prices July 1 by RKO Radio Pictures, Samuel Goldwyn said last week. He said the picture lends itself to larger screens.

Price Rise in Hemisphere Need: Picker

Organized efforts are under way in Latin and South America to have local governments recognize existing industry conditions and the need of increased admission prices, Arnold M. Picker, United Artists vice-president in charge of foreign distribution said in New York this week.



Arnold Picker

Recently returned from a six-week tour through 11 countries in the Western Hemisphere, Mr. Picker stated that United Artists' business, as compared with 1952 and 1953, has risen 75 per cent. "Comparison of the business between the first eight weeks of this year and 1953 shows an increase of 23 per cent," he said. "The economy of Latin America is dynamic," he continued. "New theatres are being built everywhere and there is much refurbishing of old houses taking place." However, there is a "crying need" for increased admission prices in most countries, he said.

The United Artists vice-president was scheduled to leave Friday for a two-month tour of European film centers in conjunction with the company's 35th anniversary celebration, and other company business.

Demonstrate "Mirra-Scope" Surfacing for Drive-ins

"Mirra-Scope," a new screen surfacing material principally for drive-ins, was to be demonstrated March 25-27 at the Terrace drive-in, Caldwell, Idaho, Virgil Odell, the inventor of the material, announced this week. The surfacing material, for which First-American Products of Kansas City is acting as sales agent, also is being demonstrated April 1 at the Heart drive-in in the Kansas City area. Mr. Odell said other demonstrations will be arranged upon request of exhibitors. Mirra-Scope is said to double the light from regular screens and to be particularly suitable for CinemaScope and 3-D projection at drive-ins.

Houser to Hollywood

Mervin Houser, RKO's eastern director of advertising, publicity and exploitation under Perry Lieber, RKO's national director of advertising, publicity and exploitation, will move to Hollywood between May 15 and June 1 as executive assistant to Mr. Lieber. Mr. Houser has been heading the RKO New York office for the past year. No successor has been named as yet to replace him.

People in The News

WALTER BRANSON, RKO Radio general manager of all foreign operations, left New York last week for a tour of the company's European offices. He was accompanied by ROBERT WOLFF, managing director for RKO in the United Kingdom territory.

SEYMOUR PEYSER, United Artists vice-president and general counsel, left New York for Europe Wednesday on a five-week business trip.

WILLIAM F. CRONIN, for many years an executive of Comerford Theatres, is now associated with the New York office of Coates and McCormick, Inc., consultants in public relations and governmental research.

ED LACHMAN, president of Loraine Carbons, Inc., of Boonton, N. J. has left on an extended business trip covering Dallas and the Midwest.

JAMES S. BURKETT has been placed in full charge of Pathe Laboratories west coast sales, replacing CHARLES AMORY who has resigned to form a television film distribution company.

MICHAEL HAVAS, RKO Radio Latin American supervisor, returned to his headquarters in Mexico from New York last week.

DON HARTMAN, executive producer of Paramount Studio, will leave Hollywood shortly for a month's trip to New York and Europe.

MAX FELLERMAN has been named vice-president and general manager of Lopert Films Distributing Corp.

ERNEST PELSON has joined Moulin Production Co. as executive assistant to ALFRED CROWN, president of the company.

JOHN J. SCULLY, district sales manager for Universal Pictures for the past 10 years, has resigned and shortly will announce his new affiliation.

Columbia to Run 13-Week Sales Drive

Columbia's sales and liquidation campaign, the "Clean Up With Columbia" drive was to begin Friday, and run for 13 weeks through June 24, it was announced by A. Montague, general sales manager. The drive involves the entire sales force of the company's 32 domestic branches.

During the perod of the drive the company will have eight pictures available for booking. Heading the list will be "From Here to Eternity."

Among the others which will be concerned with the drive are: "Miss Sadie Thompson," with Rita Hayworth; "Salome," with Rita Hayworth and Stewart Granger; "It Should Happen to You," starring Judy Holliday and Peter Lawford; "Paratrooper," with Alan Ladd; "The Big Heat," with Glenn Ford and Gloria Grahame; "Let's Do It Again," with Jane Wyman and Ray Milland; "The Last Posse," with Broderick Crawford.

Legion Approves 11 of 14 New Productions in Week

The National Legion of Decency this week reviewed 14 films, putting four in Class A, Section I, morally unobjectionable for general patronage; seven in Class A, Section II, morally unobjectionable for adults, and three in Class B, morally objectionable in part for all. In Section I are "Go Man Go," "The Iron Glove," "Racing Blood" and "Rose Marie." In Section II are "Casanova's Big Night," "The Mad Magician," "The Miami Story," "Night People," "The Phantom of The Rue Morgue," "Prisoner of War" and "My Heart Sings." In Class B are "About Mrs. Leslie," because it "tends to create sympathy for wrong-doing"; "Beauties of the Night," because of "suggestive costuming, dialogue and situation" and "Duffy of San Quentin," because it "reflects the acceptibility of divorce."

Reverses Master in Towne Theatre Case

CHICAGO: Judge W. A. Campbell of U. S. District Court here has reversed Master in Chancery Will Saltiel's recommendation that the 200 shares of stock in the Towne theatre Milwaukee, held by United Artists be returned to the Towne. Thomas McConnell, attorney for the theatre, has not indicated whether or not he will appeal the order.

$1,700,000 Estate Left by Will Hays

SULLIVAN, IND.: The bulk of Will H. Hays' estate, which amounted to $1,700,000, will go to his wife, Jessie, and his son, Will, Jr., according to his will, which was admitted for probate in Sullivan Circuit Court. Other bequests, mostly of $5,000 and $1,000, went to other relatives and friends of the late Mr. Hays.

Set Theatre Exhibition of Polo-Lite 3-D

The first public theatre exhibition of the Pola-Lite 3-D System, the single strip 3-D projection attachment, will take place this Wednesday at the Roxy theatre in Detroit featuring Universal's "Creature from the Black Lagoon," Al O'Keefe, vice-president in charge of distribution for the Pola-Lite Company, announced in New York this week.

The print for the showing was specially processed for the Pola-Lite system. In addition to the black and white prints of "Lagoon," Universal now is completing the processing of their "Taza, Son of Cochise," in color by Technicolor, for exhibition in the Pola-Lite single strip 3-D system, said Mr. O'Keefe. He added that following the Detroit engagement, the company plans to hold additional key city demonstration in several other exchange areas.

Under Pola-Lite's new sales policy, Mr. O'Keefe said, exhibitors can now obtain two Pola-Lite 3-D attachments for their theatres for $100 cash together with a minimum order for 6,000 Pola-Lite 3-D glasses over a period of one year.

Matthew Fox Enters Pay-TV Field with Skiatron

Matthew Fox, owner and board chairman of Motion Pictures for Television, Inc., and formerly executive vice-president of Universal Pictures, this week announced his entry into the "pay-as-you-see" television field, acquiring the U. S. and worldwide rights to the Skiatron "subscriber-vision" television system. The agreement was signed in New York by Mr. Fox and Arthur Levy, president of Skiatron Electronic and Television Corporation, which holds the basic patent rights. Mr. Fox said he has already taken steps to seek Federal Communications Commission approval for start of commercial operations and has formed an operational company, Skiatron TV Corporation, with himself as board chairman and president of the new company.

Baltimore Variety Sets Testimonial to Skouras

BALTIMORE: An imposing roster of political, diplomatic, civic and business dignitaries, headed by Maryland Governor Theodore R. McKeldin, Jr. and Baltimore Mayor Thomas D'Alesandro, will be on the dais at the Variety Club of Baltimore testimonial dinner to Spyros P. Skouras, president of 20th Century-Fox. Mr. Skouras was named by the Variety Club as "Industry Man of the Year." The event will be held Wednesday, March 31 at the Emerson Hotel. Mr. Skouras will receive a special plaque marking the occasion "for his courageous and vital role in the pioneering and development of CinemaScope."

The National Spotlight

ALBANY

A familiar face in a new job: Gus Lampe, ex-general manager of Schine Circuit and more recently entertainment director for Schine Hotels, managing the organization's WPTR here. . . . Three small theatres have temporarily closed—Strand and Victoria, Watertown, and Community, Manchester, Vt. . . . Norman Jackter, Columbia manager and distributor chairman of Department of Defense's "The Price of Liberty," is shooting for 220 playdates in the exchange area. . . . Alan Iselin's Auto-Vision, East Greenbush, John Gardner's Turnpike, Westmere, and F. Chase Hathaway's Hoosick, No. Hoosick, were the first drive-ins to reopen. Fabian's Mohawk, Colonie and John and Peter Marotta's Carman, Guilderland, were among those scheduled to follow, in the Albany zone.

ATLANTA

Harold Illing, Jr., has reopened the Illing theatre, Oceans Springs, Miss. This theatre was built in 1915 by the late E. W. Illing, Sr. . . . Conway, S. C., will soon vote on the Sunday movies issue. . . . Bobby Brooks has opened the Lake drive-in, Sardis, Miss., and R. B. Gooch has opened the Skyview drive-in, Savannah, Tenn. . . . Nat Williams, Interstate Enterprises, Thomasville, Ga., has appointed Robert Fowers as manager of the Mode and Ritz there. . . . Samuel Seldon has been reelected president of the Southeastern Theatre Conference. Fred Koch, Jr., is vice-president and Thomas Patterson is executive secretary-treasurer. . . . Pete Howell, head shipper at Allied Artists, is back after a Florida trip. . . . Branch manager Hobbs, same company, checked in after a business trip to Florida. . . . Miss Grace Woodly has returned to Columbia Pictures in the booking department. . . . Rube Joiner, Joiner Booking Service, is back in Atlanta after a vacation spent in Connecticut.

BALTIMORE

Hal Colley is the new publicity man for the New theatre. . . . Rodney Collier, chief barker of the Variety Club and Stanley manager was at the Variety Convention in Dallas. . . . The Variety Club turned over to the local March of Dimes $25,000 on behalf of the local exhibitors. This represented collections in the theatres and was three times as much as last year's collection when there were no audience collections. . . . Bob Marhenke, former manager of the Watersedge, has announced his candidacy as independent for the House of Delegates from Baltimore County. . . . Walter Gettinger is doing the booking and buying for the Fox Drive-In, Olney, Virginia. . . . John Grauling, Jr., New Glen projectionist, is recuperating at home after being in Franklin Square Hospital. . . . K. B. Duke will start renovation of the New theatre in Leonardtown within the next several weeks. While work is being done they will reopen the old St. Mary's. . . . Owen Schnepf, Century, back from an Atlantic City trip.

BOSTON

"The Glenn Miller Story" is holding well in its second stanza at the Keith Memorial and continues. . . . Viola Berlin, manager of the Exeter Street theatre, has added the first run showing of "A Queen's World Tour" to the regular program of "Conquest of Everest.". . . Paul Kessler, manager of the Rifkin's Suffolk theatre, Holyoke, has been transferred to the circuit's Meadow Glen drive-in, Medford. . . . Harold Cummings has returned to the E. M. Loew managerial staff at the Riverdale drive-in, Springfield. . . . Ben Williams, independent buyer and booker, is now handling the account for the Pinehurst drive-in, Billerica. . . . Allan MacDonald, assistant manager at the Paramount Boston, and his wife are receiving congratulations on the birth of a son, their third child. . . . Jack Martin, Republic salesman who was shaken up in an auto accident, is back at his desk. . . . Affiliated Theatres Corp. is handling the buying and booking for the new Caribou theatre, Caribou, Maine, recently built for Clifford Morgan.

WHEN AND WHERE

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

May 10-11: Annual convention, North-Central Allied Independent Theatres Owners, Nicollet Hotel, Minneapolis.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

CLEVELAND

Crusade for Freedom campaign got off to a good start Friday with Harry Buxbaum substituting for I. J. Schmertz as distributor chairman at a meeting in which all distributors were represented. Horace Abrams, exhibitor chairman, was co-chairman of the meeting at which the industry pledged 100% co-operation. . . . James Kalafat, circuit theatre owner, was elected treasurer of the Cleveland Chapter, Reserve officers of the Naval Services. . . . Mrs. Mary Schwartz, widow of the late Ernest Schwartz who passed away on Jan. 28, died this week while in Florida with her son Robert. Funeral services were held in Cleveland Sunday. A daughter, Mrs. Louis Eckhouse of Chicago also survives. . . . Sam Reichblum is completely remodeling his Columbia theatre, East Liverpool. . . . Norbert Clark, manager of the Windameer theatre, fell and broke his wrist. . . . Frank Murphy, Loew theatre division manager, spoke before some 150 members of the Cleveland Motion Picture Council Thursday. . . . Frances Kates, absent from the industry the past few years, is back as booker at Warners succeeding Arthur Ehrich, who resigned upon doctor's orders.

COLUMBUS

The Columbus Citizen is polling its readers on whether they favor daylight savings time. Early returns indicated a two-to-one margin in favor of more daylight during the summer months. The newspaper was inspired to run the ballot after Mayor Sensenbrenner said he would like to hear from local residents on the matter. . . . A score of pictures here have played two or more weeks in the past several months. Champions are "The Robe" with five weeks and one day at Loew's Broad and "The Captain's Paradise" with five weeks at the World. . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, was interviewed with Joe Scanlon, Shea's city manager, Zanesville, Ohio, on Art Schreiber's news program on WHIZ, Zanesville on the state of the film industry. . . . Barry Bernard, RKO field representative, Cleveland, was in town for the advance campaign on "The Best Years Of Our Lives" at RKO Palace.

DENVER

Robert J. Demshki, city manager for Fox Inter-Mountain Theatres, Longmont, Colo., has been named manager of the new Centennial Twin-Screen drive-in, opening near Denver next month. . . . Murray Lafayette, United Artists publicity man, has been assigned to the exchanges from Denver west. . . . James Velde, New York, western division manager for United Artists, and Ralph Clark, district manager, were in for confer-

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ences with M. R. Austin branch manager, and the two went to Colorado Springs to visit Larry Starsmore, president of Westland Theatres. . . . The wind has been so severe in New Mexico the first months of this year that Herb Buschmann, United Artists salesman, was forced to have his windshield replaced, it being pitted so badly by blowing sand. The paint and chrome on his 1954 Chevrolet were likewise ruined. . . . Richard Klein, Rapid City, S. D., general manager of the Black Hills Amusement Co., is in a Denver hospital undergoing treatment.

BUFFALO

Sol Schwartz, president of RKO Theatres and a number of other leading lights in the motion picture industry, were to be guests at the testimonial dinner Saturday in Rochester in honor of Carl S. Hallauer, executive vice-president of Bausch & Lomb Optical Co. for "outstanding service in civic affairs, public service and politics.". . . Lucille Panzica, Ann Beals, Alice Schaller and Shirley Tomaselli have been elected trustees by Local F-9, Film Exchange Employes and Charles Mancuso is the new sergeant-at-arms. . . . Ray Pashley, Syracuse territory salesman for Allied Artists, has returned from a vacation trip to the West Coast. . . . Yvonne Schmied, Republic cashier, announces her engagement to Jack Franz of Chicago. The wedding will be held in July. . . . The Buffalo, Center, Century, Lafayette, Paramount and Teck theatres all are showing "The Price of Liberty," the documentary film produced by Warner-Pathe, Inc., in cooperation with the Department of Defense.

CHICAGO

Caroline Wallerstein, wife of Balaban and Katz general manager, Dave Wallerstein, is continuing on their western vacation despite a broken ankle suffered on their second day at Sun Valley. . . . Manny Smerling, chief barker, and John J. Jones, international representative, are the official delegates from Variety Club of Illinois at the annual convention in Dallas. Other Chicagoans in attendance include Joe Berenson, Irving Mack, and Meyer Stern. . . . Women's Variety Club held a theatre party at the Icecapades March 16, with proceeds going to La Rabida Jackson Park Sanitarium. . . . Mr. & Mrs. Robert Flannery, of the White Way Sign family, became parents of their second child, a boy, named Thomas Brian Flannery. . . . Charles Teitel of the A. Teitel Film Co., made a trip to New York to discuss acquiring territorial distribution on upcoming films. . . . Opening of "The Command," first CinemaScope picture to play the United Artists, marked the first time four CinemaScope productions have been showing in the Loop at one time.

CINCINNATI

Additional suburbans have installed CinemaScope equipment and currently are showing "How To Marry A Millionaire," with the bookings at the Ambassador, Covedale, Hollywood, Mariemont, Monte Vista and Valley. It is reported that quite a number of other suburbans either have contracted for this type of equipment or are contemplating installation. . . . "The Glenn Miller Story" has caught the fancy of local movie patrons, and now is in its fourth week at Keith's theatre. . . . Joseph F. Alexander, RKO city manager, was called to New England recently by the death of his uncle. . . . The Cincinnati Variety Club, Tent No. 3, will hold a "Mardi Gras Nite" April 27 in the club quarters, according to the committee consisting of Jules Sein, Robert Hollebb, Robert Jacobs, Max Marcus and Art Van Gelder. . . . The recently-organized Ladies' Auxiliary of the Variety Club will stage a spring dinner-dance at the Beverly Hills Country Club, May 5. . . . Gloria Swanson was here recently making personal appearances at the Hall of Mirrors in the Netherland Plaza in behalf of fashions bearing her name and sponsored by a store.

SHOWMEN SEE VISTAVISION



¶ ***SOME OF THE MANY who saw VistaVision at the demonstrations last week at the Paramount studio. In array are J. L. Lawrence, Salt Lake City exhibitor; Loren L. Ryder, head of engineering and recording at Paramount, and one of the hosts to the showmen; Al Taylor, the company's Los Angeles branch manager; Kurt Laemmle, Laemmle Theatre circuit; Y. Frank Freeman, Paramount studio vice-president; Max Laemmle, of the Laemmle circuit; Robert Ableson, Los Angeles Paramount sales manager; Lou Berman, the 101 Drive-In theatre, and George A. Smith, Paramount western division manager.***

DETROIT

Seymour Berman is the new Michigan salesman for Columbia. . . . Recent jazz concert at the United Detroit Theatre's Broadway-Capitol proved so successful that the Regent, another UDT house is trying it this week end. . . . The police censorship board has added Stanly Russell to the staff. . . . Lenten season showings of "Martin Luther" include the Mack, Uptown and Tower, April 7-13 and Calvin in Dearborn, April 11-17. . . . Disney's "Living Desert" closed at the Telenews after six weeks. Newsreels and shorts again become the policy. . . . Autographiles will revel at the Michigan when Charlton Heston opens with "The Naked Jungle." The staff at MGM extends sympathy to city manager Lou Marks who lost his wife. . . . Harry Jacobson is the new manager of the Trenton, an Associated theatre. . . . Ruby Goldstein is back on the job at the Booker T. after Harper Hospital surgery. . . . The Cleveland Variety Club gave a testimonial dinner for Irwin Pollard as he left for Detroit to become a United Artists salesman.

HARTFORD

Sal Adorno, Jr., assistant general manager of M&D Theatres, Middletown, Conn., plans a June 1 completion of his $100,000, 750-car capacity Middletown drive-in, being erected some four miles south of the city. The drive-in will have no affiliation with the M&D interests. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, and Mrs. Shaw are on a cruise to Panama. . . . Frank Lynch, formerly manager of the Kounaris-Tolis Meriden theatre, Meriden, Conn., has been named to a similar post at the Salem Playhouse, Naugatuck, Conn.

INDIANAPOLIS

The Coloseum of film salesmen will hold their big spring dinner and dance at the Marott Hotel May 8, president Jack Meadows announced. . . . A. Hendricks, manager of the Indiana, gave the Indiana Blind School several hundred phonograph records collected in a "Glenn Miller Story" promotion. . . . While "bank night" seems to be all right in neighboring Hendricks County, Marion County (Indianapolis) prosecutor Frank H. Fairchild holds it's gambling. . . . "The Moon Is Blue" is now in its 24th week at Joe Cantor's Esquire. . . . All Indianapolis area drive-ins are now open for the season. Most of them are plugging $1 chicken dinners. . . . The Rex at Montezuma and Virginia at Terre Haute have closed. . . . Clair Stucky, Lakeland exhibitor, is vacationing at Las Vegas. . . . C. F. Morrison is now buying and booking for the West Side Outdoor.

JACKSONVILLE

Emory Austin, MGM's national exploitation chief in New York, has promoted Jack Weiner from the New Orleans office to this

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city, where he will head branch manager Fred Hull's promotion programs for the area. . . . MGM salesman Charlie Turner left on an extended road trip to Miami. . . . T. P. Tidwell, Fox branch manager, reported that, together with Phil Longdon and Bob Stevens, salesmen, he attended a southern division meeting in Atlanta which ended on an enthusiastic note over the current Fox products available for distribution. . . . Carroll Ogburn, Warner branch manager, was visited by Ollie Williamson, Atlanta office manager. . . . Jimmy Hobbs, Monogram manager from Atlanta, conferred with Harvey Garland and Elmer Hollander in Florida State Theatres' booking office. . . . Milton Hansberry is Ed Tanney's new assistant in the Paramount shipping department. . . . Lucille Braselton, Fox film inspectress, returned to work after a serious illness.

KANSAS CITY

Loew's Midland presents this week its second CinemaScope feature, "Rose Marie." Prices are slightly advanced. . . ."The Conquest of Everest" is in its second week at the Vogue, art cinema. . . ."Julius Caesar" is in its tenth week at the Kimo art theatre. . . ."The Moon Is Blue" is in its second week at the downtown Esquire of the Fox Midwest circuit. . . ."Creature from the Black Lagoon," 3-D, was announced as a special for a Paramount midnight show March 20. . . . The Riverside, one of Commonwealth circuit's drive-ins in Kansas City, and the Lakeside reopened March 19 for the season. . . . Robert Collier, several years in theatre management in this area, the past year with Consolidated Agencies, is manager of the Claco drive-in, recently opened for the season.

LOS ANGELES

Nick Estrada, who has the buying and booking service for the Mexican theatres in the territory, has been visiting his wife in the hospital. . . . Jerry Purcell, Columbia salesman, is back on the job after vacationing. . . . Al Blumberg, National Screen Service, and his wife, took off for Miami Beach for a vacation and also to celebrate twenty-seven years of wedded bliss. . . . Judy Poynter, who operates a buying and booking service, has been assigned the Cine Car drive-in theatre in Cypress, Cal. . . . Lou Obrasky, who has been a salesman for the Clasa Mohme office, resigned his position. . . . The long closed Western theatre in Los Angeles, will be re-opened shortly by Tom Muchmore, who operates the Canoga theatre, Canoga Park, and also the Arroyo, Los Angeles. . . . Howard Clarkson, manager of the DeAnza, Riverside, has passed on.

MEMPHIS

Mrs. Frances Blankenship, Columbia booker, has been elected president of the newly-organized Memphis branch of the Women of the Motion Picture Industry. . . . Paul Harrington, owner, has closed his Calvert theatre, Calvert City, Ky., and opened his Calvert drive-in for the summer. . . . Sunset drive-in, Selmer, Tenn., and Delta drive-in, Osceola, Ark., have opened for the summer. . . . Clayton Tunstill, United Theatres, Inc., owners of Paramount theatre, Helena, Ark., which was closed after a blast in the building next door seriously damaged the showhouse six months ago, announces repairs are completed and Paramount is open again for business. . . . Ned Green, Mayfield, Ky., exhibitor, is having a physical checkup in a Memphis hospital. . . . W. O. Taylor, Uptown, Dresden, Tenn., is on a trip to Texas. . . . David Flexer, Flexer Theatres, Inc., has started work on a new drive-in at New Albany, Miss. . . . Nathan Flexer, owner, announces a new $25,000 remodeling of his Lake drive-in, Waverly, Tenn.

MIAMI

Bill Dock of Florida State Theatres is promising the full Hollywood treatment for the March 31st world premiere of "Lucky Me," at the Paramount, Beach and Gables. Getting acclimated for his personal appearance chores is Phil Silvers, in town at the Lord Tarlton. . . . Mary Grayce is the new distaff commentator at WTVJ, replacing Fran Ratteree who joined the staff of WSUN-TV in St. Petersburg. . . . The Di Lido was the scene of a benefit fashion show for Variety Children's Hospital with one of the child models, SheriLou Shepherd, daughter of Wometco's Sonny Shepherd. . . . The Roosevelt, Miami Beach experimented with a combined stage and film show recently. . . . Matty Tylek is a recent addition to the Florida State Theatres Art shop.

MILWAUKEE

Harry Olshan, branch manager at the Columbia exchange here, is distributor chairman for the Crusade for Freedom. He announced the film, "Price of Liberty" would be released to the seven theatres downtown on a day and date basis, free of charge. . . . Joe Woodward is doing the buying and booking for the Highway No. 13 drive-in theatre at Richland Center for Vic Manhardt. The theatre is planning on reopening for the season in April. . . .The Motion Picture Commission of Milwaukee passed the picture "French Line.". . . Many out-of-towners were here to attend Variety Club's Saint Patrick's Party. Among them were Sig Goldberg, Wausau, Wisconsin Allied's president; John P. Adler, Marshfield; George and Toni Sattler, Iron River, Mich.

MINNEAPOLIS

Larry Buck will reopen the Cokato theatre at Cokato, Minn., about April 1. House has been closed about a month. . . . Clyde Cutter, booker for Theatre Associates, attended the graduation of his son from Great Lakes, Ill., naval station and vacationed in Chicago. . . . Bert Cunnington, booker at Universal, had a popular song he wrote played on WCCO-TV's "Music Mart". . . . Ben Marcus, new Allied president, was in from Milwaukee. . . . New grandmother at Warners is Ida Shartin, district manager's secretary, whose daughter, Sue, gave birth to a baby girl. . . . M. A. Levy, 20th-Fox Midwest district manager, is on a Carribean cruise. . . . Television WOSH-TV at Oshkosh, Wis., has gone off the air permanently —lack of retail advertising revenue. . . . C. J. Dressell, RKO branch manager, was in Duluth, Minn., Superior, Wis., and Minnesota's Iron Range towns working with salesman Dick Powers.

NEW ORLEANS

Among the industry leaders to speak at the Allied Theatre Owners of the Gulf States annual convention at the Edgewater Gulf Hotel, Edgewater Beach, Miss., Sunday-Monday-Tuesday, are Max Youngstein, U.A.; Mike Simons, MGM; Bob Coyne, Council of Motion Picture Organization and Ben Marcus, National Allied president. . . . Currently vacationing at the Edgewater Gulf are Mr. & Mrs. Shirley Booth, owners of the Booth theatre, Rich Hill, Mo. . . . Mrs. Lorraine Cass, president of WOMPI'S, and the executive body have urged all members to attend the closed meeting which is scheduled for Wednesday April 7. . . . The Baby Grand, Thibodaux, La., will be a dark house effective April 1. It is owned by Sydney Harp, who also operates the Grand in that city and the Grand, Donaldsonville, La. . . . The Joy, Mamou, La., is closed temporarily for remodeling and equipment conversion. . . . Gaston J. Dureau, Jr., president of Paramount, Gulf Theatres, and wife Dixie were in New York on a six-day visit and conferences with home office executives. On March 24, they sailed for LeHavre and a 90-day tour of Europe and the British Isles. . . . The Harvard, Winnsboro, La., has been rechristened the American Legion. Eugene Keyes is the manager.

OKLAHOMA CITY

Reuben H. Williams, 71-year-old retired theatre worker, died March 16 at his home in Oklahoma City of a heart attack. He was, until his retirement six years ago, a motion picture projectionist in many of the local theatres. He is survived by his wife, five daughters, a son, a sister, two brothers, 14 grandchildren and three great-children. . . . Cooper Foundation Theatres have transferred George Grube as manager from the Tower theatre to manager of the Harber theatre, and Melvin Jackson from manager of the Capitol to manager of the Tower. . . . "Julius Caesar" is now in its third week at the Harber. . . . "Hell and High Water," in its third week in Oklahoma City, has been moved to the Tower. . . . Gilbert Rounsaville, manager of the Grand, Dixie, and Buckskin theatres at Holdenville, Okla., has resigned. He has been manager in Holdenville since September, 1950. His resignation will be effective April 1. No successor has as yet been named. . . . Clyde L. Doughty, theatre owner in Garber, Okla., was elected president of the Garber Rotary club to succeed Jim Krivohlavek. . . . An early morning fire destroyed a drugstore and the Delta theatre in downtown Altus, Okla., March 14.

OMAHA

The Centennial premiere of "Night People" at the Orpheum theatre brought in

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nearly $20,000 for the Variety Club's Heart Fund and Omaha Opportunity Center, chief barker J. Robert Hoff announced. . . . Debra Paget, Jeffrey Hunter and Leonard Goldstein will be town March 22 in connection with "Siege at Red River" at the Orpheum and saturation bookings throughout the Iowa-Nebraska territory. . . . The Lew Heal estate at Fullerton, Neb., has sold the Royal Theatre to Cliff Shearon, Genoa exhibitor. . . . Mrs. A. G. Miller, wife of Atkinson theatre owner, is improving after an operation in Omaha. . . . Gerald Smith sold the Rapids theatre at Rock Rapids, Ia., to Ray Mellenberndt, who has been manager for a year. . . . Vernon Wheeler has ceased operations at his theatre at Allen, Neb.

PHILADELPHIA

Schuyler Beattie, brother of George Beattie, William Goldman Theatres executive, succeeds Elmer Hirth in the circuit's booking and buying division. He had been in distribution for many years. . . . David E. Brodsky, theatre architect, was reelected president of the Downtown Hebrew Orphans Home for a fourth consecutive year. . . . Cecil Felt announced the closing of his Bluebird, but that the house would be operated on weekends with Spanish pictures by other interests. . . . Midweek policy of presenting art films was adopted by Bob Kilcullen, manager of the Roosevelt, Scranton, Pa. . . . Tri-States Buying and Booking Service is now handling Joe Lazo's popular drive-in, Freeland, Pa. . . . Francis X. Kelly, retired as 20th Century-Fox booker, is now connected with the Berlo Vending Company in an official capacity. . . . The Plaza, Reading, Pa., closed. . . . The Roebling, Roebling, N. J., reopened with John Sobo, Jr., managing the house.

PITTSBURGH

"Prince Valiant" in CinemaScope will be the Harris Easter booking, giving the holiday week still another CinemaScope offering. That week will find "Lucky Me" at the Stanley, "Rose Marie" in the Penn, and either "New Faces" or "Night People" in the Fulton, according to present plans. . . . Abe Weiner of Film Row presided at the third Variety Club luncheon with 18 local branch managers as guests. . . . "Fanfan the Tulip" which the State Board of Censors held up for several months, is a surprise click in the Art Cinema, rating three weeks in that house with "Rome 11 O'Clock" set to follow it. . . . Ike Sweeney, Republic Films salesman, won a "Man of the Month" honorable mention award from his company. . . . "The Glenn Miller Story," now in its sixth Fulton week, holds a remarkable pace. . . . "Act of Love" has been added to the Penn booking chart, following "Rose Marie." . . . Lee C. McFerrin arrived here from the Paramount theatre in Youngstown to replace Harry Buck as assistant manager of the Fulton. Buck was promoted to manager of the State and Ohio theatres in Conneaut, O.

PORTLAND

Many neighborhood theatres are featuring "budget nite" on Tuesday and Wednesday. . . . Guild theatre manager Marty Foster is off to New York for three weeks. . . . "The Living Desert" did SRO biz the first week at the Guild. . . . Doug Forbes, Hamrick Circuit booker, is in town to confer with city manager Marvin Fox. . . . "French Line" will play the Broadway in 2-D instead of the advertised 3-D. . . . Newly promoted western sales manager for RKO, Herb MacIntyre visited Mrs. J. J. Parker and Tom Walsh, Parker executive. . . . James Velde, United Artists western sales manager, is here from NYC; Ralph Clark, UA district manager, here from San Francisco, and A. J. Sullivan, here from Seattle. . . . Dick Newton, manager of the Paramount theatre, had a successful campaign on "Red Garters."

JINGLE BELLS!

ST. JOHN, N. B.: **John Coughlan, one of the three partners in the Rex theatre, at Tracadie, N. B., has already started his preparations for supplying Christmas trees for the 1954 holiday demand in New Jersey and New York. His partners in the film theatre are two women, his wife and Mrs. Louise Arseneau.**

PROVIDENCE

Following along the theme of MGM's 30th Anniversary, Bill Trambukis, manager of Loew's State, has had a giant ten-foot spectacular lobby display erected that heralds forthcoming attractions. . . . The Pike drive-in, located off Louisquisset Pike, Cumberland, was the first open-air theatre to inaugurate the 1954 season. Opening attractions were "Miss Sadie Thompson," and "Conquest of Cochise." . . . The Route 44 drive-in just missed out being the first open-airer in the state to start the new season, by one day. . . . "The Living Desert" held for a third week at the Avon Cinema, East side art house. . . . During the Lenten Season, The Providence Sunday Journal has replaced the customary 'stills' of current attractions at downtown theatres with illustrations of religious paintings.

SAN FRANCISCO

Sherrill Corwin, president, North Coast Theatres, was in town to appoint Robert Broadbent city manager of his theatres, the Esquire and United Artists. The chain was without a city manager since Cinerama took over Corwin's Orpheum. George Brand stepped up from United Artists assistant to replace Broadbent as manager of the Esquire. . . . Max Bercutt, of Warner Bros., was in town to set campaign on "Murder in Rue Morgue." . . . Mike Vogel left for Denver after a successful campaign on Universal's "Creature from the Black Lagoon." Vogel focused his efforts on teenagers and men and opening day lines proved he was right. The picture opened in 3-D and very solid. Vogel's campaigns are always energetic. "The Glenn Miller Story" exploitation here for the Golden Gate theatre was the biggest thing since last December when "Cease Fire" stole the spotlight. . . . Verne Taylor has returned to his executive offices at Golden State Theatres following illness, but he plans to put in short hours for some time to come.

TORONTO

Exhibitors and distributors are looking for a proportionate return of the license fees in Ontario. Their licenses were paid for to the end of May, however, March 31 of this year, they had to renew their licenses in order to conform with the Province of Ontario fiscal year. . . . Only one theatre is listed in the construction report for January of this year. It is valued at $100,000 and was in Quebec Province. . . . With eight years of lab experience abroad, Arthur Hindrichs is now manager of Crawley Films' laboratory which handles a million feet a year of 16mm color printing, as well as black and white. . . . A 26-minute dramatic short, made in Toronto, "The Iron Fence," has been sold to RKO by Gabriel Productions, headed by Gabriel Szovertfy. The picture which deals with a series of escapes from a Communist concentration camp, was made entirely in Canada.

VANCOUVER

The wife of Frank Soltice, manager of the Pines drive-in, Penticton, hospitalized for major surgery. . . . On the sick list are Jack Senior, Paramount Pictures; Cecil Saville of the Park; Bill Myers, Canadian Picture Pioneers president, and Wally Woolridge, of the Strand. . . . Veteran showman Dan Sutherland, who has been in show business for 40 years, is very ill with a heart attack. He is 72 and father of Gerry Sutherland, Odeon District manager for British Columbia. . . . British Columbia's new five per cent sales tax, which will become law April 1, is nominally the highest in Canada. . . . Veteran of 23 years in the film business, Fred Leavitt has been named manager of the Western Drive-in Theatres' Chinook drive-in near Calgary, Alta. He was former manager of the Green Acres drive-in at Lethbridge, now a unit of Famous Players. . . . Jay Lieberman, Odeon supervisor in Edmonton, died following an emergency operation. He was 51 and brother of Joe Lieberman, of the B & L circuit in Nova Scotia, and Moe Liberman, owner of the Rialto, Edmonton, and well known lawyer of that town. . . . Gordon Sutherland, of the Circle staff, is recovering from a broken leg sustained in a fall.

WASHINGTON

The Variety Club of Washington will sponsor the opening night of the Hollywood Ice Revue at the Uline Arena, April 6. Proceeds will go to the club's welfare fund to maintain the club's many charitable projects. . . . RKO Keith's held the "Glenn Miller Story" for a fifth week. . . . Robert Montgomery was scheduled to speak at the Women's Advertising Club of Washington March 24. . . . John A. Bockhorst, 63, cameraman for MGM News of the Day, and a White House news photographer, died March 17. . . . The Variety Club Board of Governors will meet on April 5. . . . A representative group of Washington showmen will be in attendance at the Emerson Hotel in Baltimore March 31, for the testimonial dinner to Spyros P. Skouras, "Industry Man of the Year." . . . J. E. Fontaine, United Artists salesman, will be given a testimonial cocktail party April 9 in the Willard Hotel, by his many friends and co-workers in the motion picture industry.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

The City Is Moving Out To The Neighborhoods

NEXT month, the world's largest concentrated suburban shopping district will open at Cross County Center in Yonkers, just beyond the New York City line. The area, covering 70 acres, will house some 50 stores, and will include such as John Wanamaker, Gimbels, Oppenheim-Collins and others of equal fame. Already, the big name stores along Fifth Avenue have branch operations in dozens of suburban shopping areas, throughout the metropolitan area, extending into Connecticut and New Jersey. It's a new trend, as population shifts for better business advantage, with room to grow.

Currently, the General Foods Corporation is moving its executive offices from the Grand Central zone, in midtown Manhattan, to its new $5,000,0000 headquarters in White Plains, on the other end of the old commuting trek that its employees have observed for years. That's the new idea, and it means much to theatre operation and theatre managers. The J. L. Hudson Store in Detroit, one of the largest and certainly the tallest department store in the country, nineteen floors and four basements, is opening a multi-million dollar development beyond the parking problems of downtown Detroit, and in Washington, we heard of another such community center, on the District Line, referred to in the Round Table this week. Jacksonville, Florida, where we visited recently, is said to be growing nine times as fast in the suburban areas.

All this spells something to the neighborhoods, the new ones and the old ones. It's getting to be more than human patience can bear, to commute every day into "the City" or to find a place to park in the downtown areas, while you shop in your favorite stores. Now, there is time and space for new theatres in these developments, and theatres will come to replace older, outmoded houses in areas that are changing with the times. Never be fooled by news of theatre closings, unless you also watch carefully for those that are opening on new grounds.

MAN-SIZED PROMOTION

Herb Rau, columnist on the Miami Daily News, headlines his remarks on the premiere of United Artists' "Beachhead" at the Carib, Miami and Miracle theatres, as above, with credit to Addie Addison, United Artists' southern field exploiteer, who dreamed up the idea. You can read all about it on this week's Round Table picture page, which tells the story.

Herb says, "This is an area constantly bombarded by two-bit press agent stunts usually so asinine they backfire and accomplish a reverse effect. So when a man-sized publicity gimmick hits Miami, we doff our chapeau, not only to the stunt itself, but to the individuals who conceived it. We refer, of course, to yesterday's invasion of Miami Beach, by the United States Marines." The three-theatre, across-Miami premiere, constituted metropolitan coverage.

There's no connection, of course, but we regret the closing of the Rivoli theatre, on Broadway—"for lack of product"—however briefly, because it gives Broadway a black eye, discredits the industry we claim so much for in new techniques, and proves somewhat conclusively that there are not enough new pictures.

¶ CINERAMA in Detroit has rolled up a record-breaking gross of $1,500,000 in its first 52 weeks at the Music Hall Theatre, and Chuck Thurston, HERALD correspondent, tells us how it was done in a by-line story on another page of this week's Round Table. The anniversary is something to celebrate in more ways than one, because it's phenominal, at the local level, and sensational, otherwise. They say that 877,000 people, or half of the population of Detroit, have paid advanced admissions for reserved seats, on a legitimate-theatre basis, to establish a new measure in show business.

¶ ROBERT W. DOWLING, president of City Investing Company, who operate theatres on Times Square with "a long-cherished notion that theatres should be as pleasant, clean and comfortable as your living room," have gone a step further than merely providing paint and polish in the policy of making their houses attractive. Now, they've taken out the first seven rows of the 46th Street Theatre, where Audrey Hepburn is playing to capacity, in her new stage-play, "Ondine" and have installed luxurious, brocade-covered, foam-rubber-padded divans, each half as wide again as normal seats and deeper. These love-seats come high, $15.60 per divan, or $7.80 per person, including tax. Fewer people are seated in each row, so despite the higher price, the gross remains about the same. The newest house to get the divans will be the 113-year old National Theatre, in Washington where those who have money occupy the plush seats. The "segregation" problem has been solved by the same procedure.

¶ JACK FOXE, advertising and publicity director for Loew's Theatres in Washington, answered our question as to whether his CinemaScope screen was curved or flat with the reminder that Loew's Capitol had a very large stage, and expected to use it, on short notice—therefore, the screen was flat, "so they could fly it"—exactly as the screen is flat in the Radio City Music Hall.

But Loew's State Theatre in New York, which installed a big curved screen quite early in the game, will have to spend $30,000 to correct their original error. In other words, it will cost that much additionally, now, to make arrangements to regain the use of their big stage, which is temporarily cluttered with the curved screen and three speakers, all of which occupied the stage floor with no provision for taking them out of the way. Live and learn is a policy that applies to both large and small theatres, in the new techniques. —*Walter Brooks*

"Beachhead" Established!

THEY CAPTURED MIAMI BEACH—Sonny Shepherd's brave boys from Wometco Theatres, United Artists' expeditionary staff from the exploitation department in New York, and of course, the United States Marines, who landed in force.



Hitting the beach for "Beachhead" ballyhoo, the first assault wave of Leathernecks hit the sand in full-scale invasion.



Marine unit secures main thoroughfare before taking the Carib theatre. Here they have an assist from "Miss Beachhead."



Brigadier General McHenry, of the United States Marines, accepts the hospitality of Harry Kronewitz, manager of the Carib theatre, in the gala Miami Beach premiere of the U. A. picture. The Leatherneck battalion triggered tremendous publicity barrage fully covered by military and civilian correspondents.



Marine detachment bivouacked in front of the Carib, where they have occupied the street and taken possession of the surrounding area by force of arms, and exploitation. The city capitulated without a struggle in the face of superior strategy.



Police Chief Shepherd, a cousin of Sonny's no doubt, surrenders peacefully to the Marine guard, although that expression on his face shows his respect for an invasion by jet and helicopter. Tactical maneuvers demonstrated in the Miami theatre will be valuable in taking other major cities with similar strength, and municipal authorities elsewhere are expected to accept the same terms.



TV barrage tells population the city has been taken by Marines; Alec Gibson accepts a combat helmet from "Miss Beachhead" following occupation of Carib, Miami and Miracle theatres in downtown commercial areas. Futility of resistance to promotion is obvious.

ROUND TABLE IN WASHINGTON

"Not half a dozen theatres have closed in Washington in the last five years,"—so Frank Boucher said when we met him for lunch at the Variety Club as we were passing through, the other day. "Those theatres were outmoded, worn-out houses, with no great loss to the public or the industry. And there are more theatre seats in the area than ever before, by 10%," he says. We respect Frank's opinion and good judgment regarding theatre business in Washington. He was a partner in K-B Theatres, is an aggressive showman and has been a member of the Round Table for the past twenty-five years.

Where Everybody Works For the Government

He points out, also, that Washington is undergoing a "change of life"—for the first time in 24 years, there is a new political administration, and it creates a status in business that is enough to make changes in the personal life and habits of many District residents. But picture business continues good, and the dollar-volume in downtown theatres is higher than ever before. A theatre like Loew's Capitol, in the Press Club building, was never designed for long runs. These big theatres were built in an era when the bill changed every week, and the seating capacity of 3,434 was geared to frequent turnover. Nevertheless, when we were there, to visit Jack Foxe, at the office where he handles advertising and publicity for Loew's Washington theatres, "Knights of the Round Table" was finishing its sixth week at the Capitol, and other first-runs were doing as well, both downtown and neighborhood.

The political situation has resulted in a careful spending policy, both by Government and individuals. The savings banks have never had such large balances, the public shows extreme caution in digging into these balances, both in the upper and lower salary brackets. And Washington is moving into the suburbs. The annual gross of a big downtown department store is off 17%, this year, but the business in branch stores, out at the District Line, and over in Virginia and Maryland, is up, almost as much. Folks who live permanently in Washington are turning "downtown" over to the tourists. "Langley Park"—a big development "north west"—is costing sixty million dollars and includes 100 stores.

Good Business in District Neighborhood Houses

Business is good in the "art" runs, too. "From Here to Eternity" was in its seventh month at the Trans-Lux, winding up a record run in the Capitol. "Julius Caesar" is in its sixth week at the Dupont, to very brisk business, and "Living Desert" (Disney) was completing its tenth week at the Playhouse. Such runs haven't been common in Washington, even in more "lush" days. K-B's seven neighborhood houses are doing plus business, and Jesse Bernheimer's four theatres, no first runs, are doing well. The Morton Gerber circuit of 12 houses, exclusively colored, and all first-runs for their clientele, are doing fine business, along with Best Theatres, with five houses catering to the Negro audience. Downtown Washington is today 47% colored, but Negroes prefer their own neighborhood theatres to the downtown houses. As one writer put it, "It took 113 years to discover segregation at the National Theatre, but we only proved that Negroes do not particularly want to patronize a legitimate theatre, at the prices."

"The Glenn Miller Story" is in its fourth week of phenomenal business at the RKO Keith's theatre, and when we called on Jerry Baker, the other morning, he was still talking about the business he had with the reissue of "Best Years of Our Lives"—and his campaign will be an entry for the special Samuel Goldwyn award offered at the end of the second quarter, with the Quigley Awards judging in New York. "Long, Long Trailer" was in its fourth week at Loew's Palace, and to properly appreciate this, you must realize that the Palace was built and originally operated as a "grind" house, on a fast turnover policy. Cinerama, in its 19th week at Warner's theatre, is averaging better than $18,000 and that is big business.

Washington Is a Town Full of Good Showmen

It's always a pleasure to renew old acquaintance in the city on the bend of the Potomac. A good show town, full of good showmen, and among them, a few who stand out in our Round Table membership as the cream of the crop. We can always find old friends at the Press Club and the Variety Club, and enjoy the evidence of good business, and good businessmen, which is apparent. But it's pretty necessary to be a showman, down there, as any good politician will tell you. We have a lot in common with the boys on the hill. —*W. B.*

Sidney Lust Has 'Scope Promotion

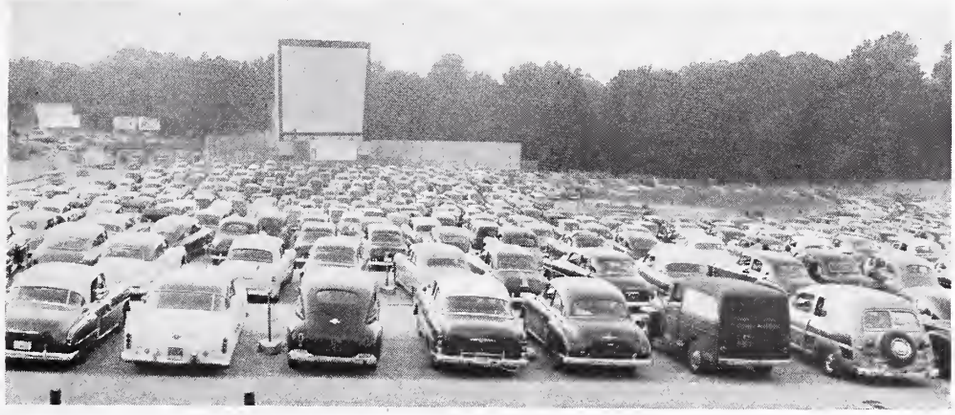
When Sidney B. Lust, veteran Washington and Maryland exhibitor, installed the largest CinemaScope screens in the Washington Metropolitan area in two of his ace neighborhood houses, the Allen Theatre, Takoma Park, Md., and the Bethesda, Bethesda, Md., along with stereophonic sound for an engagement of "The Robe," he decided to stage an all-out publicity and promotion campaign to let folks know about it.

It was a double-barreled campaign, devoted partially to the revolutionary CinemaScope process and the 52 foot screens (probably the largest in any 1000-seat neighborhood theatres in America), and partly to the excellence of the feature film.

The Bethesda was decked out with an elaborate front. Both theatres used extra space in the Washington dailies, and special ads in all county papers. The big screens got special press notices from all Washington drama critics, and county papers ran advance stories and scene mats. More than 35,000 heralds were distributed over a wide area, and cross-plug trailers were used in the other Lust Theatres.

Letters were sent to more than 100 clergymen in Prince Georges and Montgomery Counties, Md., requesting their assistance in publicizing "The Robe" to their flocks. A majority of them announced the playdates from their pulpits, and a number mentioned the engagement in their printed bulletins. Mr. Lust then obtained permission from the superintendent of schools in the two counties for principals to let students participate in special school matinees, and to publicize the film in the schools.

Twenty-five thousand heralds were distributed in classrooms. In addition, thousands of reduced rate coupons were distributed to senior and junior high school students in Montgomery County and in nearby District of Columbia schools, as well as at the University of Maryland, and several Parochial schools.



Cars lined up, waiting for darkness, at Sidney Lust's Hillside Drive-In, outside of Washington, D. C., one unit of the group of eleven theatres and drive-ins operated by this enterprising showman, just over the district line, in Maryland and Virginia.

"The Secret Conclave" Has Church Support

One of those rare showmanship "naturals" —one that both exhibitor and distributor pray for—is well in the making at I. F. E. Releasing Corp., and the booking bandwagon is likely to get pretty crowded.

The movie "natural" is "The Secret Conclave," a film dramatization of the life of Pope Piux X, with Henry Vidon playing the starring part of the revered Pontiff who died at the start of World War I. The film, made with Vatican approval, was dubbed into English by I. F. E. in New York from the original Italian.

Bernard Jacon, vice-president in charge of sales and distribution at I. F. E. Releasing, and Jonas Rosenfield, Jr., vice-president in charge of advertising, publicity and exploitation, decided on a careful course in playing the picture.

Test Runs Win Support

To obtain reviews and to establish a fundamental support for "The Secret Conclave" from the Church and lay organizations, the film was booked into the Bryant Theatre for a stay of several weeks late last year.

Around the first of the year, after the accumulation of publicity in the Catholic press and the marshalling of Catholic organizational support, the film played the Valentine Theatre in the Bronx, flagship of the Skouras circuit in that borough. Over 10,000 tickets were sold to parochial school kids even before the engagement began! Bill Rosenfield, manager of the Valentine, is still receiving congratulations for his terrific job of contacting schools and organizing Catholic support for the engagement.

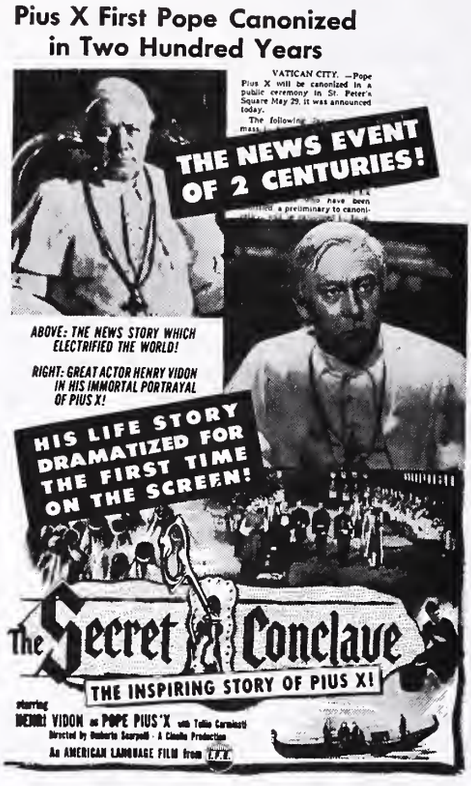
Suddenly the perfect blending of picture theme and timeliness happened: front pages and radio and television announced that Pope Pius X, subject of "The Secret Conclave," was to be made a saint, with canonization ceremonies to take place in May.

Church Interest Mounts

The already established interest in the film zoomed and, of course, will continue to soar through the canonization and for a long time afterward, with showmen taking advantage of the rare timeliness.

I. F. E. is now going full tilt with bookings after following up the Valentine Theatre stand with three other major engagements, supported with extraordinary showmanship campaigns. Not only are the engagements paying off with fat box-office returns, but they are winning priceless good will for the theatres and industry, in the opinion of Mr. Jacon.

In Denver recently, it is reported by Mr. Jacon, an unusually effective campaign was launched by Robert W. Selig, president of the Fox Intermountain Amusement Corporation, who is also prominent in Colorado civic and educational affairs.



Sample of the pressbook ads prepared by I.F.E. for the American showing of "The Secret Conclave" along lines which will win acceptance by church authorities, and their full cooperation.

Coupling "Conclave" with "The Little World of Don Camillo," as an unusual double feature of special interest to Catholics, Selig secured the cooperation of the Denver Archbishop, the Knights of Columbus, Catholic War Veterans, Ladies Guild, and the Superintendent of parochial schools. These organizations participated in an all-out promotion and ticket-selling campaign with a percentage of advance tickets going to the Guild. Special student matinees were scheduled twice daily. A letter from the Archbishop, printed in the Denver Catholic Register and distributed on herald reprints to the churches, plus strong editorial and advertising support in the religious and regular press and parochial school tie-ins, resulted in a two-week engagement at the Esquire Theatre.

Spurred by the success of this run, Intermountain is booking "The Secret Conclave" into all of its Colorado Theatres and arrangements are now being made for a similar all-out first run in the company's principal Salt Lake City showplace with play-offs throughout Utah.

Another outstandingly successful engagement for "Conclave" is reported by the Hays Theatre in St. Cloud, Minn., which racked up a gross equivalent to top 10-day business on Hollywood product during its recent nine-day run of the picture.

Credit for the campaign which produced new attendance records for the theatre, was given by the Minnesota Amusement Co. to Division Manager Woodrow Praught, City Manager Ray Konewko and Hays Theatre Manager Stuart Murray.

Following up approval from the local Chancery office, the trio tied in with the St. Cloud Deanery Councils of Men and Women. A price scale was adopted which permitted a portion of each ticket to go to the Councils' fund. The specially set up theatre and promotion committee of the Councils distributed over 30,000 benefit coupons, heralds, window cards and other promotion material.

The circuit then made up a blueprint of the entire campaign, setting forth a step-by-step record of what had been done, so that the same success could be repeated through the entire circuit.

Plan for May Dates

In Springfield, Illinois, the Esquire Theatre launched its campaign with an invitation screening for priests, nuns and parochial school teachers and their guests a full month before playdate. This garnered good newspaper publicity and won the enthusiastic cooperation of the church leaders.

An added gimmick in this campaign was the inauguration of a contest among the students of the parochial schools for the sale of advance tickets to adults, with a percentage going to each class and prizes for the most tickets sold to students, class and school. Over 2,000 advance tickets were sold through this contest. The one-week engagement opened with a "Mid-West Premiere" and grossed over $4,200.

Plans now are being finalized for "Secret Conclave" bookings in St. Louis, Los Angeles, Boston, San Antonio and surrounding situations, Mr. Jacon reports. Special bookings are expected shortly in such other Catholic centers as Albany, Pittsburgh, Tampa, San Francisco, Birmingham, Buffalo, Kansas City, Chicago, Milwaukee and Baltimore, in order to cash in fully.



Part of the crowd of young people, lined up for the first morning showing of "The Secret Conclave" at the Valentine theatre, in the Bronx, where an advance sale of 12,000 tickets was handled with the sponsorship of the Catholic churches in the area.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CRUISIN' DOWN THE RIVER: Dick Haymes, Audrey Totter—Doubled this with "Conquest of Cochise" (Col.) which was a good double bill program. Made a couple of bucks and the price was O. K., so can't complain. Played Sunday, Monday, Tuesday, January 31, February 1, 2.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

5,000 FINGERS OF DR. T., THE: Peter Lind Hayes, Mary Healy—This one fell flat on its face. Well done, good color, but no draw. More red ink from Columbia. Played Friday, Saturday, March 5, 6.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

FORT TI: George Montgomery, Joan Vohs—Finally got one from Columbia that didn't run us in the red. If we break even these days, we are lucky, and that's just what we did on this one. A fan picture with good action. You can sure tell it was made for 3-D—everything comes at the camera. We played it in 2-D. Played Friday, Saturday, February 26, 27.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

de Rochemont

MARTIN LUTHER: Niall MacGinnis—A magnificent picture, one everyone should see. It is superb and did excellent business. Played Sunday, Monday, Tuesday, February 21, 22, 23.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

Metro-Goldwyn-Mayer

ARENA: Gig Young, Jean Hagan—A very good rodeo picture, lots of action and a good story. Our weekend crowd really went for it. We played this in 3-D, which didn't seem to add much to the picture. Played Friday, Saturday, March 12, 13.—Mike Olienyk, Belfield Theatre, Belfield, N. Dak.

MOGAMBO: Clark Gable, Ava Gardner—This picture was certainly everything it was built up to be. Those who saw it enjoyed it, but the attendance was no better than average, despite all the advertising effort put forth. I think Grace Kelly was every bit as good as Ava Gardner—she's wonderful in this! Played Sunday, Monday, March 7, 8.—D. A. Snider, West Theatre, George West, Texas.

PRISONER OF ZENDA: Stewart Granger, Deborah Kerr—Color by Technicolor makes this version best to date. Cast and well known story brought us capacity houses for all performances. This one moves all the time and our crowd loved every minute of it. We were happy with this outstanding film. Results were excellent, although our neighboring towns had already played it. MGM loved the takings, our audiences threw bouquets—so how cozy can an exhibitor get? If you have not played this, where are you hiding out? Played Wednesday, Thursday, Friday, Saturday, February 17, 18, 19, 20.—Dave S. Klein, Astra Theatre, Kitwa/Nkana, Northern Rhodesia, Africa.

REMAINS TO BE SEEN: June Allyson, Van Johnson—A fair picture but not worth what they charged for it. Broke about even on this. Some of the film companies can't seem to understand that business is way down in most small towns. Played Sunday, Monday, Tuesday, February 21, 22, 23.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

SOMBRERO: Ricardo Montalban, Cyd Charisse—A fair picture, but these south of the border films are no good for us. The price was too high and we went way in the red. Will be glad when we get this type of film cleaned up. Played Friday, Saturday, February 19, 20.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

Paramount

BOTANY BAY: Alan Ladd, James Mason—This picture has been done too much and certainly hope it will be the last of this type. Paramount expected the name of Ladd to make it a big hit. Played Sunday, Monday, March 7, 8.—J. C. Balkcom, Gray Theatre, Gray, Ga.

BOTANY BAY: Alan Ladd, James Mason—Ladd has been one of our best draws, but he sure let us down on this one—way in the red. Played Sunday, Monday, Tuesday, February 7, 8, 9.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

FLIGHT TO TANGIER: Joan Fontaine, Jack Palance—Very exciting with beautiful Technicolor. Jack Palance is certainly one of the Hollywod's most promising stars.—J. C. Balkcom, Gray Theatre, Gray, Ga.

HERE COME THE GIRLS: Bob Hope, Rosemary Clooney, Arlene Dahl—I don't want him any more, you can have him, he never draws peanuts for me.—J. C. Balkcom, Gray Theatre, Gray, Ga.

RED GARTERS: Rosemary Clooney, Jack Carson—In our college town we did absolutely no business with this musical western, but the picture nevertheless is very entertaining and enjoyed by those who came to see it. I thought the title hurt it considerably in our town. Played Sunday, Monday, Tuesday, March 7, 8, 9.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

STALAG 17: William Holden, Don Taylor, Robert Strauss—Robert Strauss should get the best supporting actor prize of the year as he completely stole the show. Bad weather hurt our attendance. A boy from Gray was a prisoner in this camp. Certainly one of the year's best attractions. Played Sunday, Monday, February 28, March 1.—J. C. Balkcom, Gray Theatre, Gray, Ga.

Twentieth Century-Fox

CALL ME MADAM: Ethel Merman, Donald O'Connor—Call me anything you like, but for my money, this film is tops! Hats off once again to Fox for a wonderful, lively, tune-filled movie. When Ethel Merman appears on the screen, well, as you say, the joint starts jumping! Sanders singing, Vera-Ellen and Donald O'Connor dancing and those wonderful tunes by Berlin—all this and money, too! My entire staff and yours sincerely were singing for weeks after, "Money, Money, Money," and that's exactly what "Call Me Madam" gave us! There were a few who did not like this film, but then again, they don't know Berlin's music, period. They don't know music. Every one of the thirteen tunes from Berlin are hits—show me a movie that boasts of this! If any exhibitor passes this one, I suggest he sell out and buy a TV set—he'll probably appreciate that! When "Time" devotes a full page to a movie, who are we to disagree? Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, January 31, February 1, 2, 3, 4, 5, 6.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

CALL OF THE WILD: Clark Gable, Loretta Young—For us this old one drew better than most of the new ones. It's good to get in the black once in a while. Played Wednesday, Thursday, February 10, 11.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

INFERNO: Robert Ryan, Rhonda Fleming—I enjoyed this picture. However, my customers must not have because I flopped on this one. Played Sunday, Monday, Tuesday, February 28, March 1, 2.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

INFERNO: Robert Ryan, Rhonda Fleming, William Lundigan—This was strictly top-drawer. Technicolor beautiful, and Robert Ryan's survival in the desert is worthy of an Oscar. Business slow due to cold weather, but the picture is great. Played Friday, Saturday, February 12, 13.—Mike Olienyk, Belfield Theatre, Belfield, N. Dak.

MAN ON A TIGHT ROPE: Fredric March, Terry Moore—Was scared by this one, so stayed away from it for a long time, until the price came down. A good picture which keeps you interested right to the end. Almost broke even on this one. Played Wednesday, Thursday, March 3, 4.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

ROBE, THE: Victor Mature, Jean Simmons, Richard Burton—Everybody will agree that this is one of the greatest stories of our time. Add CinemaScope and you have a magnet powerful enough to draw them from miles and miles around. We set "The Robe" for a full week, opening on Friday. It opened weak, but by Tuesday night it became evident that we should hold it over a couple more days. After playing to SRO on the second Friday, we again extended the run. Everybody who saw it raved about it and many saw it two and three times. The run finally ended after eleven record-breaking days, any three of which easily broke existing house records. Sure, the installation was expensive, but I'm happy that we were the first around here to go CinemaScope. Congratulations, Fox! Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, February 26 through March 6.—Mike Olienyk, Belfield Theatre, Belfield, N. Dak.

TITANIC: This is a sad but excellent picture. Maybe it was my late playdate, but I didn't break even on this. Price O.K. Played Sunday, Monday, Tuesday, March 7, 8, 9.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

United Artists

JOE LOUIS STORY, THE: Coley Wallace, James Edwards—Certainly was a flop here. Thought I had a money show, since we have a large Negro population, but few came. Played Monday, Tuesday, Wednesday, February 15, 16, 17.—J. C. Balkcom, Gray Theatre, Gray, Ga.

SHARK RIVER: Steve Cochran, Carole Matthews—A small town natural—good color, excitement and lots of tension.—J. C. Balkcom, Gray Theatre, Gray, Ga.

Universal

SEMINOLE: Rock Hudson, Barbara Hale—A good cast, nice color and a story that keeps the action lovers happy. What more can you want in a country town? Didn't pack them in, but gave us nearly average business for the blood and thunder section of the weekly program. Played Friday, Saturday, February 12, 13.—Bob Walker, Uintah Theatre, Fruita, Colo.

TUMBLEWEED: Audie Murphy, Lori Nelson—Audie Murphy is always popular with my customers. Played Sunday, February 21.—J. C. Balkcom, Gray Theatre, Gray, Ga.

TUMBLEWEED: Audie Murphy, Lori Nelson—Business plenty bad now-a-days. But when they see Audie Murphy on the posters outside, make way for a good crowd that night. He is a sure-fire draw here. This picture has a very good story, color and cast. Received more good compliments on this one than on any I ever played here. Good for all small towns. Thanks, U. I., for another wonderful western. Played Sunday, Monday, February 14, 15.—James Hardy, Shoals Theatre, Shoals, Ind.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

DRIVE-IN EQUIPMENT

WIDE SCREEN PRESENTATIONS PAY OFF! Wide angle lenses and special apertures immediately available. Write for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

COMPLETE BOOTH EQUIPMENT SUITABLE for indoor or outdoor theatre consisting of Simplex double-bearing rear shutter mechanisms complete with Weaver automatic dowser and projection lenses. Simplex bases, new 3-D magazines, Strong almost new high-intensity lamps, Hertner generator and controls. RCA Model MI-1040 sound equipment and parts cabinet filled with new spare parts. Steel film cabinets and 3-unit ticket Automatic machine. Above equipment has always been on RCA service and is in perfect operating condition. First $1,200 cash takes it all. Call or write DAVID SANDLER, care of Theatrecraft Mfg. Corp., 1878 E. 18th St., Cleveland 14, Ohio. Phone FA 1-4958.

BIG SAVINGS ON BIG SCREENS AND LENSES at Star! Write us! Pair Simplex-Acme Projectors; suprex 50 ampere Lamphouses, RCA rotary stabilizer sound, heavy bases, rebuilt, $1,095; Brenkert Enarc Lamphouses, rebuilt, $489.50 pair; 3-unit electric Ticket Register, rebuilt, $139.50; Century CC Mechanisms, rebuilt, $725 pair; Griswold Splicers, $12.95. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

PROJECTORS BY DEVRY—REBUILT LIKE NEW by S. O. S. from $895. Send for Bulletin DEVPRO. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

ARE YOU SEEKING CAPABLE, QUALIFIED manager, well recommended for top operation? BOX 2779, MOTION PICTURE HERALD.

HELP WANTED

WANTED: EXPERIENCED DRIVE-IN MANagers for New Jersey and Chicago territories. Yearround positions open with outstanding circuit. Write, stating qualifications and background to ARNOLD BERGER, 82 Newbury St., Boston, Mass.

SEATING

CAN'T BEAT THIS SEAT FOR $4.95! 500 FULL upholstered back, boxspring cushion, excellent condition. Many more. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

"NEW SCREEN TECHNIQUES" — THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC —the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

ULTRA MODERN 575 SEAT THEATRE, 5 YEARS old, Littlestown, Pa. Only theatre in town, and located on main highway. Completely fireproof, finest air-conditioning, modern all glass doors. Inquire J. S. BAKER, 911 W. 36th St., Baltimore 11, Md.

FOR SALE—500-CAR DRIVE-IN THEATRE, wonderful location, prosperous area, 75 miles New York City. Gross approximately $100,000, handsome net. Price $110,000. BOX 2777, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

FREE BROCHURE DRIVE-IN, INDOOR ADVERtising specialties. PARKHURST ENTERPRISES, Lansing 10, Mich.

NEW EQUIPMENT

SAVE ON CARBONS! ALL SIZES MOTORIZED carbon savers for angle trim arc lamps (Mighty 90, etc.) $59.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BIG PANORAMIC SCREENS—LOW PRICES! All purpose metallic screens 90c sq. ft. Wide angle lenses, special apertures immediately available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

HARNESS YOUR EXPERIENCE—SHOOT LOCAL newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog St-10. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Louis Lipstone, Head of Paramount Music, Dies

Louis R. Lipstone, 61, head of the Paramount Studio Music Department and a widely known music executive, died at his home in Hollywood March 18 after a short illness. Mr. Lipstone, born in Chicago, began his career as a violinist in that city and later was put in charge of all stage shows for Balaban & Katz Theatres. He left that position in 1939 when he went to Hollywood as director of Paramount's music activities. As his last assignment he supervised the scoring of the forthcoming "White Christmas." His widow and two sons survive.

Roger Kennedy

Roger M. Kennedy, second vice-president of the International Alliance of Theatrical and Stage Employees, A. F. L., died in Detroit March 19 after a long illness. A native of Norwalk, Ohio, Mr. Kennedy entered the motion picture industry as a projectionist in Columbus in 1906. He joined the IATSE in 1910 as a charter member of Local 194, Indianapolis, and transferred to Local 199 in Detroit in 1913.

John Albert Collins

John Albert Collins, 71, prominent theater executive of Paragould, Ark., died March 12 at a local motel where he had lived the past month. Mr. Collins was vice-president of Capitol and Majestic Theatres, Inc., which operated the Capitol and Majestic and Sunset Drive-in at Paragould. He is survived by his widow and a son.

6 More Extra-Area Cameras Go To Technicolor from Mitchell

The Mitchell Camera Company last week completed and delivered to Technicolor in Hollywood six camera-movements capable of photographing in the extra-area-negative manner used by Paramount for VistaVision, it has been reported. The company has six more camera-movements on order for Technicolor, a Mitchell executive disclosed, and has orders from Paramount for eight more.

Name Circus Night Heads For Cerebral Palsy Drive

Edgar F. Luckenbach, Jr., owner of the Luckenbach Steamship Co., and Robert B. Smallwood, president of Thomas J. Lipton, Inc., will head the commerce and industry division of the United Cerebral Palsy Circus premiere committee for the opening night of the Ringling Brothers and Barnum and Bailey Circus to be held Wednesday at Madison Square Garden, it was announced by Mrs. Leopold Stokowski, chairman of the committee. Prominent New York businessmen from all phases of the city's commerce and industry will work with the division heads to aid in the promotion of the event, the second consecutive year that the entire proceeds of the circus opening night has been donated to the Palsy fund.

Announce New Screens

A new line of metallic surfaced screens to be known as "Mirro-Claric" has been announced by S. O. S. Cinema Supply Co. of New York.

CINERAMA CELEBRATING FIRST $1,500,000 YEAR IN DETROIT

by CHUCK THURSTON
in Detroit

How do you go about filling the house for a solid year with the same feature and at premium prices? First it takes a picture with exceptionally widespread interest value and William Green to exploit it.

Green, looking back on his first year, is surprised himself to see some of the places his venture has carried him. Placing ads in the Wayne Star, hand-made ditto machined paper published by youngsters in a Detroit suburb is only one of the off-beat advertising methods to bring customers in. Advertising appears in bus stations, on radio, in newspapers, convention literature, hotel directories and dozens of other places that catch the eye of the visitor.

Group attendance and repeat business, Greyhound Tours and hotel sponsored vacations bring a substantial core of business.

At the outset last year, posters were displayed at Greyhound ticket windows wherever Detroit tickets were on sale. Groups as well as individuals were offered a transportation-show package. Ticket orders are still coming in from as far as Dayton, Ohio. Advertising in the Toledo papers brings an average of 50 a week by mail in addition to the normal flow of Toledo visitors.

Group Selling Program

Conventions are given special attention with good results. A basic group sales program has been set up that could well be applied to general business. Specific procedures have been found to sell large blocks of tickets.

1. Specialized treatment for groups when they come to the theatre may tend to sell other groups as the word gets around. Someone detailed to be on hand if they come by chartered bus or assemble in the lobby, to greet them, take their tickets, take them through the doors and seat them.
2. Choice seats for groups help sell others.
3. Constant contact with anyone and everyone which might result in a group sale. (perseverance)
4. All Conventions contacted.
5. Greyhound Mystery Tours.
6. Package deal with Hotel Detroiter. (We paid part of adv. cost for Canadian cities.)
7. Mail order coupon ads in out of town papers.
8. Free show for parochial school sisters.
9. Always invite the head people before doing group business.
10. Use of publicity from outside sources.
11. Special club nights.
12. We do not discount but will refund a small discount of group price for charity.
13. Conducted tour for children and technical groups who want to see how Cinerama ticks. (Many schools have cinema classes.)
14. Ticket agencies in nearby cities.
15. Advertise for group business in teacher's periodicals.

PUBLICIST'S PROBLEM

Bill Green, publicist for the Detroit Music Hall, whose good record in handling Cinerama makes news on this page, put out a bulletin to local columnists announcing that with the attraction's first anniversary, March 27th, all veterans would be admitted free. The columnists ran the plug, but were just as vague about the limitations involved, since it didn't say exactly for what veterans or for how long the free offer would obtain.

Result was catastrophic. So Bill yelled for help in making corrections. Columnists hollered just as loudly that they couldn't make retractions. When Bill got calmed down, he went to see the managing editors, and explained that Frank Upton, Cinerama manager in Detroit, was himself a veteran, and certainly didn't want to pull out the rug on his old pals.

So, they compromised, and Korean veterans are invited to see Cinerama as the guests of Frank Upton, who never turns down a buddy. Now, the problem is what to do with the paying customers, who still badger the boys in the box office for tickets. It proves what good impulses can do in this business.

SCHOOLS—Public; Send letter addressed to principal or superintendent, mentioning block reservation—advantages of special matinees, etc. Enclose a reservation form showing how other schools have enjoyed Cinerama.

Parochial, Lutheran and County letters similar in content in that they describe the advantages of group reservations, popular price of certain matinees, etc.

Girl Scout, Boy Scout, Campfire, Cub, Brownie coverage. Announcements of special showings for these groups are prepared in bulletin form and are sent out with "clip out" reservation form at the bottom of the bulletin due to the general admission set-up that will guarantee seats for their individual groups if reservations are received well in advance of the show date.

Aid solicited from various groups to address theatre envelopes from their mailing lists; to include in their weekly and/or monthly circulars and other publications information regarding special shows for their groups. (Organizations reluctant to release mailing lists will usually allow their employee or secretaries to run off lists if the house offers to pay time.)

Convention Letters—From the list of conventions coming to town send a letter to the entertainment chairman stating that our Special Service Department is at their service regarding block reservations, promotional material, etc.

Board of Commerce—(New Members) Letters stating advantages of "Cinerama Parties" for employees, good will, etc.

Miscellaneous groups and associations. Letters prepared for the specific organizations stating what services are applicable for block reservations, charity discounts, etc.

Added to direct mail and specialized advertising, newspaper and radio are used constantly. Keyed ads in the papers showed that of the three Detroit dailies, two pulled about even, with the third falling somewhat behind. Ad space was adjusted accordingly. (The third, a Hearst paper was believed to have a following not addicted to Cinerama type presentation.) Ads include directory listing plus two or three inches of display ad, with an occasional large reminder type ad.

Radio coverage of nationality groups is keyed by requesting the various foreign speaking listeners to come in a body. Choice of seats is assured. This makes it easier to know what group gets best response.

Whenever a school is planning to attend, posters are finished for the bulletin board.

Repeats Encouraged

In addition to new business, repeats are encouraged and patrons leaving are handed a return envelope containing an order blank to pass on to a friend.

Mention was made in one of the daily columns that a patron had seen Cinerama six times and this was believed to be a record. Shortly thereafter a secretary wrote Green that her boss had seen it 15 times! This prompted Green to start digging and he now has a quite impressive list of customers called the "I have seen Cinerama four times" club.

Full time, well trained personnel giving courteous, interested service add their welcoming touch to the feeling of well being of customers. Well kept, clean house adds to the feeling of luxury. While other theatres have been feeling the sag of business these last few months, the Music Hall has gone on and on filling nearly every performance at almost three times the price of the average first run house.

But as Bill Green points out, you can't sit and wait for customers, you have to go after them. Make them know they're wanted and they'll come in droves.



WEEKLY Report

. . . supplementing the department of special articles and market news published every fourth week, adjoining the Managers Round Table except when bound into the Spring and Fall Buyers Numbers, and the annual Market Guide Edition, of Better Theatres.

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

NEW SNACK STAND WITH TWO STATIONS



A brand new snack bar was recently installed at J. J. Parker's Broadway theatre in Portland, Oreg., as shown above. The stand is equipped for complete service at both ends, allowing room for four attendants to sell to patrons. At each station are a self-service ice cream tray, candy case and popcorn machine. In the center is a single beverage dispenser, which is easily accessible to both stations.

Data on refreshment service in both indoor and drive-in theatres and market information on equipment and merchandise for snack service are presented in the BETTER REFRESHMENT MERCHANDISING department of the Better Theatres Market Guide Number, published as Section 2 of this issue of the Herald.

•

Tying in a Film with Snack Stand Promotion



To promote the M-G-M film "Sombrero" as a coming attraction at the Alma theatre in Vancouver, B. C., an operation of Famous Players Canadian Corporation, Ltd., manager Earl W. Barlow devised the refreshment stand decorations shown above. The colorful posters were secured from the Mexican consulate at Vancouver and attracted a great deal of patron attention—both to the snack bar and the film. Although stand space is limited at the Alma, patrons are offered a variety of candies, ice cream and popcorn.

New Wrapper for Candy

Oh Henry! Coconut Roll wrappers have been completely redesigned and brightened with red, yellow and brown, according to an announcement by James A. Dickens, vice-president and sales manager of the Williamson Candy Company, Chicago.

When first introduced the bar proved extremely popular, Mr. Dickens said. The new wrapper, giving it the well-known Oh Henry! trademark should help in further increasing sales, he added. Oh Henry! Coconut Roll is packed 100-count only and is priced to retail at 5c. The bar will weigh 1.35 ounces.

•

Named Dad's Sales Head

Jules Nowell has been named assistant national sales manager, Fountain Flavor Division, of the Dad's Root Beer Company, Chicago.

With more than a score of years' experience in food and beverage merchandising behind him, Mr. Nowell will seek to improve and extend Dad's decentralized packing operations and promote the national sale of "Dad's" and "Frutaste" fountain syrups and concentrates as well as Dad's beverage dispensing equipment through established channels of distribution.

•

Helmco Builds New Plant

Helmco, Inc., Chicago manufacturer of fountain and restaurant fast food service equipment, has started construction of a new plant at 7400 W. Lawrence Avenue, Harwood Heights, Ill., according to Col. Herman E. Lacy, the company's president. The new plant, being erected on a five-acre site, will provide facilities for substantially increasing production over that of the company's present plant in Chicago, he said.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 137 attractions, 6,461 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Actress, The (MGM)	–	–	3	19	35
*Affair in Monte Carlo (AA)	–	–	–	3	3
All-American (Univ.)	–	14	29	14	14
All the Brothers Were Valiant (MGM)	–	16	53	35	3
Appointment in Honduras (RKO)	–	6	18	8	8
*Arrowhead (Para.)	–	17	42	16	–
Back to God's Country (Univ.)	1	12	40	16	5
Bad for Each Other (Col.)	–	–	2	7	4
*Band Wagon, The (MGM)	4	12	36	50	23
†Beachhead (UA)	–	3	2	–	–
†Beat the Devil (UA)	18	–	1	2	3
Beneath the 12-Mile Reef (20th-Fox)	23	–	2	2	–
Big Heat (Col.)	1	21	29	15	4
†Bigamist, The (Filmakers)	–	1	5	–	5
Blowing Wild (WB)	8	19	35	35	6
Blueprint for Murder, A (20th-Fox)	–	–	9	6	1
Border River (Univ.)	–	2	23	9	1
Botany Bay (Para.)	–	1	33	34	5
Boy From Oklahoma (WB)	17	2	5	3	1
Caddy, The (Para.)	11	60	39	9	1
Calamity Jane (WB)	4	65	33	8	1
Captain's Paradise (UA)	7	2	–	–	1
Cease Fire! (Para.)	–	1	7	11	5
*Champ for a Day (Rep.)	–	–	1	1	4
*China Venture (Col.)	–	2	1	2	1
City of Bad Men (20th-Fox)	–	8	53	28	4
*Clipped Wings (AA)	–	8	7	1	–
Command, The (WB)	1	4	9	1	–
Conquest of Cochise (Col.)	–	1	9	15	6
Crazylegs—All-American (Rep.)	–	2	7	5	3
*Cruel Sea, The (Univ.)	2	15	14	6	2
*Cruisin' Down the River (Col.)	1	4	21	31	11
*Dangerous Crossing (20th-Fox)	–	–	9	11	6
Decameron Nights (RKO)	–	–	–	4	6
Diamond Queen, The (WB)	–	–	6	6	6
East of Sumatra (Univ.)	–	18	29	16	5
Easy to Love (MGM)	19	17	24	7	–
Eddie Cantor Story (WB)	3	31	6	2	5
Escape from Fort Bravo (MGM)	–	5	29	37	6
Fighter Attack (AA)	–	7	6	–	1
Flight Nurse (Rep.)	1	7	13	8	2
Flight to Tangier (Para.)	–	1	12	17	9
Forbidden (Univ.)	–	–	14	15	4
Forever Female (Para.)	2	–	8	5	15
From Here to Eternity (Col.)	52	32	4	2	5
*Gentlemen Prefer Blondes (20th-Fox)	45	46	14	17	1
Give a Girl a Break (MGM)	–	5	17	22	7
Glass Web, The (Univ.)	–	1	4	4	9
Glenn Miller Story (Univ.)	22	7	–	1	–
Go, Man Go (UA)	7	9	4	–	–
Golden Blade, The (Univ.)	–	5	19	16	3
Great Diamond Robbery (MGM)	–	2	4	13	3
*Gun Belt (UA)	2	10	23	6	–
Gun Fury (Col.)	–	3	8	4	2
Half a Hero (MGM)	–	8	22	22	19
Here Come the Girls (Para.)	2	6	25	38	23
His Majesty O'Keefe (WB)	1	9	10	14	4
Hondo (WB)	68	12	3	–	1
How to Marry a Millionaire (20th-Fox)	48	5	–	1	–
*I, the Jury (UA)	1	6	11	22	3
*Inferno (20th-Fox)	1	4	19	10	22
Island in the Sky (WB)	–	32	39	48	16
Jesse James vs. the Daltons (Col.)	2	5	4	4	–
Jivaro (Para.)	–	2	1	8	3
Joe Louis Story, The (UA)	–	1	2	6	–
King of the Khyber Rifles (20th-Fox)	11	6	3	–	1
Kiss Me Kate (MGM)	5	21	23	28	19
Knights of the Round Table (MGM)	7	1	4	3	2
Lili (MGM)	8	31	21	26	16
Lion Is in the Street, A (WB)	–	1	16	33	34
Little Boy Lost (Para.)	20	52	28	4	2
Little Caesar (WB) (Reissue)	7	1	–	8	–
Little Fugitive (Burstyn)	4	1	4	1	1
Long, Long Trailer, The (MGM)	29	13	–	1	–
†Man Between, The (UA)	–	2	–	3	–
*Man from the Alamo (Univ.)	–	18	10	19	13
Man in the Attic (20th-Fox)	–	–	8	3	2
Marry Me Again (RKO)	–	2	11	16	9
Martin Luther (deRochemont)	21	15	2	–	–
Miss Sadie Thompson (Col.)	8	6	3	3	–
*Mission Over Korea (Col.)	–	7	5	5	6
Mister Scoutmaster (20th-Fox)	3	17	54	31	11
Mogambo (MGM)	43	67	24	3	1
Money from Home (Para.)	–	5	5	1	–
Moon Is Blue, The (UA)	42	32	26	15	4
Moonlighter, The (WB)	–	3	11	17	19
Nebraskan, The (Col.)	–	2	4	3	2
99 River Street (UA)	1	2	13	12	2
*No Escape (UA)	–	–	–	8	1
Paratrooper (Col.)	1	19	12	10	1
Paris Model (Col.)	–	–	2	3	1
*Plunder of the Sun (WB)	–	9	12	36	7
Prisoners of the Casbah (Col.)	–	–	–	7	5
Private Eyes (AA)	–	3	6	1	–
Public Enemy (WB) (Reissue)	–	2	1	7	–
Quo Vadis (MGM) (Reissue)	5	9	6	3	–
Ride Clear of Diablo (Univ.)	3	7	5	–	–
†Riders to the Stars (U.A.)	–	–	2	3	1
Riot in Cell Block 11 (AA)	–	5	6	–	–
Rob Roy (Disney-RKO)	–	–	8	3	1
Robe, The (20th-Fox)	64	7	2	–	–
Roman Holiday (Para.)	–	14	41	38	8
Saadia (MGM)	–	1	1	8	6
Sabre Jet (UA)	2	24	35	18	5
*Sailor of the King (20th-Fox)	–	–	1	7	6
*Salome (Col.)	11	61	35	12	1
*Sea Around Us, The (RKO)	1	9	15	2	–
Sea of Lost Ships (Rep.)	–	1	–	8	2
Shane (Para.)	56	47	7	2	–
Shark River (UA)	–	15	9	1	4
Sins of Jezebel (Lippert)	–	2	7	6	2
Sky Commando (Col.)	–	4	4	–	1
Slaves of Babylon (Col.)	–	1	3	4	2
So Big (WB)	1	18	68	22	5
*Stalag 17 (Para.)	9	48	37	19	–
Stand at Apache River (Univ.)	1	4	16	15	4
Steel Lady, The (UA)	–	–	9	9	–
*Stranger Wore a Gun, The (Col.)	4	23	13	5	4
*Sword and the Rose, The (RKO)	–	8	21	22	20
Take the High Ground (MGM)	10	43	48	9	3
†Taza, Son of Cochise (Univ.)	–	1	3	2	–
Terror on a Train (MGM)	–	–	1	4	2
Those Redheads from Seattle (Para.)	–	7	19	19	4
†Three Young Texans (20th-Fox)	–	3	1	6	3
†Three Young Texans (20th-Fox)	-	3	1	6	3
*Thunder Bay (Univ.)	3	13	46	33	10
Thunder Over the Plains (WB)	–	17	21	24	5
Torch Song (MGM)	–	9	20	14	31
Tumbleweed (Univ.)	1	21	22	7	3
Veils of Bagdad (Univ.)	–	1	4	18	8
Vicki (20th-Fox)	–	1	5	16	11
Walking My Baby Back Home (Univ.)	–	33	38	26	2
War Arrow (Univ.)	–	23	22	9	–
War of the Worlds (Para.)	2	7	19	39	20
*War Paint (UA)	–	8	14	13	4
Wild One (Col.	–	11	4	2	–
Wings of the Hawk (Univ.)	–	6	17	23	33

COLONEL COLE puts his FINGER on NATIONAL SCREEN SERVICE!

NEWS FROM THE TRADE PRESS

Cole Lauds NSS Trailer Handling

Col. H. A. Cole, board chairman of Texas Allied and co-chairman of Texas COMPO, revealed last week that a survey conducted in the Dallas office of National Screen Service showed the percentage of error in handling trailers and advertising accessories to be less than 1/20 of one percent. The exhibitor leader praised NSS for its contribution to the industry.

Survey showed that of 366,584 items shipped from the office during January, 187 complaints of error were reported. In order to get these materials out of the office and into the hands of the transportation companies, each item had to pass through nine NSS employes, the survey disclosed.

Among the elements found most responsible for error were similar titles, similar or wrong code numbers, transposition of booking data to billing and shipping records and transportation failures. Exhibitors neglected to return 465 trailers and 1,130 accessories, while 190 trailers and 545 accessories were irreparably damaged during the period.

Cole revealed that Texas Allied is issuing a special bulletin urging members to return all material promptly and to exert more care in the handling of NSS property. He added that he was firmly convinced that NSS is an "indispensable organization" to the industry and deserves its maximum support.

11

Thank You Colonel COLE!



MOTION PICTURE HERALD

Better Theatres

MARKET GUIDE number

Market & Operating Data—1954

EXHIBITORS' DIGEST Section—page 11

CATALOG DATA on Products—page 81

REFRESHMENT SERVICE page 37

INDEX of EDITORIAL SUBJECTS—page 7

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ISSUED AS SECTION 2 OF MOTION PICTURE HERALD OF MARCH 27, 1954



1954 A THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

Show business and the refreshment business are partners in profit in the modern theater. We've seen it proved from coast to coast: patrons like to have refreshment handy while they enjoy your program. Specifically, they like to have ice-cold Coca-Cola available for breaks in the schedule . . . for a pause on the way out of the theater. Their satisfaction makes a mighty pleasant sound in your coin box. For details on a variety of vending equipment, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

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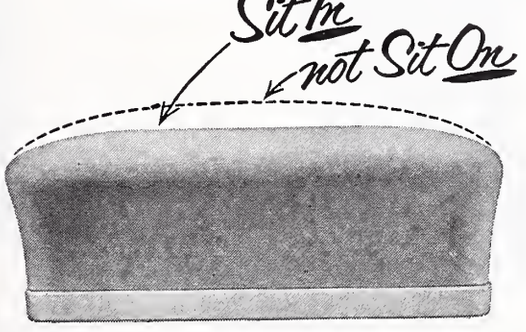
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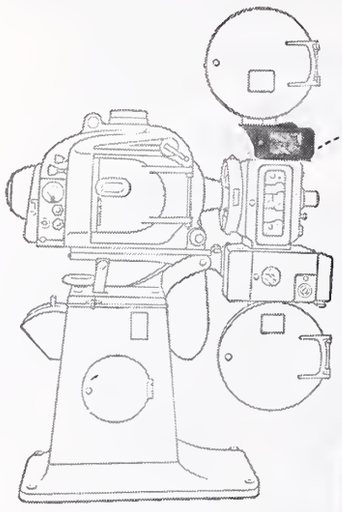
The New "SIT-IN"
Coil Spring Cushion

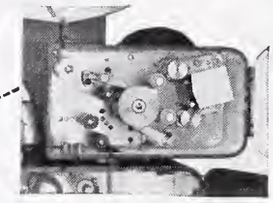


Occupant sits *deep down in* not high up on this outstandingly comfortable new coil spring cushion . . . whether he sits in the middle, on the side or way back in the seat, he'll enjoy relaxing comfort at all times. This is just one more fine example of Heywood-Wakefield engineering skill, proving the seat of the comfort is in the cushion.

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Westrex R9 Stereophonic Reproducer is a simple, high quality mechanism for reproducing quality stereophonic sound in theatres.

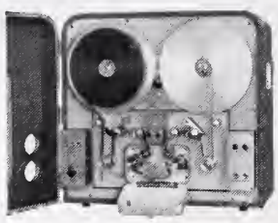
R9 Reproducer, installed between upper magazine and projector mechanism, operates with any modern projector or sound head.

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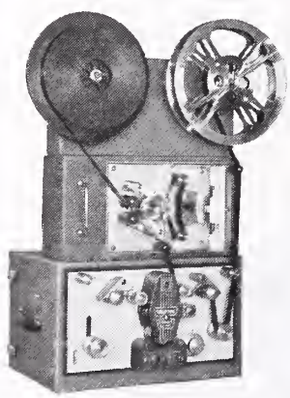
For recording, re-recording, editing, electrical printing, and reproducing stereophonic sound at its best, Westrex offers a complete line of multiple track magnetic equipment of advanced design. Representative models of magnetic equipment shown on this page are in addition to Westrex photographic equipment for studios and theatres.

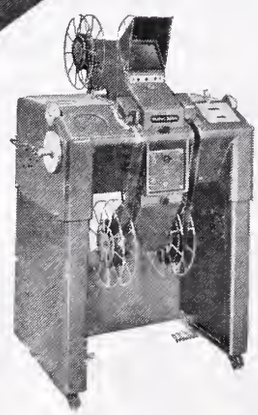


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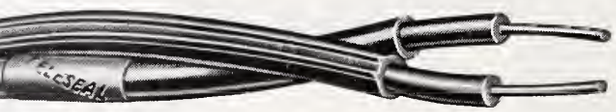
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WHITNEY BLAKE COMPANY

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Contents 1954

Better Theatres GUIDE number

A classified digest of articles of lasting value in Better Theatres from March 1953 through February 1954; and of purchasing data on 1954 lines of theatre equipment, materials and supplies, and of refreshment service equipment and merchandise.

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GEORGE SCHUTZ, Editor



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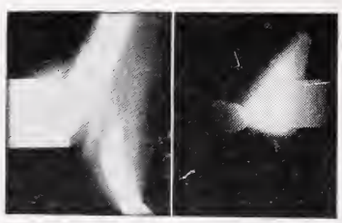
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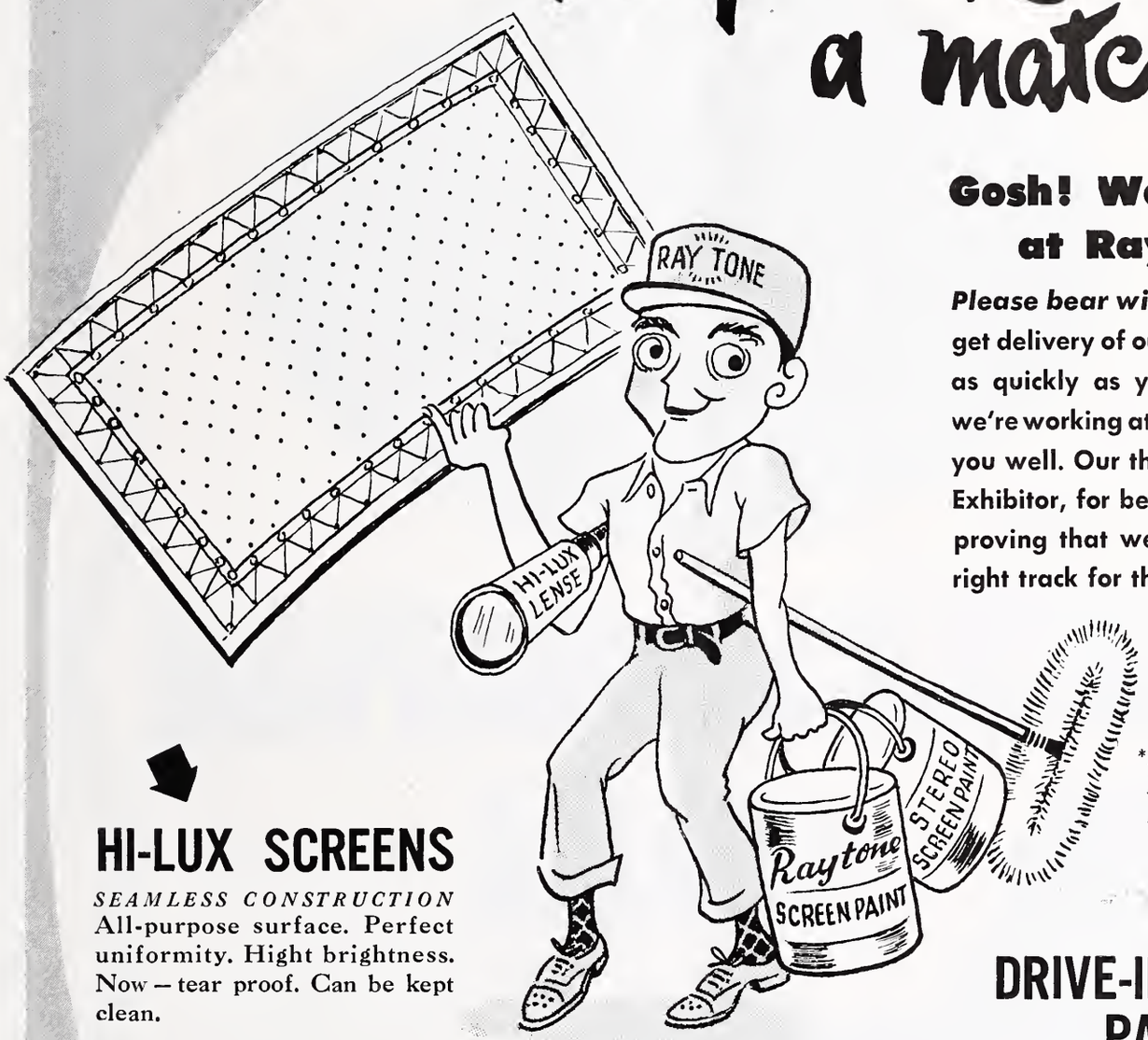
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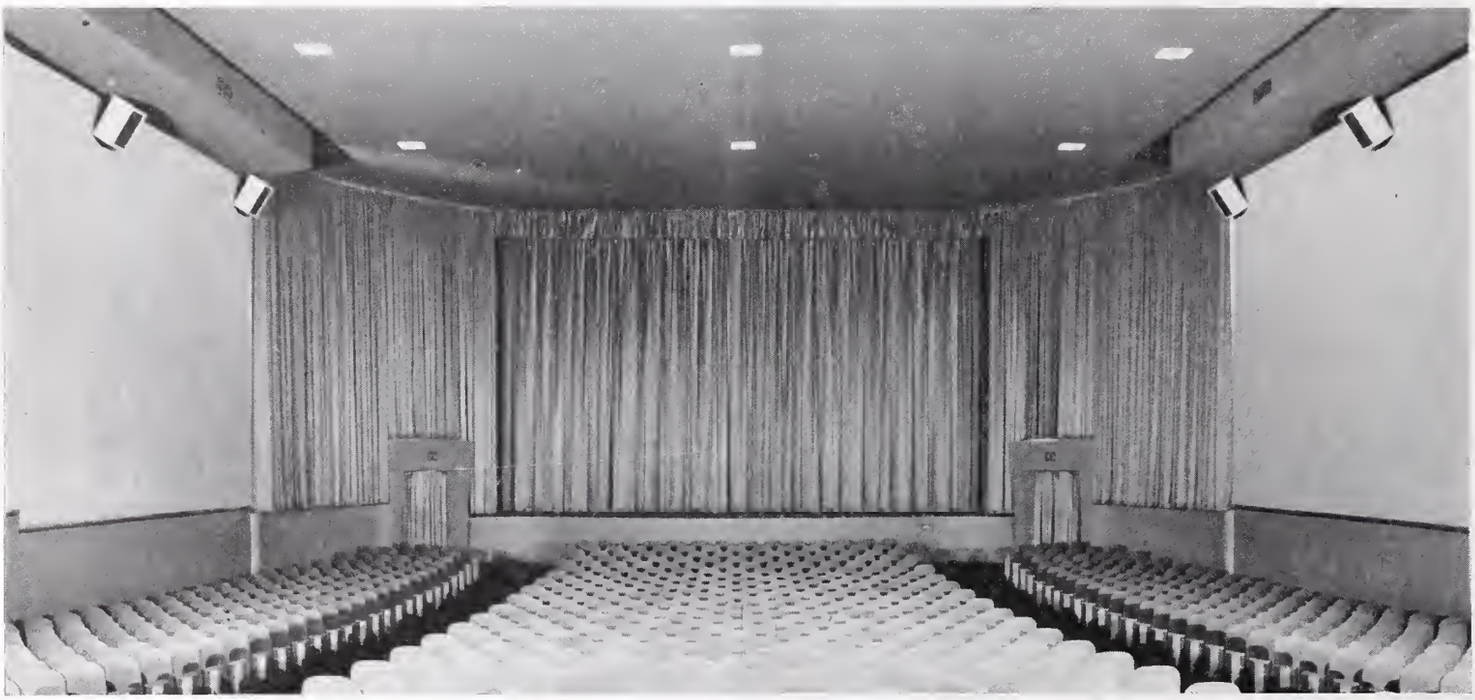
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Theatre Design

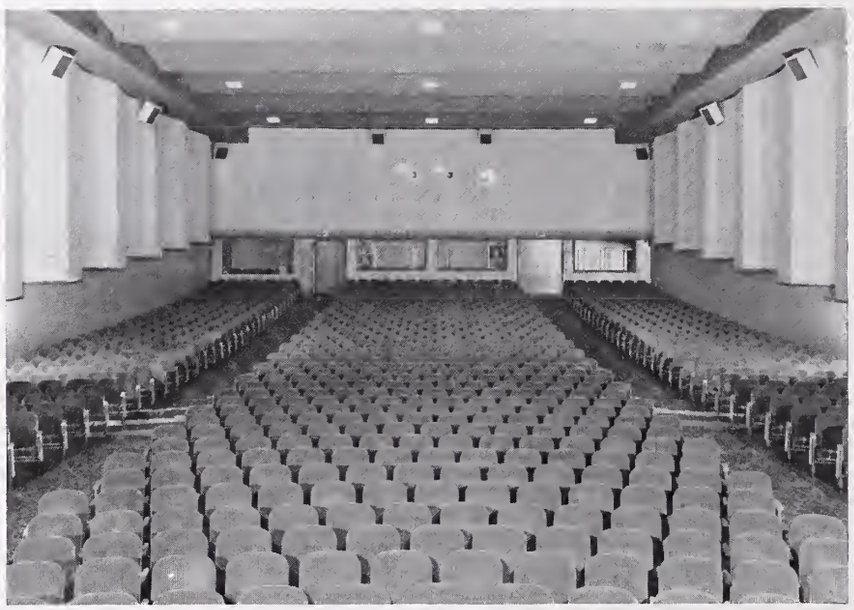
INCLUDING DECORATION AND EQUIPMENT LAYOUT



Theatre for the New Techniques

Consolidated Theatres, Inc.'s new 1204-seat, first-run Plaza theatre in downtown Vernon, Tex.

During construction the Plaza was wired for 3-D and stereophonic sound, including provisions for auditorium speakers along the side walls. The side and rear walls of the auditorium are built up in a series of triangular forms for sound diffusion, with construction of metal lath and brown coat plaster, over which are laid U. S. Gypsum "Acoustone" tiles, which are grey-green. The ceiling is of similar formation but finished in acoustic plaster painted velvet red. Lighting of the auditorium is by egg-crate fixtures set flush in the ceiling. Draping of red damask is installed across the proscenium and around and down each side wall approximately 25 feet. Seating, consisting of 1204 Kroehler "push-back" chairs upholstered in red mohair, is in a three-bank, two-aisle plan with rows spaced 34 inches back-to-back. The theatre presents a normal picture 27 feet wide by 18 feet high on a curved Walker screen 37x22 feet. The distance from the screen to the first row is 20 feet and about 125 to the last, giving a maximal viewing factor of about 5W for the normal picture and a little less than 4W for the full-width. Projectors are RCA equipped with Bausch & Lomb "Super Cinephor" lenses of 3¾-inch focal length. Projection lighting is by RCA "Bright Arc" lamps with 10mm positive trim. The sound system is also RCA and includes a 4-channel stereophonic system. Arc supply is by two 80-ampere RCA rectifiers. Rewinds are Goldberg. The air conditioning system is Westinghouse. In the standee area (right) are doors to the rest rooms and lounges at each end of the rear wall. There are two water fountains, one at a lower height for children. Off the far side wall of the standee area adjacent to stairs leading down to two exit doors is a cry-room with 12 Kroehler chairs.



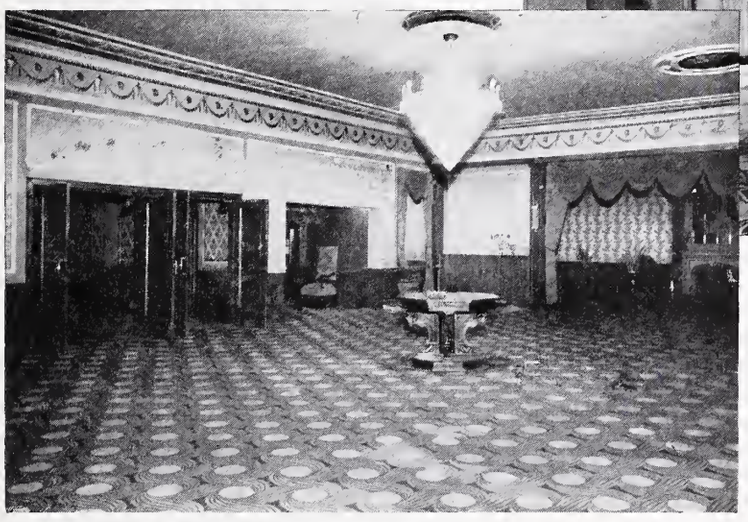


Modernizing a Suburban Theatre

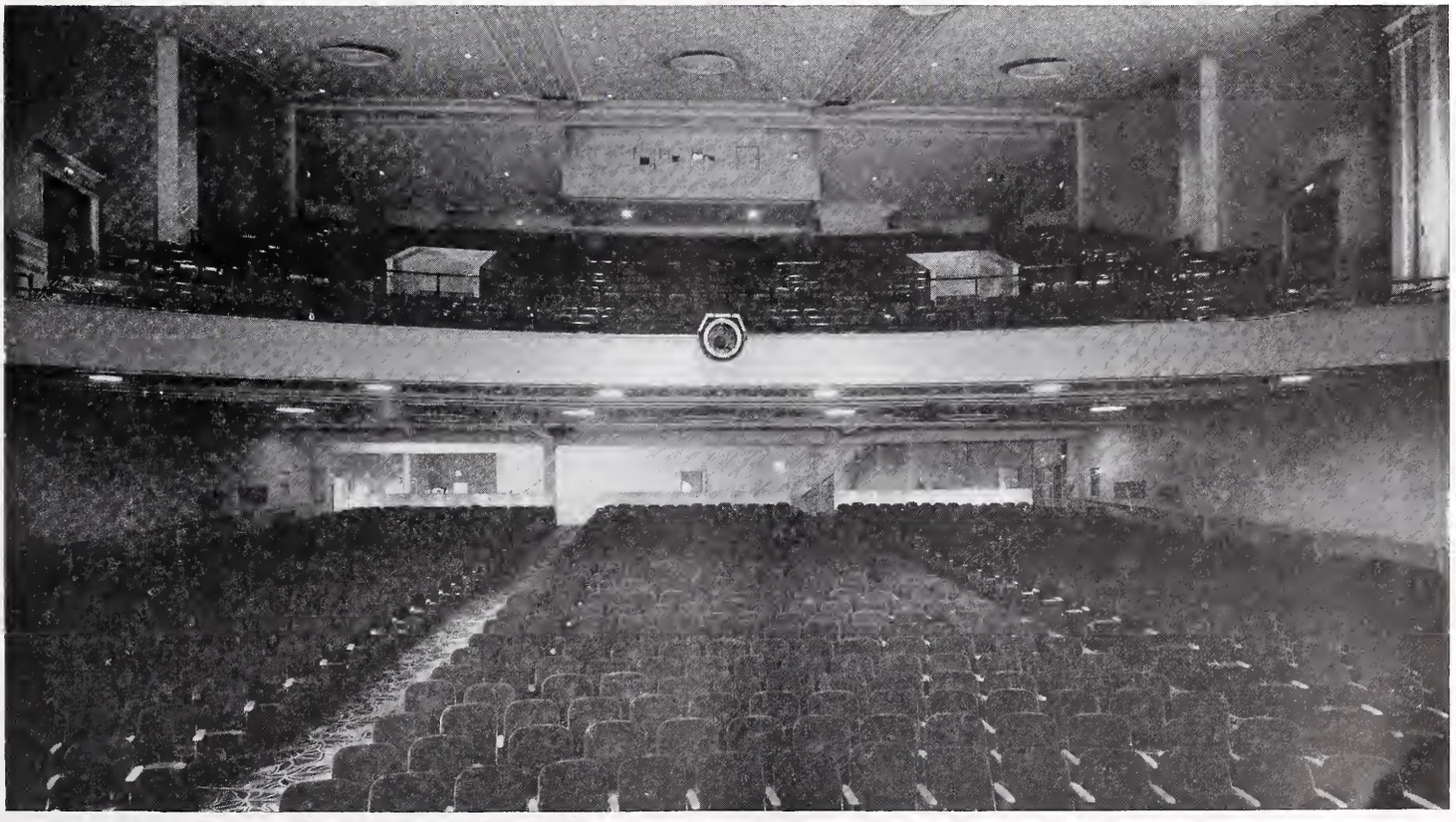
Refurbishing of Century Theatres' 25-year-old Prospect theatre in Flushing, N. Y. Architect for the project: John J. McNamara, New York City.

In the theatre's lobby (not shown) remodeling consisted of removing ornamental plaster on the walls and ceiling and repainting. New downlights were also installed. In the foyer (before view, below; after view, right) walls and ceiling were also refinished and downlights installed. In addition a new refreshment stand was erected and telephone booths have replaced a lounge alcove on the right. The face of the refreshment stand is "Realwood" Formica; the back bar and counter are colored formica; and the canopy is corrugated transite. A rubber tile floor was installed across the stand and booth area from which point the floor was recarpeted.





In the auditorium the major remodeling work, outside of modernized lighting and new seats, consisted of furring out ornamental plaster on the walls and recovering with glass wool insulation. Ornamental plaster in front of the projection booth and on the fascia of the balcony was also removed and these areas repainted. The main floor was reseated with Kroehler push-back chairs upholstered in Kelly green mohair. The seating plan was completely revised from a five-bank scheme to one of three banks with four aisles and a stagger system used with double armblocks provided wherever necessary to get proper sightlines. The Prospect now has a capacity of 1979, representing a loss of about 200 seats on the main floor. RCA theatre television equipment was also acquired. A new Walker "H. I." screen was installed for a 25-foot picture.









Transformation of Obsolete Design

Remodeling of the 24-year-old Fitchburg, a 1750-seat, first-run theatre in Fitchburg, Mass., operated by Benjamin Sack of Boston.

The old-fashioned exterior of the Fitchburg has given way to the bright, modern front (top, left) with changes including installation of a new marquee and soffit and removal of the centrally located box-office with a new one of glass with a white brick base erected on the left side. Side walls of stone were replaced by redwood panels painted a dark brown and a new coming attraction display case was installed (see top, right). Rubber mats are used on the floor in this area up to the entrance. New glass doors were installed leading into the lobby area, which is described in detail in the caption at right below.





In the lobby area the walls, which were formerly stone, (see left) are now a continuation of the redwood in the front area. A new coming attraction display case was installed on the left. The ceiling was painted yellow and new pivot reflector spotlights installed. The ticket box is now in the lobby area instead of inside the foyer as before. The floor in the lobby is terrazzo. Walls leading into the foyer are Kawneer. In the foyer area (visible in photo above) the walls and ceiling were re-plastered and painted magenta and green, respectively. New pivot reflector spotlights were installed. The floor there is rubber tile in green and red. There is also a new and considerably expanded refreshment stand.

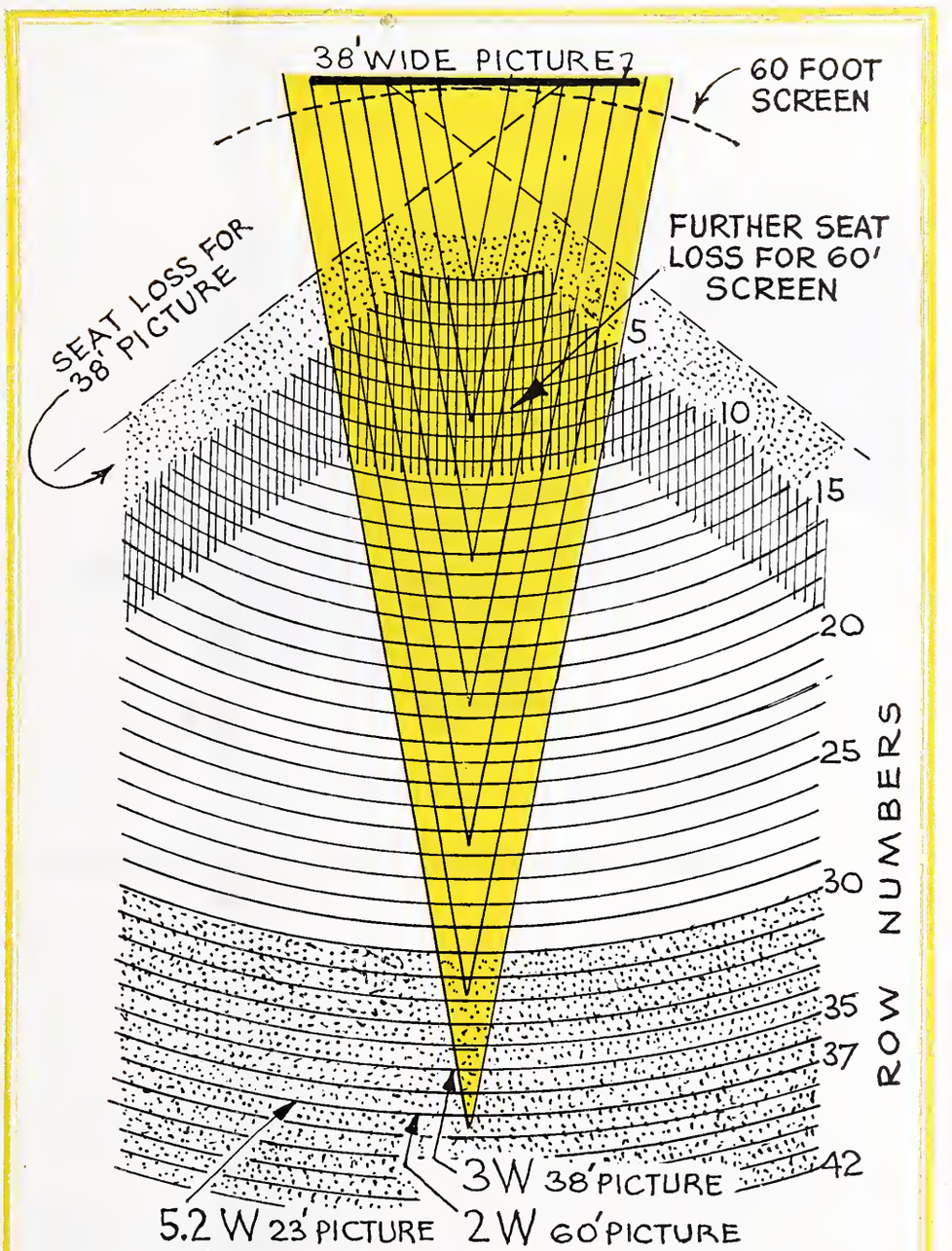
Sizing the Wide-Screen Picture According to the Auditorium Plan

The material beginning on this page gives essential data and major considerations in adapting or modifying established conditions of theatre design for wide-screen exhibition, taken from the Better Theatres series, "Theatres and the New Techniques," by Ben Schlanger, theatre-architect and consultant.

PRIOR TO early 1953 the average projected picture of indoor motion picture theatres in the United States measured, according to surveys, 18 feet wide by 13½ feet high, giving it a total area of 243 square feet. For a theatre representative of the seating capacities of many thousands of the nation's film theatres—a capacity of about 750 seats, which is approximately 125 above actual average capacity, including the smallest places of more or less regular motion picture exhibition—an 18 x 13½-foot picture had an area amounting to a third of square foot per viewer.

In the period between 1923 and 1945 a typical seating pattern evolved in theatre construction in which the distance from the screen to the last row of seats tended to be substantially twice the greatest width of the seated area of the auditorium. In studies of seating patterns and their relationship to picture size, the maximum viewing distance—that is, distance from screen to the last row of seats—was found to be more than five times the width of the picture in most cases; indeed, on the basis of surveys, including one conducted some years ago under the auspices of the Society of Motion Picture and Television Engineers, the average maximum viewing distance was 5.2W, with *W* standing for picture width. Applying the average to the average picture width, we get a maximum viewing distance, in theatres typical of the majority, of 93 feet.

There have been proponents of larger pictures for many years—that is, screen images having a maximum viewing distance factor much smaller than 5.2W. But the conditions of cinematography which were themselves encouraged by the typical seating pattern of theatres, had a reciprocal effect of keeping picture sizes as they were. Predominant among the cinematographic factors of such effect was the *close-up*. This device allowed the smallest detail to be seen clearly from remote points



A seating pattern of 42 rows in depth and about 80 feet in width. It is not a typical pattern—many theatres have greater seating dimensions, while most theatres have smaller ones. This pattern has been made larger than average to emphasize the effect of screen expansion on most auditoriums. The top lightly shaded area indicates minimum loss of seats in changing from a 23-foot to a 38-foot picture with such a seating pattern. The adjoining darker area indicates additional loss in going to a 60-foot picture. Loss in the central portion is due to poor definition caused by over-magnification. In side areas loss is due to viewing angles that cause distortion. The shaded area at bottom of the pattern indicates seating positions from which the eye can easily encompass most of the screen width. This seating is less desirable with profuse use of wide camera angles unless the material of the extreme sides of the picture is substantially environmental rather than critical (focal). The viewing angle (yellow area) superimposed on the pattern is the angle within which the full width of the picture is easily observed without conscious head movement.

of the auditorium. It also supplied a sense of "intimacy," by seeming to bring the viewer closer to the screen through sheer magnification.

There is, naturally, a definite relationship between the size of a projected picture and the devices of cinematography that are employed. Thus it is that in dealing with the question of picture size with respect to "wide-screen" applications, the relationship of production technique to this new type of exhibition asserts itself.

It seems safe to say that the "spectacle" type of film production is likely to be characterized by long and middle shots; it is from such that it gets its spectacular quality. Pictures of this kind have made deep impressions on audiences, but they doubtless would have had even greater impact on the majority of the people who saw them if they had been projected in larger dimensions than those ordinarily given them, since most patrons had to sit at 3.5W and farther from the screen.

Larger pictures allow "close-up" technique for certain narrational and dramatic purposes without leaving out environmental material. Moreover, the content of the scenes is not the only consideration. If the area of the performance is so small that it occupies but a minor portion of the field of vision it seems psychologically remote. There is an advantage to perception and mental engrossment in a performance area which is big enough to dominate physically the field of active vision. To have that condition, the maximum viewing distance in any auditorium should not be greater than approximately 3.3W. That's calling it pretty fine, but we have studied this function in an effort to arrive at data exact enough to be of practicable use.

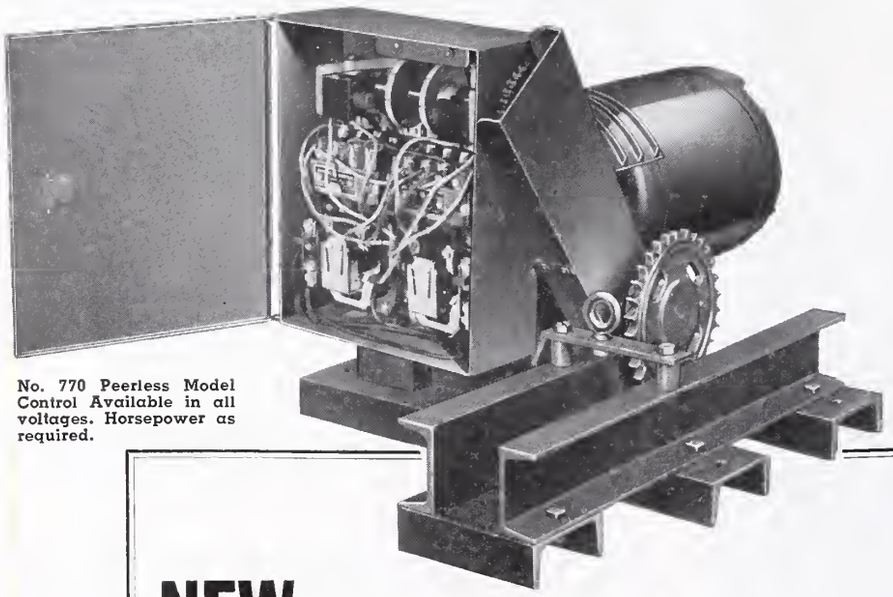
To apply a factor of 3.3W to a picture 30 feet wide, let us say, would give us a maximum viewing distance of 99 feet. At that distance, a viewer concentrating on the screen from a point opposite its middle would have the picture filling at least the central portion of his whole field of view. This "dominant" effect is enhanced if the viewer's field of vision is not deeply invaded by surfaces and forms of the auditorium, and especially so if the walls of the auditorium do not constitute a screen surround of brightness in noticeable contrast to picture brightness.

VARIABLE ASPECT RATIOS

Now in an effort to determine what the dimensions of the screen should be in any instance in order to enjoy the advantages of a "big picture" as soon as possible, one has to take into further consideration the film product that is to be available for exhibition. Some of this product involves technical "systems" having certain restrictions and requirements. Some of it is more flexible in its adaptability to existing auditorium conditions, and some of it has been produced without reference to "wide-screen" presentation.

In the first group cited above are, of course, productions of the CinemaScope and other anamorphic lens systems (not to mention Todd-AO, which is being developed for use of 65mm film). The other two groups embrace pictures which can be given "wide-screen" presentation by reducing the height of the aperture plate and using lenses of shorter focal length without any other means of optical expansion. These latter, in turn, are divided into productions which have been produced with critical material confined within vertical limits according to certain aspect ratios; and into pictures which can be projected in similar aspect ratios, but only at the risk of "chopping off some heads and legs" occasionally. These "B.W.S." pictures (before "wide-screen") may not be of practical concern to most theatres some months from now; however, the difference between "anamorphic" and "aperture" productions is likely to require adjustment of aspect ratio for some time to come.

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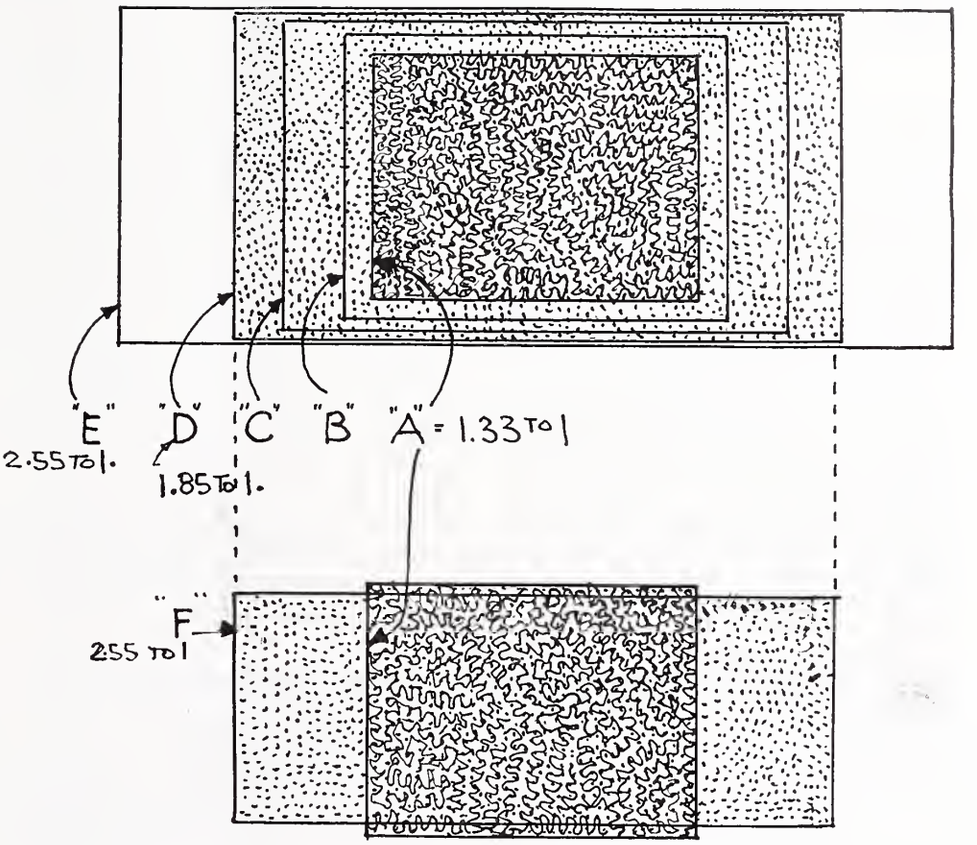
fullest possible choice of pictures, a flexible "wide-screen" installation is indicated. Let us therefore examine how such a practical solution can be satisfactorily worked out, with consideration of its requirements as an "interim" facility, but with an eye to the less immediate future as well.

Provisions for increasing the picture width 30% would effect a practicable compromise in most theatres, according to data on existing auditoriums, for the projection of pictures produced either with or without "wide-screen" presentation in mind, filing the aperture plate for an aspect ratio of approximately 1.66-to-1. Despite the reduction in picture height, the increase in width requires more projection light (as indicated in *Table 1* (bottom of page). In the event that the existing arc lamps could not be retrimmed and powered for greater output, new equipment would have to be installed, and in such cases it probably would be economical in the long run to anticipate the need of even more light later on.

POSSIBLE COMPROMISES

A similar approach could then be taken with respect to the screen. Here the question of 3D product enters the problem. If one judged that, at least for the present, one could get along without 3D bookings, a diffusive (non-metallic) screen could be used, and if an effective increase in picture width could be held to 26 feet or less, while the projection throw was at least two and a half times the picture width, a flat screen (uncurved) could be used. Such a proposition is based, of course, upon a need for strict economy in setting an "interim system." Quite possibly the cost of such an installation could be amortized by the time there is a preponderance of film product produced specifically for "wide-screen" presentation, both anamorphically and also with use of the new wide-angle lenses.

The aspect ratio suggested, of 1.66-to-1, has been found acceptable for the older product (it is title material, rather than heads and legs, which seems to suffer most from the reduced relative height); and it is the ratio established for much of the later product. But regardless of the specific proportions for which camera hairlines were set, the film frame remains in the 1.33-to-1 ratio, so that considerable flexibility is allowed in projection, hence later on, when product is entirely of "wide-screen" type, or almost so, one might well wish to increase the width of the picture still further, going to a larger aspect ratio, so as to take fullest advantage of the wide-angle cinematography employed in production.



Above are relative picture sizes and proportions according to varying aspect ratios, including that of the standard 35mm film frame normally producing a screen image of 1.33-to-1 proportions. This conventional picture shape ("A") is assumed to represent a picture 18 x 13½ feet for purposes of comparison with the others. Thus rectangle "D" in the upper diagram, and rectangle "F" in the lower one, represent a width of 30 feet, which is approximately a maximum width available in a large number of theatres throughout the world. At an aspect ratio of 1.85-to-1, a picture 30 feet wide would have a height of 16 feet, 3 inches, which survey data show to be available in theatres of moderately small to upper-medium capacity (from about 750 to 1500 seats). Rectangle "F" is in the 2.55-to-1 ratio of rectangle "E."

Then, of course, a wider screen would be indicated, with a curvature to suit the auditorium dimensions and projection throw; and of course projection lenses of focal length to produce the new picture size. Whether projection lighting equipment would have to be changed would depend on what was done to provide the added light needed for the previous picture presentation; if liberal allowance had been made for the future, the equipment would probably be adequate for the second increase in picture size, especially with the use of a metallic curved screen.

The procedure indicated above is a conservative one that may be applicable to some situations. In others it may be thought wiser to anticipate future developments, to a reasonable degree, in the original installation. To be able to vary picture dimensions requires improvisations in the form of screen maskings, possibly augmented by drapery, in order to expand and contract the picture area; and it also

TABLE 1

REDUCTION IN ILLUMINATION FOR WIDE SCREENS HAVING THE SAME HEIGHT OF PICTURE

Aspect Ratio Width-Height	With Anamorphic Lens		With Reduction of Aperture Height	
	Illumination Foot-Candles	Reduction %	Illumination Foot-Candles	Reduction %
1.33 to 1	100	—	100	—
1.66 to 1	80	20	64	36
1.75 to 1	76	24	58	42
1.85 to 1	72	28	52	48
2.00 to 1	67	33	44	56
2.66 to 1	50	50	—	—

ing sizes of the screen image. (Naturally, with uncertainty as to *maximum* picture requires sets of projection lenses of different focal lengths according to the vary-width, the screen cannot be given a definite setting designed to enhance further the presentation.)

PICTURE EXPANSION

Data applying to the selection of screen dimensions under current conditions—which are likely to persist for quite a long time—are given below, with an average picture size in the 1.33-to-1 ratio projected at an average throw of 93½ feet as a basis of comparison:

1. *Average Standard Picture:* 18 x 13½ feet; aspect ratio 1.33-to-1; maximum viewing distance 5.2W; picture area 243 square feet.

2. *"Interim" Picture (for product including films produced without "wide-screen" contemplation):* 23½ x 14½ feet; aspect ratio 1.66-to-1; maximum viewing distance 4W; picture area 341 square feet; increase in area over average standard (1) 40%.

3. *Non-Anamorphic "Wide-Screen" Picture (specifically for product of larger aspect ratio, employing wide-angle cinematography):* 31½ x 17½ feet; aspect ratio 1.8-to-1; maximum viewing distance 3W; picture area 551 square feet; increase in area over average standard (1) 126%.

4. *Anamorphic System Picture:* 35 x 13¾ feet; aspect ratio 2.55-to-1; maximum viewing distance (compared, as in the other cases, with the "average standard" conditions in 1) 2.65W; picture area 481 square feet; increase in area over average standard 100%.

If, however, one preferred to present standard product in the meantime at an aspect ratio which did not risk cropping off desirable material, and yet be able to exhibit at least "wide-screen" product adapted to an aspect ratio of 1.8-to-1 (as in case 3), one could do so by installing a screen accommodating a picture 26 x 17½ feet, which would allow maintenance of the height indicated in case 3, and approximately that of the "standard" of case 1. This would provide for a compromise aspect ratio of 1.5-to-1, which would give a maximum viewing distance of 3.5W under the conditions of the "average standard" example, an available picture area of 459 square feet, representing an increase over an 18 x 13½-foot picture (case 1) of 88%.

There is, of course, the further possibility of pictures being made specifically in an aspect ratio of 2-to-1. Thus, to provide for that without changing the picture height of our "compromise" example, the screen would have to accommodate an image 35 feet wide. The absolute necessity of that, however, would depend on the technique of production.

PROJ. THROW IN FT.	PICTURE WIDTH IN FT. ACCORDING TO THROW AND LENS FOCAL LENGTH									
	Lens Focal Lengths in Inches									
	2.00	2.25	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.25
60	24.6	21.9	19.7	17.9	16.4					
65	26.6	23.6	21.4	19.4	17.7	16.4				
70	28.6	25.5	23.0	20.9	19.1	17.6	16.4			
75	30.7	27.4	24.6	22.4	20.6	18.9	17.6	16.4		
80	32.9	29.2	26.3	23.9	21.9	20.2	18.8	17.5	16.4	
85	35.0	31.2	28.1	25.5	23.3	21.6	20.0	18.7	17.5	16.4
90	37.0	32.9	29.6	26.9	24.6	22.7	21.2	19.0	18.5	17.4
95	39.1	34.7	31.2	28.4	26.1	24.1	22.3	20.7	19.5	18.4
100	41.1	36.6	32.9	29.9	27.4	25.3	23.5	21.9	20.6	19.3
105		38.4	34.5	31.4	28.7	26.6	24.6	23.1	21.6	20.2
110		40.2	36.2	32.9	30.2	27.7	25.9	24.2	22.6	21.2
115		41.9	37.8	34.4	31.4	29.0	26.9	25.3	23.6	22.3
120			39.5	35.9	32.9	30.3	28.2	26.7	24.6	23.2
125			41.1	37.4	34.2	31.6	29.3	27.4	25.6	24.2
130				38.8	35.6	32.9	30.4	28.4	26.7	25.1
135				40.4	37.0	34.2	31.7	29.6	27.7	26.2
140				41.9	38.4	35.4	32.9	30.7	28.7	27.1
145					39.6	36.6	34.0	31.7	29.6	28.0
150					40.9	37.7	35.2	32.7	30.7	28.8
155						39.1	36.3	33.9	31.7	29.9
160						40.5	37.6	35.1	32.9	30.9

TABLE 2—Lens focal length-picture size chart with throws in 5-foot steps.

PICTURE HEIGHT

It is desirable to establish one picture height which will adequately serve all the needs of product presentation, so that any change in aspect ratio will require expansion or contraction only horizontally. Furthermore, it is not advisable to obtain the effect of a wider picture by reducing the height since that would make for a smaller picture and would contribute nothing to the objective, which is to fill more of the patron's field of vision.

A first step in sizing the new screen is to determine the maximum picture height adapted to structural and visual conditions of the auditorium. This must be measured accurately.

POSITIONING THE SCREEN

This measurement involves the position of the new screen. It may be advisable to keep it where the present one is, or to move it forward or back. Where it is possible to move it rearward, this may well be the thing to do, for that would increase the distance between the screen and the forward seats.

In many if not most instances, some structural element will limit rearward positioning. The cost of removing such structures will of course have to be weighed against the advantages to be gained in front seating conditions.

In theatres with large stages (relative to the size of the auditorium) it is current practice (and under the circumstances doubtless advisable) to confine expansion of the picture within the proscenium opening. In theatres with mere screen platforms, however, it may be better, perhaps necessary, (and the writer has encountered no hesitancy to do so) to place the screen in front of the existing platform.

In any case, all vertical and horizontal sightline and projection beam clearances must be checked for each possible screen position, because the feasible picture height

will vary according to different locations.

After deciding on the best position for the screen according to the *approximate* maximum picture width desired, the theatre should be checked for the following:

1. Sightline clearance to *top* of picture from seating under the balcony.
2. Structural obstructions that limit the position of the upper edge of the projection beam.
3. Clear structural height at the screen.
4. Elevation of stage, or platform, at screen position.
5. Curtain and masking requirements.
6. Affect of maximum picture size and screen position on the seating pattern.
7. Maximum lateral space (width) available for the screen installation.

MEASURING FOR HEIGHT

Measurements should be made carefully to determine the maximum picture height. The projectionist should project a white light from each projector and raise the beam of light until it just meets the first physical obstruction. This will fix the highest point of the picture *provided it is one* at which the top of the picture can be seen throughout its width from all seats in the last row under a balcony overhang.

If the new position of the screen is in front of an existing stage or platform apron, and it is not desired to extend the apron, the screen should be so installed that the bottom of the picture is approximately 3 feet, 8 inches above the floor of the auditorium.

When the screen is placed on an existing stage, it need be only 2 inches above the platform floor if the floor is 3½ feet above the auditorium at the first row of seating, as it usually is. The 2-inch space provides for wrapping the screen material around the bottom member of the frame, thereby eliminating bottom trim or masking.

This low position for the bottom of the screen also helps to avoid the common picture-on-a-wall effect obtained when the masking continues around the bottom of the picture. Such a low position is about 2 feet below that of a conventional screen in most theatres; with the new projection, some slight part of the bottom of the screen image will be blocked from view at some seating positions by heads in front, but this amount of obstruction is not significant because of the great increase in total picture area.

In another chart (*Table* 2) data are given to assist in projection lens selection for a "wide-screen" presentation. This gives the various picture widths obtainable with focal lengths from 2 to 4¼ inches at various projection distances, which are presented in 5-foot steps, thereby allowing close calculation. The projection throw should measure accurately by stretching a tape from the existing projection lens to a point halfway up the height available for the new screen, at the middle of the position for it adopted.

Projection angle is, of course, a factor of the ultimate picture dimensions. Keystone will have the effect of increasing the picture height relative to the width. The amount of this effect can be computed; however, it is simple enough to adjust dimensions to a projection angle in filing the aperture plate.

•

Basing Picture Size On the Seating Plan

THE PRECEDING discussion of "wide-screen" picture dimensions offered a selection of procedures as might be advised by specific circumstances, and went into the factors of aspect ratio and structural conditions affecting choice. Now we deal with the expanding performance area as an essentially permanent installation—in its basic specifications, at any rate.

The projected picture, regardless of size or proportions, is fundamentally related to the seating pattern. As we increase its dimensions, this relationship becomes increasingly critical.

VISION AS A BASIS

The efficiency of a seating plan is measured by the percentage of desirable viewing positions in it; hence all conditions affecting viewing of the picture should be determined on the basis of an ideal viewing location at the center of the *seating mass.* Since a normal seating pattern is narrower toward the front than it is elsewhere, the center of the seating mass is normally more than halfway back from the screen. When the seating plan includes a balcony, then we have still more seating toward the rear of the auditorium, which pulls the center of the seating mass (center of seating gravity, as it were) yet farther back.

This center is that point along a line perpendicular to the center of the screen at which half of the seating is forward of it, and half of it to the rear of it. If we then establish a picture size which is the most desirable for viewing a screen performance in the new "big picture" technique (bearing in mind the cinematographic values of that technique), we shall have the best size for the greatest part of the seating capacity. For convenience in reference, let us call that picture size *optimum.*

In dealing in the preceding material with screen dimensions more in terms of immediate expedients than we are approaching them here, we used the factor of maximum viewing distance (*W*). This has served for many years as a reference for determining a minimum size of a picture in order to give the majority of patrons effective perception of screen image details.

AS THE CAMERA SEES IT

Consider the camera as a witness of the scene. (And that is the point of view of the director who is creating and judging the action and composition of the scene.) Obviously, the ideal point from which to view the projected scene would be one comparable in angle and distance to the relative position of the camera itself.

Only a few members of an audience could enjoy such a favorable location; however, going to a larger picture does move that position to the center of a greater number of seats than has been typically the case. If the center of the seating mass is one from which the picture is viewed with greatest visual ease, and with such ideal conditions of perception that there is a minimum of distortion of *perspective* (depth sense), then it does express the relationship between the focal length of the camera lens and the focal length of the *projector* lens.

This is illustrated in accompany draw-

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ings. Widening of the picture with the use of shorter focal length lenses in both cinematography can—and in the product made with "wide-screen" technique, actually does—move this point of superior perception closer to the center of the typical seating mass—for some scenes, in fact, placing both at about the same position.

We shall deal with this condition of viewing further in this article, in illustrating the application of the method here submitted for determining picture size in accordance with the seating pattern. But first the method itself:

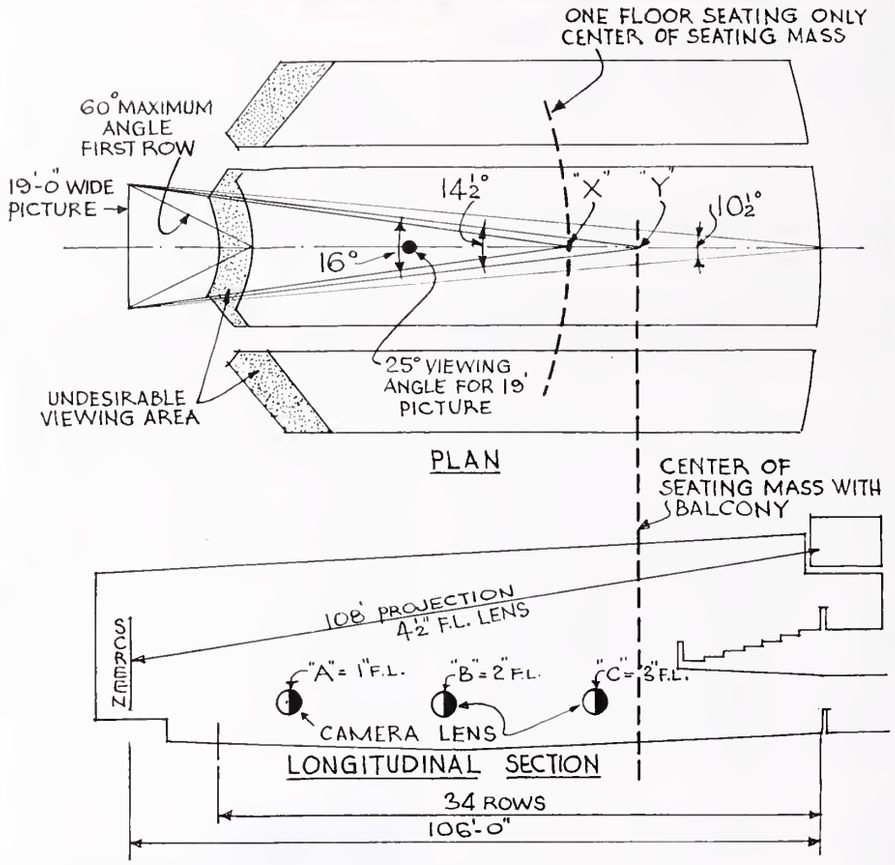


FIGURE A-1: Plan of one-floor seating pattern relative to screen, and section drawing of a balcony seating pattern of same capacity, both representing typical conditions of existing theatres as established by a recent survey by the Society of Motion Picture and Television Engineers. The screen here (prior to enlargement) is 19 feet wide, according to the survey average, and the plan drawing shows angles of vision which that picture width subtends at various depths. In the section drawing preferred viewing positions are related to camera lenses. Dotted line "X" in the plan is the center of seating mass of the one-floor pattern; line "Y" is the center for the pattern including a balcony. For more details see text.

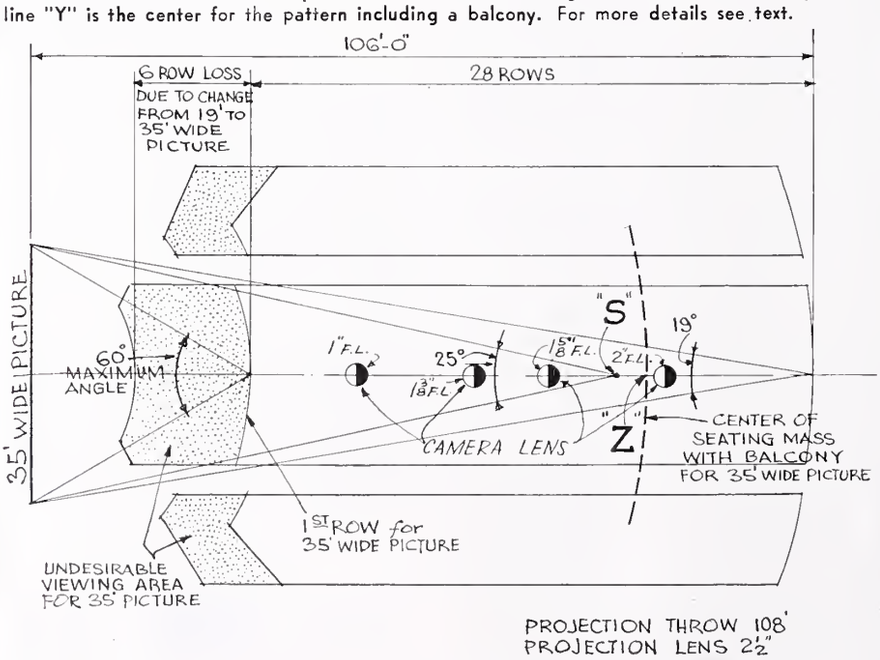


FIGURE A-2: Typical seating pattern with picture widened to 35 feet, showing new preferred viewing positions created by new picture width (also by use of wide-angle camera lenses).

The method is illustrated in the three drawings accompanying this article. The *Figures* A-1 and A-2 describe a seating pattern that may be taken as typical, since it is based on the survey of pertinent conditions in existing American theatres recently conducted by the Society of Motion Picture and Television Engineers. The pattern of *Figure* A-1 includes a balcony; that of A-2 is of single-floor seating.

The schemes here are worked out on the basis of a maximum viewing distance of 106 feet, which the SMPTE survey found to be typical. While there are many theatres with wider patterns for such depth, greater relative width does not affect the calculation *unless* the seating plan flares out continuously toward the rear in a wedge shape, which it rarely does. As for the extremely wide auditoriums (relative to depth), the abundance of architectural forms that these introduce at the screen end present another kind of problem; they should be modified so that they do not compete with the performance in audience attention upon the picture.

CENTER OF SEATING MASS

Now in the typical one-floor pattern of *Figure* A-2, it was first necessary to determine the seating capacity we would have to deal with, considering the probability that some number of front seats would not be at all desirable to patrons with a picture twice or more the size of the former one. For this purpose we make a trial estimate. The writer has found it practicable to assume a picture width equal to about one-third of the maximum viewing distance.

Starting with such a tentative dimension for the picture, a new first row (the more forward seats don't have to be actually removed if the exhibitor prefers to keep them in) is tentatively set at a point (midway across the auditorium, of course) from which lines to the extreme sides of the tentative picture make an angle of 60 degrees (if we allow a larger angle at this front position we invite conditions under which patrons have to resort to annoying head shifts to follow action across the screen).

With these trial calculations, we establish that an advisable distance from the screen to the first row would be seven-eighths of the picture width. The typical picture width for such a seating pattern (according to survey data) has been 19 feet (*Figure* A-1). Now, let us say, we are going to a picture 35 feet wide (*Figure* A-2). Certainly we are going to lose some "effective" seats, whether we take them out or not.

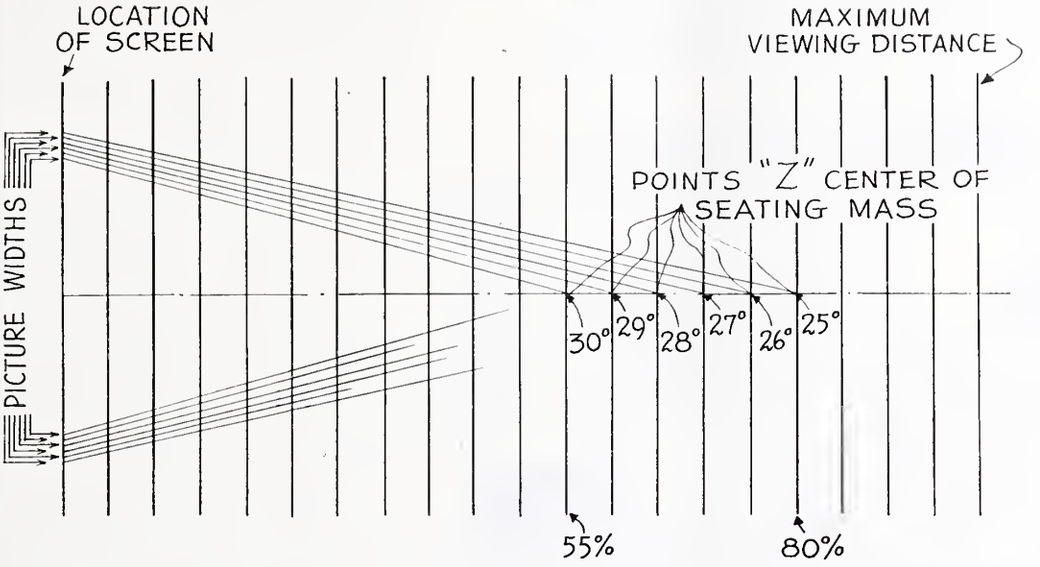


FIGURE A-3: Diagram of viewing positions relative to screen showing viewing angles as referred to in text below explaining a simple mathematical method of determining picture size for "wide-screen" projection according to seating pattern. Vertical lines mark off distances from the screen amounting to 5% of the maximum viewing distance. For the various distances at which the center of the seating mass is located, picture width can be readily determined by applying one of the mathematical factors that are given in the text below.

Quite likely our first row was too close to the screen with the 19-foot picture. Let us say that we should ignore the 120 seats in the front rows in order to establish an "effective" seating mass. If our total capacity is 1100, our seating mass (new "effective" capacity) becomes 980, half of which is 490. The point (midway across the auditorium) at which 490 seats are in front, and 490 seats to the rear, is the center.

A total of 490 seats are to the front and rear, respectively, regardless of whether they all are on one floor or on two floors. Balcony seating is part of the 490. Thus, as you can note in *Figure* A-1, the center for a balcony house ("Y") is farther from the screen than the center ("X") for a one-floor theatre. In *Figure* A-2 the center ("Z") is shown for a seating mass including a balcony with the picture enlarged to 35 feet. If this seating pattern were wider toward the rear (wedge-shaped), there would be more seats toward the rear, hence point "Z" would move still farther back. The capacity of the balcony similarly influences its location. Thus to hit upon the best picture width, we start with an "ideal" viewing position that is centered in our total capacity; going about it in this way, we are setting up viewing conditions that come as close as possible to good ones for the majority of our patrons.

In *Figure* A-2 there is also a point "S". From this point the desirable angle of 25 degrees takes in the full width of the 35-foot picture indicated for this typical seating pattern. Naturally, it is preferable to have both "S" and "Z" at the same location. In many instances this would be quite feasible. In no case, however, should the separation be more than a distance amounting to 5% of the maximum viewing distance. Widening the picture a bit more will of course bring these two points closer.

METHOD OF CALCULATION

(Illustrated in Figure A-3 above)

Now we come to the method of setting an *optimum* picture width for any seating pattern. This is illustrated in *Figure* A-3. Each space in the diagram represents 5% of the maximum viewing distance (distance from screen to last row). For any picture width, the viewing angle at which the entire width can be comfortably seen (without conscious movement of the head from side to side) becomes smaller as the viewing position moves back; for that reason, the picture can be made wider as the center of the seating mass moves back.

One possible center of seating mass is indicated at a distance from the screen amounting to 55% of the maximum viewing distance. For such a center, a viewing angle of 30 degrees is recommended. All of the viewing angles indicated in the diagram were chosen to avoid objectionable extremes in either the more forward or more rearward rows of seating, extremes which make adjustments and compromises in the nearer and farther seating more difficult. Angles of from 30 to 25 degrees are indicated for viewing distances of from 55% to 80% of the maximum, which are the distances from the screen of seating mass centers in most theatres.

Adjustment can be made, of course, for centers at less than 55%, or more than 80% of the maximum viewing distance. To do this, allow one degree of change in the viewing angle for each 5% reduction or increase, as the case may be, in the percentage of maximum viewing distance.

The different picture widths at different centers and angles in *Figure* A-3 merely indicate how the picture can grow as the center of the seating mass moves back. To compute the actual width of the picture for the center of seating mass of any particular theatre, a simple arithmetic method is as follows:

For an angle of 30 degrees, multiply the distance from the screen to the center of seating mass (center of screen to point "Z") by 0.26795. This calculation will give you one-half of the picture width in feet and fraction thereof. Multiply this by two and you have the full width of the picture best adapted to good presentation for the great majority of your theatre patrons.

For example, if the maximum viewing distance (screen to last row) in your theatre were 106 feet, and the center of the seating mass were at 55% of that maximum, the center would be 58.3 feet from the screen. Multiplying 58.3 by 0.26795 gives 15.621485, and twice that result is 31.242970 or about 31.2 feet for the picture width.

Multipliers for the angles of Figure A-3 are: 25 degrees—0.22169; 26 degrees — 0.23087; 27 degrees — 0.24008; 28 degrees—0.24933; 29 degrees — 0.25862; 30 degrees — 0.26795.

These recommendations have been developed, on the basis of survey data and direct observation, to provide projection and visual conditions for the most effective "wide-screen" presentation possible in the majority of existing theatres. A specific local situation may advise some "interim" installation, for which we presented procedure in preceding columns. To provide for the kind of cinematography and performance area which can make "wide-screen" an authentic advance in motion

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picture technique, recognition must be given the limitations of magnification and the natural, fundamental relationship of picture size and position to the seating pattern. A picture that is too wide for a large percentage of the viewing positions, and too large for sharp definition, hardly offers any lasting advantage.

After the *optimum* width of the picture is determined by the procedure described above, the height can be fixed. Factors of height in relation to structural conditions were discussed before on page 18. With an *optimum* width, the height should be fixed at a dimension which will give an aspect ratio adapted to the bulk of product being made in "wide-screen" technique. Current production practice, as well as influential opinion (such as expressed in a recent resolution of one of the exhibitor organizations), and also the physical facts presented by the majority of theatres have convinced the writer that an aspect ratio of 1.75-to-1 is practicable as a basic form for the picture.

Proportions of 1.7-to-1 would be better for product in the 1.33-to-1 ratio yet to be played; however, these will soon become of less and less concern, whereas the new "wide-screen" product is being produced with camera warning lines allowing for 1.66, 1.75 and even 1.85 to 1.

As for proportions of 2-to-1 and up—especially those considerably more—a strip of masking across the *bottom* of the screen, which is only 2 inches above the platform, would provide for reduction of height without appearing to shrink the picture from size otherwise used, since the bottom area of a screen image is always subject to visual obstruction and the lower edge conventionally has been around 2 feet above the stage. How much the height would need to be reduced on these occasions would depend on the amount of pictorial material at the extreme sides that might be feasibly masked off in the aperture.

CONVENTIONAL PRACTICE

In the paragraphs above we have given the essentials of the method by which the expanded picture can be properly related to the seating pattern of any theatre. It may be of interest, however, and perhaps further clarifying, to examine past practice in the light of this new technique. For this we again examine *Figure* A-1.

That drawing relates typical plans of one-floor and balcony auditoriums for motion picture exhibition in the United States, according to the recent survey by the SMPTE. This typical scheme has a picture 19 feet wide. The drawing indicates elimination of seating that is too close even for such a picture width. For the remainder, the center of seating mass is indicated

("X" in one-floor plan, "Y" in balcony.)

At these centers, the viewing angles subtended by a picture 19 feet wide are 16 degrees for "X" and 14½ degrees for "Y." Actually, in order for that picture to occupy a really large part of the audience field of vision of most of the audience, viewing angle in either case should be about 25 degrees.

We have previously referred to the relationship of picture size to camera lens focal length as well as to projector lens focal length, which bears upon the location of the best viewing position. (For those who are interested, the formula is: *Projection distance multiplied by the ratio of camera lens focal length to projector lens focal length.*) Now in *Figure* A-1 we may note that point "C" is closest to the seating mass center ("X" and "Y"). Point "C" is where a picture 19 feet wide subtends the angle of a lens having a focal length of 3 inches, which is used for closeups.

In *Figure* A-1 are also points "A" and "B". These represent camera lenses of shorter focal length for middle and long shots. Note how far these two points are from the center of the seating mass. Moreover, the point at which the 19-foot picture subtends the advantageous angle of 25 degrees is far forward of the center of the seating mass. It should be moved back as close to the center as possible.

A viewing angle in the vicinity of 25 degrees is advantageous because of the size of the 35mm film frame, which cannot be "blown up" to just any dimensions without damage to the screen image. This angle also finds recommendation in cinematographic practice. The closer the center of the seating mass is to the point at which the picture width subtends an angle of 25 to 30 degrees, the greater the number of viewing positions with desirable angles.

Under some circumstances these *optimum* angles could well be increased, as in the case of larger film width, along with greater available projection light. They could also be increased for theatres of considerably smaller maximum viewing distance than that of the typical patterns in *Figure* A-1, provided a picture of 35 feet or so could be properly accommodated.

But in a broad middle range of theatres, a position in the 25-30-degree area (*Figure* A-3) can be located, by adjustment of picture width, effectively close to the center of the seating mass. This is particularly true of one-floor seating, where the center normally is closer to the screen than it is in a balcony auditorium. And any increase in viewing angle subtended by the picture enhances "presence" by being favorable to the use of shorter focal length lenses. For the 19-foot picture in *Figure* A-1, the positions representing 1-inch and 1⅜-inch (wide-angle) camera lenses are too far forward in the pattern.

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Projection

Data for Determining Lamp Trim for Any Picture Size

VALUES OF light output from the projector are given in *Table 1,* in *total screen lumens* under very definite conditions, as follows:

1. Standard aperture of 0.600 x 0.825—inch.
2. Shutter not running.
3. No film, no porthole glasses, no filters.
4. Lenses with speed of *f*/2.0 or *f*/1.9.

Having the *values of available light sources,* and knowing the *desired screen brilliance* (see note at end of article) we can compute lamp requirements.

NON-ANAMORPHIC PROJECTION

In this case *the picture size is increased by using short focal length lenses, and the aspect ratio is varied by changing the size of the film aperture.*

Table 2 shows the size of apertures used to obtain aspect ratios from 1.33-to-1 to 2-to-1, and shows also that the width of the *aperture* remains the same—*only the height* is changed.

LIGHT VALUE IS CONSTANT

Since the image of the arc crater is circular in shape and it cannot be reduced for fear of getting blue corners on the picture, reducing the height of the aperture will *not increase* the light on the screen. (In fact, although this reduction will keep the *light volume at the center the same,* it will actually reduce the *total amount of light delivered to the whole screen.*)

For this reason, to obtain the amount of *center light in foot-candles,* we use *standard aperture values* so long as we take picture *width* for comparison *regardless of aspect ratio.*

APERTURE HEIGHT	APERTURE WIDTH	ASPECT RATIO
0.600 inch	0.825 inch	1.33-to-1
0.497 inch	0.825 inch	1.66-to-1
0.472 inch	0.825 inch	1.75-to-1
0.446 inch	0.825 inch	1.85-to-1
0.412 inch	0.825 inch	2.00-to-1

TABLE 2: Aperture sizes required to produce various picture aspect ratios in projection.

Such values are given in *Table 3.* Here the total screen lumens were calculated for a standard film aperture (0.600-inch by 0.825-inch) with a picture aspect ratio of 1.33-to-1, having a center-to-side light distribution ratio of 70%.

With these data can be determined how much light is necessary to produce any of the desired amount of light for a chosen screen width; or to determine brightness at the center of the screen when given the total light and the screen width. (This table expands a previous one—BETTER THEATRES *Guide Number for* 1952—to include screens 60 feet wide and total light values up to 16,000 lumens.)

EFFECT OF SPECULAR SCREEN

EXAMPLE: If we were to employ a *white matte screen,* which has an average reflection factor of 75%, it would be necessary to deliver 20 foot-candles to the center of the screen in order to obtain a screen brightness of 15 *foot-lamberts* (75% of 20).

However, *metallic-surfaced* (specular) screens are rated to have reflection values of from one and a half to two times that of the typical "white" (diffusive) screens. Therefore in order to obtain a brightness of 15 foot-lamberts from a good metallic screen, projected light need not be more than 10 foot-candles.

In *Table 1* take Item 2, 8mm suprex carbon trim operating at 65 amperes. The total light output for 70% distribution should be between 11,800 and 12,700 lumens—about 12,200 lumens. With a projection shutter transmission of 50%, and porthole glass transmission of 90%, the light reaching the screen should be 12,200 times 50% times 90%, which equals 5500 lumens.

In *Table 3 for a "white" screen,* follow the 20 foot-candle column down to 5540, which will indicate that a *"white" screen for a picture 22 feet wide could be used.*

With a metallic screen having a gain of two, follow the 10 foot-candle column down to between 5160 and 5865, which will indicate that a *specular screen for a picture 31 feet wide could be used.*

9mm SUPREX TRIM

With 9mm suprex trim (Item 5) operated at 75 amperes, giving a total light output of 14,000 lumens, the light reaching the screen should

TABLE 1: Screen illumination ratings of carbon arcs with 0.600 x 0.825-inch aperture.

(The following data are from a tabulation submitted in a paper by Messrs. Holloway, Bushong and Lozier of the National Carbon Company, in the SMPTE Journal of August, 1953, and accordingly refer to carbons of that company.)

NON-ROTATING H.I. (suprex) with 14-in. f/2.3 mirror:

1. 8mm pos., 60 amps, 36v—10,300 lumens at 80% dist.; 11,000 lumens max. at 65% dist.
2. 8mm pos., 65 amps, 38v—11,800 lumens at 80% dist.; 12,700 max. at 65% dist.
3. 8mm pos., 70 amps, 40v—13,000 lumens at 80%; 14,000 max. at 65%.
4. 9mm pos., 65 amps, 41v—12,300 lumens at 80%; 13,000 max. at 70%.
5. 9mm pos., 75 amps, 45v—13,800 lumens at 80%; 15,000 max. at 70%.

ROTATING, with 16-16½-in. f/1.9 mirror:

6. 9mm H.I. pos., 75 amps, 52v—13,000 lumens at 80%; 16,000 max. at 60%.
7. 9mm H.I. pos., 85 amps, 58v—15,000 lumens at 80%; 19,500 max. at 55%.
8. 10mm H.I. pos., 100 amps, 60v—16,000 lumens at 80%; 20,000 max. at 60%.
9. 11mm H.I. pos., 115 amps, 55v—18,500 lumens at 80%; 21,500 max. at 65%.
10. 9mm Hitex pos., 105 amps, 63v—16,500 lumens at 80%; 22,000 max. at 60%.
11. 9mm Hitex pos., 110 amps, 65v—23,500 lumens at 60% dist.
12. 9mm Hitex pos., 115 amps, 70v—19,500 lumens at 80%; 24,000 max. at 60%.
13. 10mm Hitex pos., 125 amps, 64v—24,000 lumens at 65% dist.
14. 10mm Hitex pos., 130 amps, 66v—21,000 lumens at 80%; 25,500 max. at 65%.
15. 10mm Hitex pos., 135 amps, 70v—26,500 lumens at 65% dist.
16. 10mm Hitex pos., 140 amps, 75v—22,000 lumens at 80%; 27,000 max. at 65%.

EXPERIMENTAL, f/2.0 mirror:

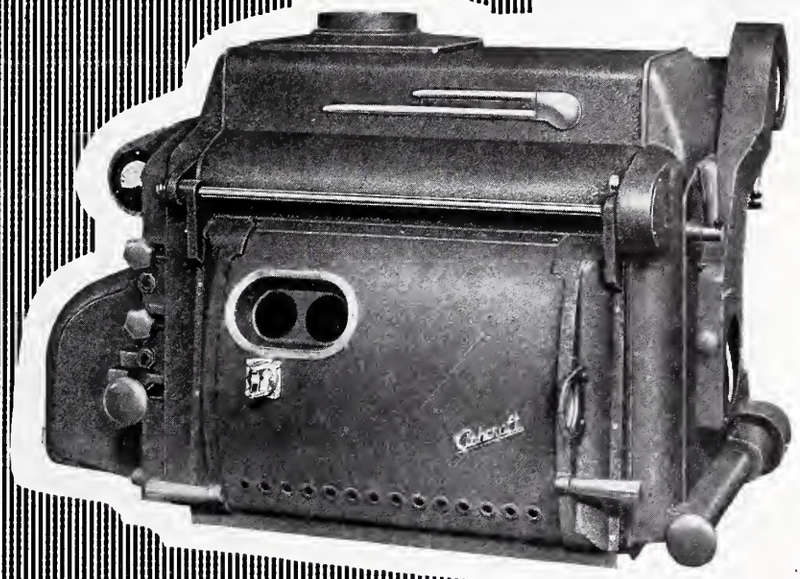
17. 10mm Ultrex pos., 165 amps, 80v—34,000 lumens at 60% dist.
18. 11mm Ultrex pos., 195 amps, 80v—28,000 lumens at 80%; 35,000 max. at 65%.

CONDENSER LAMPS with 13.6mm pos., lens f/2.0:

19. H.I. pos., 7/16-in. neg., 125 amps, 68v—11,500 lumens at 80%; 14,500 max. at 60%.
20. H.I. pos., ½-in. neg., 150 amps, 74v—16,000 lumens at 80%; 19,500 max. at 60%.
21. H.I. pos., ½-in. neg., 160 amps, 77v—16,500 lumens at 80%; 20,500 max. at 60%.
22. Hitex Super pos., ½-in. neg. (heavy-duty), 170 amps, 70v—17,500 lumens at 80%; 20,700 max. at 60%.
23. Hitex Super pos., ½-in. neg. (heavy-duty), 180 amps, 74v—19,300 lumens at 80%; 24,800 max. at 60%.
24. Ultrex pos., exper. neg., 265 amps—26,000 lumens at 80%; 28,000 max. at 60%.
25. Ultrex pos., exper. neg., 290 amps, 80v—30,000 lumens at 80%; 34,000 max. at 45%.

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70-100 FEET WIDE★

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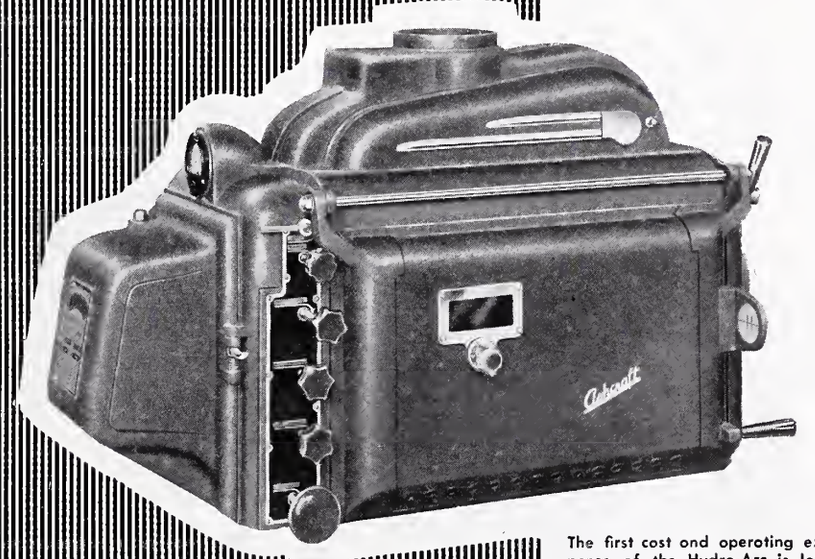
There is no film buckle with the Super-Power—equipped with the Ashcroft Air-Cooled Heot Deflector.

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The Ashcraft Hydro-Arc is of the same high quality and efficiency as the Super-Power, yet is specifically designed for those theatres not adaptable to enormously large screens.

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The Ashcraft Hydro-Arc uses 9 m/m x 20" uncoated High-Intensity Carbons (which do not require rotation due to double magnetic arc stabilization). The long 20" carbon costs substantially the same as the Suprex 14" copper-coated carbon yet burns more than twice as long.

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be 14,000 times 50% times 90%, or 6300 lumens. Follow the 10 foot-candle column down past 5865 lumens, which indicates that on a metallic screen a picture 33 feet wide could be adopted for proper brightness.

10mm ROTATING POSITIVE

With 10mm rotating positive carbon (Item 8) in a 16-inch reflector lamp operated at 100 amperes, giving a total light output of 18,000 lumens, the light reaching the screen should be 18,000 times 50% times 90%, or 8100 lumens. Follow the 10 foot-candle column down to 8275, which indicates that with a metallic screen a 38-foot picture could be adopted.

With the newer 10mm positive (Item 13) with 16-inch reflector lamp operated at 125 amperes, for a total rated light output of 24,000 lumens, the light reaching the screen should be 24,000 times 55% times 90% times 90%, or 10,700 lumens. Follow the 10 foot-candle column down past 10,160, which indicates that the picture, with a metallic screen, could be between 43 and 44 feet wide.

Item 23 refers to a condenser lamp, using a 13.6mm positive carbon with operation at 180 amperes, for a total light of 22,000 lumens at 70% distribution. The light reaching the screen should be 22,000 times 55% times 90% times 85%, or 9250 lumens. Follow the 10 foot-candle column down to 9170, which indicates that a picture 40 feet wide could be thus illuminated.

ANAMORPHIC PROJECTION

When an anamorphic system is used to obtain *lateral expansion optically*, a different procedure must be used to calculate the

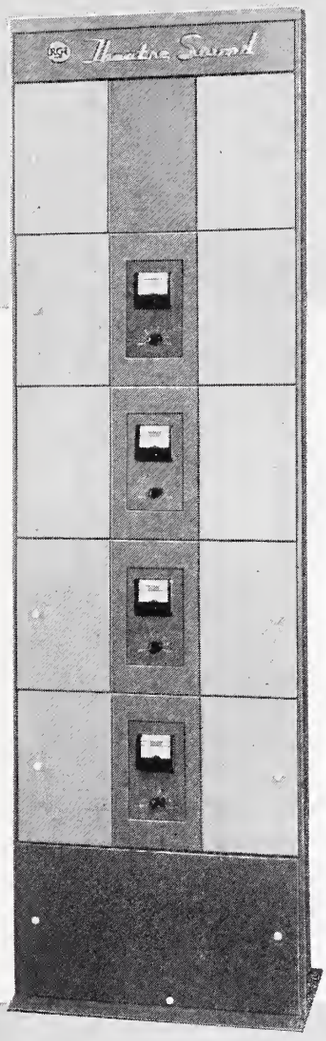
FOOT-CANDLES AT CENTER OF SCREEN

	6	7	8	9	10	11	12	13	14	15	16	17	18
14 ft.	675	785	900	1,010	1,125	1,235	1,350	1,460	1,570	1,685	1,795	1,910	2,020
16 ft.	880	1,030	1,175	1,320	1,465	1,615	1,760	1,905	2,055	2,200	2,340	2,500	2,640
18 ft.	1,110	1,300	1,490	1,670	1,850	2,040	2,220	2,410	2,600	2,785	2,970	3,160	3,340
20 ft.	1,375	1,605	1,830	2,065	2,290	2,520	2,750	2,980	3,210	3,440	3,670	3,895	4,125
22 ft.	1,665	1,945	2,220	2,500	2,775	3,050	3,330	3,610	3,885	4,160	4,440	4,715	4,985
24 ft.	1,980	2,310	2,640	2,970	3,300	3,630	3,960	4,300	4,620	4,950	5,280	5,620	5,940
26 ft.	2,325	2,715	3,100	3,490	3,880	4,260	4,650	5,040	5,425	5,810	6,195	6,590	6,965
28 ft.	2,695	3,145	3,595	4,040	4,490	4,930	5,400	5,840	6,290	6,740	7,175	7,630	8,090
30 ft.	3,095	3,610	4,120	4,645	5,160	5,670	6,190	6,705	7,220	7,740	8,255	8,765	9,280
32 ft.	3,520	4,110	4,690	5,280	5,865	6,450	7,040	7,625	8,215	8,800	9,370	9,990	10,560
34 ft.	3,980	4,640	5,300	5,965	6,640	7,285	7,960	8,610	9,290	9,950	10,620	11,430	11,930
36 ft.	4,450	5,190	5,950	6,690	7,410	8,165	8,890	9,650	10,400	11,140	11,880	12,810	13,380
38 ft.	4,970	5,790	6,620	7,450	8,275	9,100	9,930	10,740	11,580	12,430	13,280	14,300	14,900
40 ft.	5,505	6,415	7,330	8,255	9,170	10,080	11,010	11,920	12,880	13,780	14,700	15,820	
42 ft.	6,080	7,080	8,130	9,140	10,160	11,180	12,200	13,200	14,220	14,900	16,000		
44 ft.	6,660	7,760	8,880	10,000	11,100	12,220	13,330	14,460	15,580				
46 ft.	7,270	8,460	9,700	10,900	12,120	13,330	14,560	15,780					
48 ft.	7,930	9,240	10,580	11,900	13,220	14,550	15,900						
50 ft.	8,600	10,000	11,500	12,900	14,350	15,780							
52 ft.	9,300	10,830	12,410	13,990	15,540								
54 ft.	10,040	11,680	13,370	15,050	16,700								
56 ft.	10,780	12,560	14,380	16,180	17,980								
58 ft.	11,640	13,560	15,520	17,500									
60 ft.	12,380	14,420	16,500	18,600									

FOOT-CANDLES AT CENTER OF SCREEN

	19	20	21	22	23	24	25	26	27	28	29	30
14 ft.	2,135	2,250	2,360	2,470	2,585	2,695	2,810	2,920	3,040	3,145	3,260	3,370
16 ft.	2,790	2,930	3,080	3,225	3,375	3,520	3,670	3,810	3,960	4,105	4,255	4,400
18 ft.	3,530	3,715	3,895	4,080	4,265	4,450	4,645	4,825	5,010	5,195	5,385	5,570
20 ft.	4,355	4,585	4,810	5,045	5,270	5,500	5,730	5,960	6,190	6,415	6,650	6,875
22 ft.	5,270	5,540	5,830	6,100	6,375	6,650	6,940	7,210	7,490	7,770	8,045	8,320
24 ft.	6,270	6,600	6,935	7,260	7,590	7,920	8,255	8,580	8,910	9,240	9,570	9,900
26 ft.	7,360	7,740	8,140	8,520	8,900	9,285	9,690	10,050	10,450	10,850	11,235	11,650
28 ft.	8,535	8,990	9,440	9,880	10,335	10,780	11,235	11,680				
30 ft.	9,800	10,315	10,830	11,350	11,860							
32 ft.	11,150	11,730	12,340									
34 ft.	12,600	13,280										
36 ft.	14,100	14,850										

TABLE 3: Total screen light in lumens, at a distribution ratio of 70%, with standard 0.600x0.825-inch aperture, for various picture widths, according to illumination (foot-candles) at center of screen.

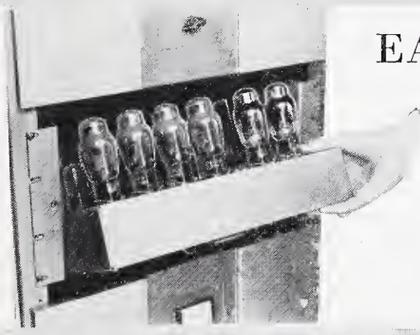


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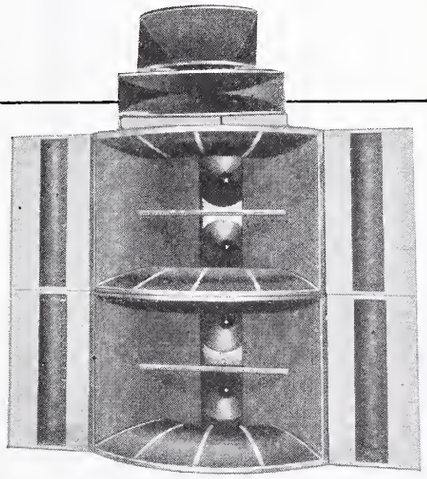
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• COOLER BURNING
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Amperage	Positive Grade	Negative Grade
40-1Kw	7x14 541 c	6x9 545—20
40- 50	7x14 544 c	6x9 545 c
50- 65	8x14 544 c	7x9 545 c
65- 72	8x14 544-10 c	7x9 545 c
65- 75	9x14 544 c	7x9 545 c
75- 85	9x14 544 c	8x9 545 c
75- 90	9x20 522-09	5/16x9 557 c
90-115	10x20 552-09	11/32x9 557 c
115-130	11x20 552-09	3/8 x9 557 c
130-150	13.6x22 553-01	7/16x9 557 c
140-160	13.6x22 553	1/2 x9 555 c
160-180	13.6x22 583-08	1/2 x 9 555cn



CARBONS, Inc.
Boonton, N. J.

total light required for different picture widths.

In the CinemaScope system the film frame (which is a little larger than standard) is doubled in effective width optically. Thus the *film image area* in effect is doubled; hence, if the loss in the anamorphic lenses were ignored, the *light for each square foot of screen area* would be decreased by one half, although total light would be the same.

It follows, then, that the total amount of light which served to illuminate the film frame (in the aperture) now is spread over twice the area; therefore, the light on every square foot of the expanded picture is decreased by one-half.

But a specular screen, with its metallic surface is able to reflect light very efficiently and this increased reflectivity serves to compensate for the reduction of light due to expansion.

Thus, if we can illuminate a *"white"* screen to proper brightness with standard projection system, then the same amount of light would be sufficient with a good anamorphic system to illuminate, with CinemaScope's 1-to-2 expansion, a picture twice as wide to the same brightness, *so long as we use a specular screen.*

EXAMPLE: Let us assume that a CinemaScope picture 52 feet wide has been selected. The values of *Table 3* are for regular (non-anamorphic) projection on a "white" screen; however, we can translate the conditions of CinemaScope presentation on a specular screen, first by dividing the chosen picture width of 52 feet by two (because of the anamorphic expansion to double the frame width), then by multiplying the desired center screen illumination (10 foot-candles) by two.

Thus to use *Table 3* for our calculation of light requirements for the CinemaScope production, we take 26 feet as our picture width, and 20 foot-candles as the desired illumination.

TABLE I ITEM	CARBON TRIM	ARC LAMP	ARC AMPERES	WIDTH OF SCREEN: SHORT FOCUS LENSES	WIDTH OF SCREEN: ANAMORPHIC LENSES
2	8mm suprex	14" reflector	65	31 feet	44 feet
5	9mm suprex	14" reflector	75	33 feet	46 feet
8	10mm H.I.	16" reflector	100	38 feet	53 feet
13	10mm Hitex	16" reflector	125	44 feet	60 feet
23	13.6mm Hitex	Condenser	180	40 feet	56 feet

TABLE 4: Possible picture widths for standard screen brightness with various types of light sources and operating amperage. These widths were obtained under following assumptions: (1) use of metallic (specular) screen that has at least 2-to-1 reflection gain over a good "white" (diffusive) screen; and (2) light output values as given in Table I are maximum obtainable and equivalent to 100% efficiency, which of course is not a practicable expectation in operation, not only with respect to machinery, but to screen surface, which steadily deteriorates. The above values should be the maximum and may be reduced by 15% to 20% for normal operation.

For a picture width of 26 feet, and center screen illumination of 20 foot-candles, *Table 3* indicates the need of 7740 lumens at the screen. Divide 7740 by 50% (total efficiency factor as previously applied to non-anamorphic systems), and 90% for port glass transmission, and you get 17,000 lumens as the total light output required at the screen. This requirement may be filled by using light sources indicated in Item 7, or Item 8, or Item 20 of *Table 1.*

—*Gio Gagliardi.*

NOTE: The Society of Motion Picture and Television Engineers has established that for best exploitation of existing picture qualities, all screens should be illuminated so that they have a brightness of 10 foot-lamberts, with a minimum of 9 foot-lamberts, and a maximum of 14 foot-lamberts. These values of 14 foot-lamberts were to be obtained on a blank screen, (a foot-lambert is a unit of light reflected by the screen: it is the amount of light reaching the screen—foot-candles—in relation to the reflecting characteristic of the screen material). These values were obtained on a blank screen with the projectors running, no film in the machine, and all other conditions standard for normal operation. It was considered that with this amount of brightness, the film densities and contrast values could be standardized so that picture quality could be maintained at a high level generally. Later tests have served to confirm these values of screen brightness, with the emphasis being placed on the upper *limit for best total results. In accordance with this information, we should strive to illuminate our screens for a brightness of 14 to 15 foot-lamberts.*

Screen and Lens Conditions According to Picture Size

IT IS customary to express the *ratio* of picture *width* to picture *height* as the *aspect ratio.* If we disregard keystone and masking, the standard 35mm picture (prior to wide-screen) had an *aspect ratio* of 1.33 (width) to 1 (height). This is the ratio of standard picture frame on the film (0.825 x 0.600 inches).

Aspect ratios which have been variously used or proposed are 1.66, 1.75, 1.85, 2.0



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Standard Aspect (1-1.33)		Widths For Other Aspects At Heights Given For Standard				
Height	Width	1-1.66	1-1.75	1-1.85	1-2.00	1-2.55
10	13.3	16.7	17.5	18.5	20.0	25.5
11	14.6	18.3	19.3	20.4	22.0	28.0
12	16.0	20.0	21.0	22.2	24.0	30.5
13	17.3	21.6	22.8	24.0	26.0	33.1
14	18.6	23.3	24.5	25.9	28.0	35.6
15	20.0	25.0	26.3	29.8	30.0	38.2
16	21.3	26.6	28.0	31.6	32.0	40.7
17	22.6	28.3	29.8	33.5	34.0	43.3
18	23.9	30.0	31.5	35.3	36.0	45.8
19	25.3	31.6	33.3	37.2	38.0	48.4
20	26.6	33.3	35.0	39.0	40.0	51.0

Above: Chart of screen width for various aspects. Heights and widths are in feet.

•

Right: Chart of nearest focal length objective lenses for CinemaScope prints (aspect ratio 1-2.55).

and 2.55 to 1. They may be obtained in several ways. The simplest method; the one with the greatest limitations is to project an enlarged picture from standard film and to mask off the top and bottom of this picture until the desired aspect ratio is obtained.

This can be done by reducing the size of the aperture plate in the film gate.

APERTURE HEIGHTS

To obtain an aspect ratio of 1.66, an aperture plate is installed whose dimensions are 0.825 x 0.497-inch. (This plate, with a 2.75-inch lens at a projection throw of 120 feet, will produce a picture 36 x 21½ feet.)

For an aspect ratio of 1.85, the aperture should be 0.825 x 0.446-inch. Upper table on page 32 gives film gate aperture sizes and picture sizes for various aspect ratios for a 2.75-inch lens and a projection throw of 120 feet.

An increase in aspect ratio by this method can be obtained only at a sacrifice of film area, which means greater magnification. The limits of magnification are set by the quality and fineness of the film grain, the accuracy of the short focal length projection lenses, the amount of light available from present light sources, and the amount of heat permissible on the film.

VARYING RATIOS

Where it is desired to adapt a picture screen to use of different aspect ratios derived only by aperture and lens changes as described above, there are two general methods of procedure:

(1) Select desired picture width and derive from this the necessary lens size for this magnification. Having *fixed* the picture width, the picture *height* will vary only as the film aperture plates are changed to provide for projection in another ratio.

By keeping the *width constant,* only one set of short focal length lenses need be used, screen masking (or luminous surround) at the sides remaining fixed. With bottom masking (or surround) permanent, the only variable border element of masking is at top (where masking may be suspended from a movable batten).

(2) Select desired picture *height* and permit the picture width to vary with the aspect ratio.

To maintain a constant picture height, it will be necessary to change projection lenses as well as aperture plates for each aspect ratio. With this system, bottom and top masking may remain fixed, but the side masking must be made moveable.

The *constant width and variable height* method is not ordinarily suitable to houses

SCREEN WIDTH	PROJECTION DISTANCE IN FEET													
	50	60	70	80	90	100	110	120	130	140	150	160	170	180
19	4.75	5.75	6.50	x	x	x	x	x	x	x	x	x	x	x
20	4.50	5.50	6.25	7.00	x	x	x	x	x	x	x	x	x	x
21	4.25	5.25	6.00	7.00	7.50	8.50	x	x	x	x	x	x	x	x
22	4.25	5.00	5.75	6.50	7.50	8.00	x	x	x	x	x	x	x	x
23	4.00	4.75	5.50	6.25	7.00	8.00	9.00	x	x	x	x	x	x	x
24	3.75	4.50	5.25	6.00	6.75	7.50	8.50	9.00	x	x	x	x	x	x
25	3.75	4.25	5.00	5.75	6.50	7.50	8.00	8.50	9.00	x	x	x	x	x
26	3.50	4.25	5.00	5.50	6.25	7.00	7.50	8.50	9.00	x	x	x	x	x
27	3.50	4.00	4.75	5.25	6.00	6.75	7.50	8.00	8.50	x	x	x	x	x
28	3.25	4.00	4.50	5.25	5.75	6.50	7.00	7.50	8.50	9.00	x	x	x	x
29	3.25	3.75	4.50	5.00	5.50	6.25	7.00	7.50	8.00	8.50	9.00	x	x	x
30	3.00	3.75	4.25	4.75	5.50	6.00	6.75	7.50	8.00	8.50	9.00	x	x	x
31	3.00	3.50	4.00	4.75	5.25	6.00	6.50	7.00	7.50	8.00	9.00	9.00	x	x
32	2.75	3.50	4.00	4.50	5.00	5.75	6.25	6.75	7.50	8.00	8.50	9.00	x	x
33	2.75	3.25	3.75	4.25	5.00	5.50	6.00	6.50	7.00	7.50	8.50	9.00	9.00	x
34	2.75	3.25	3.75	4.25	4.75	5.25	5.75	6.50	7.00	7.50	8.00	8.50	9.00	x
35	2.50	3.00	3.75	4.25	4.75	5.25	5.75	6.25	6.75	7.00	8.00	8.50	9.00	x
36	2.50	3.00	3.50	4.00	4.50	5.00	5.50	6.00	6.50	7.00	7.50	8.00	8.50	9.00
37	2.50	3.00	3.50	4.00	4.50	5.00	5.50	6.00	6.50	6.75	7.50	8.00	8.50	9.00
38	2.50	2.75	3.25	3.75	4.25	4.75	5.25	5.75	6.25	6.75	7.00	7.50	8.00	8.50
39	2.25	2.75	3.25	3.75	4.25	4.75	5.00	5.50	6.00	6.50	7.00	7.50	8.00	8.50
40	2.25	2.75	3.25	3.50	4.00	4.50	5.00	5.50	6.00	6.25	6.75	7.00	7.50	8.00
41	2.25	2.50	3.00	3.50	4.00	4.50	4.75	5.25	5.75	6.25	6.75	7.00	7.50	8.00
42	2.25	2.50	3.00	3.50	4.00	4.25	4.75	5.25	5.50	6.00	6.50	7.00	7.50	8.00
43	2.00	2.50	3.00	3.25	3.75	4.25	4.75	5.00	5.50	6.00	6.25	6.75	7.00	7.50
44	2.00	2.50	2.75	3.25	3.75	4.00	4.50	5.00	5.25	5.75	6.25	6.75	7.00	7.50
45	2.00	2.50	2.75	3.25	3.50	4.00	4.50	4.75	5.25	5.75	6.00	6.50	6.75	7.00
46	2.00	2.25	2.75	3.25	3.50	4.00	4.25	4.75	5.00	5.50	6.00	6.25	6.75	7.00
47	x	2.25	2.75	3.00	3.50	3.75	4.25	4.75	5.00	5.50	5.75	6.25	6.50	7.00
48	x	2.25	2.75	3.00	3.50	3.75	4.25	4.50	5.00	5.25	5.75	6.00	6.50	6.75
49	x	2.25	2.50	3.00	3.25	3.75	4.00	4.50	4.75	5.25	5.50	6.00	6.25	6.75
50	x	x	2.50	3.00	3.25	3.75	4.00	4.25	4.75	5.00	5.50	5.75	6.25	6.50
51	x	x	2.50	2.75	3.25	3.50	4.00	4.25	4.50	5.00	5.25	5.75	6.00	6.50

with long balconies. In these cases the balcony overhang generally limits the picture height to a fairly low level.

Also, if a picture is changed only in height, the effect of a larger picture is not realized by an audience.

The *constant height and variable width* method, on the other hand, permits larger pictures in balcony houses because picture height is selected for *its best value,* and then kept constant.

With *constant height* it may be possible to extend the width when showing 2D pictures, and to project 3D pictures at narrower width, maintaining in both cases the proper amount of picture brightness.

•

Screen Factors

GREATLY enlarged pictures of new proprotions require more and more powerful sources of projection light, and we are reaching a limit in the quantity of light that can be projected through our standard films.

A metallic screen can definitely help where there is a problem of screen light. Light projected upon a diffusing surface ("white" screen) is reflected evenly in *all directions* and such a surface appears to have the same brightness no matter where the spectator is seated. *Figure* 1 shows a

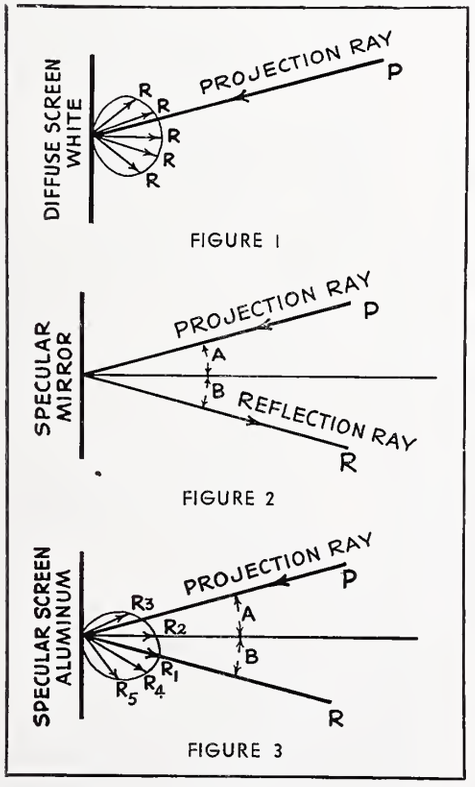


FIGURE 1

FIGURE 2

FIGURE 3

reflection brightness pattern for such a diffusive surface.

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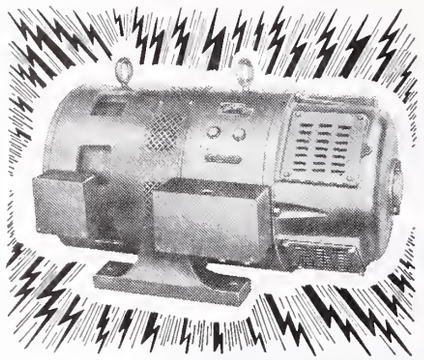
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any case, instead of scattering the reflected light, the metallic surface aims it in a definite direction (at an angle equal to the angle at which it strikes the screen).

See *Figure 2. Angle B* is equal to *Angle A*. In a purely specular, highly polished mirror all the light from the projected ray *P* falling upon a point of the mirror would be concentrated in the reflected ray *R*. Any spectator looking along ray *R* would see the image as a very bright spot. But if the spectator moved to either side of the line of ray *R*, the point at which *P* hit the mirror would appear only a dark spot.

This is a theoretical and extreme case, and aluminum-surfaced screens do not have such a sharp concentration of reflection. *Figure* 3 shows a reflection brightness pattern for a specular metallic screen. Projection ray *P* at angle *A* is reflected at maximum value along ray *R*1 at angle *B*, but it is also reflected in other different directions, indicated as *R*2, *R*3, *R*4 and *R*5.

When the reflected rays enclose only a very narrow angle, the amount of reflection along *R*1 is very high. This gives an effect of a brightness gain of four or five times above that of a white matte surface. As the angular spread of the reflected rays is increased by changing the type of aluminum surface, the apparent brightness gain along *R*1 is decreased, but the values of *R*2-*R*3-*R*4-*R*5 are increased in proportion and approach *R*1 more closely in brightness.

The choice must be made whether to sacrifice *angle* of coverage for a large *increase in reflectivity*, or try to *cover larger areas* and accept *smaller gains in reflected light*. Where an auditorium is narrow and long and has no balcony, the screen surface may be made smooth and bright; but when an auditorium is wide it is necessary to select a reflective surface with smaller *axial* gain but better *coverage* characteristics.

Latter type screens can be made by selecting the proper aluminum paint, or by moulding or "lenticulating" the surface.

TILTING THE SCREEN

In order to reflect the proper light pattern and to direct this pattern to the correct position in main floor and balcony, it may be necessary to tilt the screen to some degree. The amount of tilt depends upon (1) *the projection angle,* (2) *the screen height from the auditorium floor,* (3) *length of the auditorium,* and (+) *balcony height.*

It has been suggested that the amount of screen tilt should be one-half the projection angle, but this value can become excessive when the projection angles are steep.

It is possible at times to locate the position of the reflected beam by darkening the theatre completely and projecting light on the screen; then by standing at the stage with back to the screen the light pattern

ASPECT RATIO	FILM GATE APERTURE	PICTURE SIZE	LENS FOCAL LENGTH	PROJECTION THROW
	WIDE × HIGH	WIDE × HIGH		
1.37	.825" × .600"	36' × 26'	2.75"	120'
1.66	.825 × .497	36 × 21½	2.75	120
1.75	.825 × .472	36 × 20½	2.75	120
1.85	.825 × .446	36 × 19½	2.75	120
2.00	.825 × .412	36 × 18	2.75	120
[2.50	.825 × .330	36 × 14½	2.75	120]
	(Hypothetical case ... not suggested)			

Relative sizes of the apertures and pictures for different aspect ratios—above, using constant width and variable height; below, using constant height and variable width.

ASPECT RATIO	FILM GATE APERTURE	PICTURE SIZE	LENS FOCAL LENGTH	PROJECTION THROW
	WIDE × HIGH	WIDE × HIGH		
1.37	.825" × .600"	26½' × 20'	3.75"	120'
1.66	.825 × .497	33 × 20	3.00	120
1.75	.825 × .472	35 × 20	2.75	120
1.85	.825 × .446	37 × 20	2.75	120
2.00	.825 × .412	40 × 20	2.50	120
[2.50	.825 × .330	50 × 20	2.0	120]
	(Hypothetical case... not suggested)			

may be seen reflected on the seats in the main floor and balcony.

As mentioned before, specular metallic-surfaced screens practically have become essential since picture sizes have increased so tremendously; however, with the use of these large silvered screens another problem has risen—that of curvature.

SCREEN CURVATURE

The problem is first illustrated in *Figure* 4, showing a plan view of an auditorium with a flat screen.

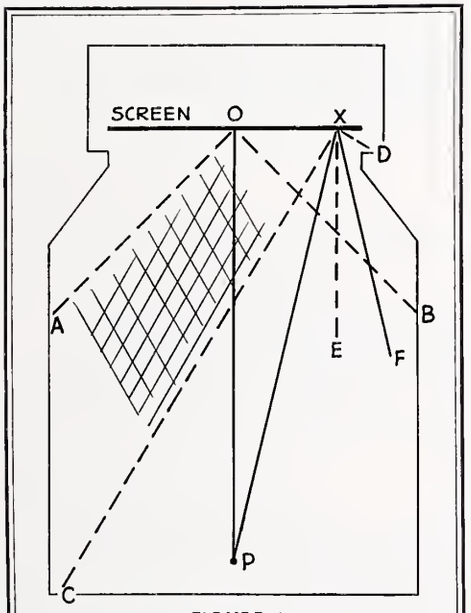


FIGURE 4

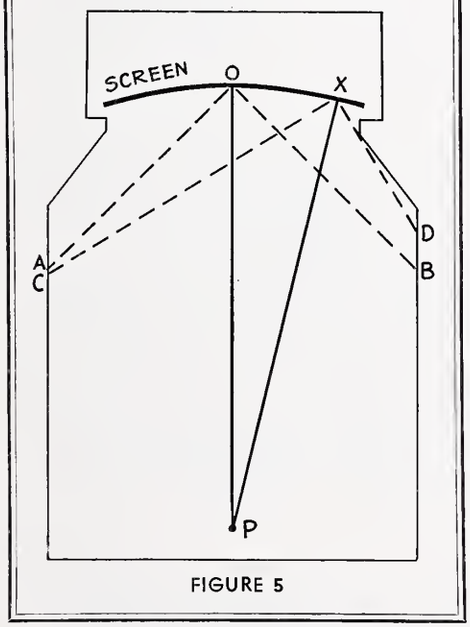


FIGURE 5

Point P (*Figure 4*) is the lens, and *O* represents the center of the screen. A ray from *P* to *O* is perpendicular to the screen and is reflected from the metallic surface in a fairly broad angular band *AOB*. With a good aluminum screen the reflection within this angle is kept *fairly* constant. Even with the best of screens there may be a drop of 30% to 40% in reflectivity between the center line *OP* and side lines *OA* and *OB*.

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the sides of the screen. Ray *PX* in *Figure* 4 is projected on the screen at quite an angle (the wider the screen the greater the angle), therefore the center line of the r flected beam will be located at *XF*. Using the same reflective angular band as before, this ray will only cover an area in the auditorium indicated by *CXD*. This set of conditions means that for any person seated in the shaded area included in *AOC*, the far side of the screen at point *X* would appear very poorly illuminated, or quite dark.

Let us go then to *Figure* 5: here the same auditorium layout is used, and the same screen is used *but* it is placed in a curved frame whose radius of curvature is the screen curvature, is now perpendicular to the screen at point *X* and radius of curvature is equal to the projection throw. The ray *PO* to the center of the screen is reflected into the same area *AOB* since *PO* is perpendicular to the screen at point *O*. Ray *PX* to the side of the screen, because of the screen curvature, is now perpendicular to the screen at point *X* and is reflected to cover an area *CXD*. You will note now that point *X* and point *O* should appear to have approximately equal brightness to almost all the seats in the auditorium.

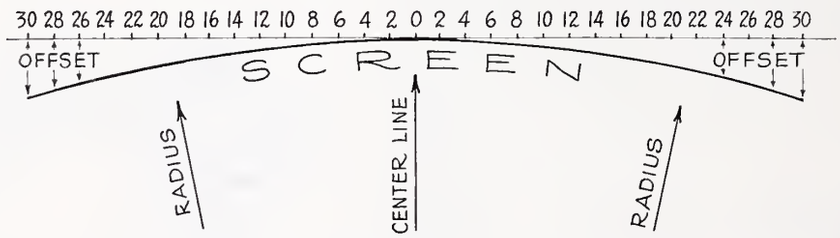
The recommended value of the radius of curvature for any screen has ranged from 70% to 100% of the projection throw. It can be seen from the sketches that if the radius is much *less* than 100%, it may be possible to overemphasize the brightness of the far side of a screen as compared to the near side.

If the radius is *greater* than the projection throw, the condition of a flat screen will be approached.

Up to the present, experience seems to show that a radius equal to 90% of the projection throw gives best *average* results.

[*See accompanying chart for laying out a screen curve on a floor.*]

SCREEN CURVATURE CHART



PROJECTION THROW OR RADIUS OF SCREEN CURVATURE—IN FEET	DISTANCE ON EITHER SIDE OF SCREEN CENTER—IN FEET														
	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30
70	3/8	1 3/8	3 1/8	5 1/2	8 5/8	12 1/2	16 7/8	22 1/4	28 1/4	35	42 5/8	50 7/8	60 1/8	70 1/8	81
80	3/8	1 1/4	2 3/4	4 3/4	7 1/2	10 7/8	14 3/4	19 1/2	24 5/8	30 1/2	37	44 1/8	52 1/8	60 3/4	70 1/8
90	1/4	1 1/8	2 3/8	4 3/8	6 3/4	9 5/8	13 1/4	17 1/8	21 7/8	27	32 3/4	39 1/8	46 1/8	53 5/8	61 3/4
100	1/4	1	2 1/8	3 7/8	6	8 5/8	11 3/4	15 1/2	19 1/2	24 1/4	29 3/8	35	41 1/4	48	55 3/8
110	1/4	3/4	1 7/8	3 1/2	5 3/8	7 5/8	10 5/8	14	17 3/4	22	26 5/8	31 3/4	37 1/2	43 1/2	50
120	1/4	3/4	1 3/4	3 1/4	5	7 3/8	9 7/8	12 7/8	16 3/8	20 1/8	24 1/2	29 5/8	34 1/4	39 7/8	45 3/4
130	1/4	3/4	1 5/8	3	4 5/8	6 3/4	9 1/8	11 7/8	15 1/8	18 5/8	22 1/2	26 7/8	31 1/2	36 3/4	42 1/8
140	1/4	3/4	1 1/2	2 7/8	4 3/8	6 1/4	8 1/2	11	14	17 1/4	20 7/8	25	29 1/4	34	39
150	1/4	3/4	1 1/2	2 5/8	4	5 7/8	7 7/8	10 3/8	13 1/8	16 1/8	19 1/2	23 1/4	27 1/4	31 3/4	36 3/8
160	1/4	5/8	1 3/8	2 3/8	3 3/4	5 3/8	7 1/2	9 5/8	12 1/4	15	18 1/4	21 7/8	25 1/2	29 5/8	34 1/8
170	1/8	5/8	1 3/8	2 1/4	3 5/8	5 1/8	7	9 1/8	11 1/2	14 1/8	17 1/8	20 1/2	24 1/8	27 7/8	32
180	1/8	5/8	1 3/8	2 1/8	3 3/8	4 3/4	6 5/8	8 5/8	10 7/8	13 1/2	16 1/4	19 3/8	22 5/8	26 1/4	30 1/4
190	1/8	5/8	1 1/4	2	3 1/8	4 1/2	6 1/4	8 1/8	10 3/8	12 3/4	15 3/8	18 3/8	21 7/8	25	28 1/2
200	1/8	1/2	1 1/8	2	3	4 3/8	5 7/8	7 5/8	9 3/4	12	14 5/8	17 3/8	20 3/8	23 5/8	27 1/8
	OFFSET FROM BACK TANGENT—IN INCHES														

***HOW TO USE CHART:** Assume you wish to lay out the curvature for a screen 48 feet wide, having a projection throw of 100 feet. One half this screen width is 24 feet. On the left side of the table find (fourth line) the value for a radius of 100 feet and read off along the horizontal line opposite the offset distances from a straight line (that would be followed by a flat screen)—the offset distances given for every 2 feet of screen width, trace the arc of a curved screen. This curvature can be traced on a floor as follows: With a chalked string, strike off a straight line 48 feet long where the screen is to go. Then starting at center of this line, mark on each side the offset distances found in the table. Using a long flexible wooden lath, join the ends of these offsets to mark off a constant curve, which will be the arc of the screen.*

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2	AMERICAN PLAYGROUND DEVICE CO. Drive-in playground equipment. Direct.	75
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7	BALLANTYNE CO., THE Stereophonic sound system. Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131.	90
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To Quigley Publications Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in 1954 Market Guide Number—

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STREET ADDRESS.....

CITY..... STATE.....

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Popcorn Holds Lead in 1954 Survey of Theatre Vending

Results of sixth annual poll conducted to develop facts of interest to theatre management concerning refreshment service methods and merchandise . . . and naming the Best-Sellers of the year in Candy and Beverages (complete list is on page 41).

FOR THE SECOND year in a row popcorn has been acclaimed the kingpin of theatre refreshment vending, both in the number of theatres selling it and the number of patrons purchasing it, according to the sixth annual Theatre Refreshment Sales Survey conducted during the first six weeks of 1954.

The survey polled exhibitors representing 35% of indoor and drive-in theatres regularly operating seven days a week in the United States. While covering the more significant aspects of operating policy and physical installations, the survey emphasized merchandise both as to range and distribution of sales.

Popcorn is sold at 98% of all indoor theatres, the survey revealed, and was named by every responding drive-in as one of its articles of merchandise. Indoor exhibitors reported that an average of 44 out of every 100 patrons purchase popcorn. And 6% of these indoor operators stated that popcorn is the *only* refreshment they offer!

Closely following popcorn both in the number of indoor theatres selling it and the number of patrons buying it is candy. Offered by 95% of all indoor theatres, it is purchased by an average of 37 out of every 100 patrons. In the drive-in category, however, candy took another drop, with 61% of the operators reporting they stock it, compared with 90% two years ago, and 71% in 1953. That trend began with increasing exploitation of food items and beverages.

Beverages stayed about the same in both divisions with 74% of all indoor theatres selling them and *all* responding drive-ins. In indoor theatres 28 out of 100 patrons purchase a soft drink.

Among the customers at their refreshment stands exhibitors reported that children average about 45%. The adult classification is broken down in the following averages: men, 31%; women, 24%.

An important part of the annual survey is to name the current Theatre Refreshment Sales Champions—the brands of candy and soft drinks that lead in sales. The Theatre Refreshment Sales Champions of 1954 are announced on page 41.

Other results of the 1954 survey are presented below according to topics covered:

INDOOR THEATRES

The advantages in preparing popcorn right at the stand in popping machines placed in full view of the customers were reaffirmed by exhibitors in the survey, 83% of whom report they follow this practice. This figure is an increase over last year of 8%. Those popping the corn elsewhere and dispensing it from warmers total 15%, while the remaining 2% employ both methods.

On the question of packaging for popcorn—bags or boxes—there is, like last year, almost an even split. The slight edge, however, goes to the boxes this time, with 44% of the operators reporting they use them exclusively. Bags are employed solely at 39% of the theatres as compared to 45% last year. A total of 17% of the exhibitors responding use both.

As to the number of sizes of popcorn packages offered, most theatres still sell only one; this figure is the same as last year—65%. Two sizes are sold by 24%; and three by 11%.

Where only one size is offered it usually sells for 10c, with 95% of all theatres reporting they sell at that price. A 5c size is available at 12% of the responding the-

The movies have helped to make her *Waistline—conscious*



When she goes to the movies she prefers to refresh without filling

Hollywood's idea of beauty is the slender figure. And the movie fan's greatest dream is to be like a Hollywood star. That's why your woman patron's taste is for the modern, light refreshment. And this modern idea sells more Pepsi-Cola in more and more theatres . . . in whatever form it's served.

1954 A THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

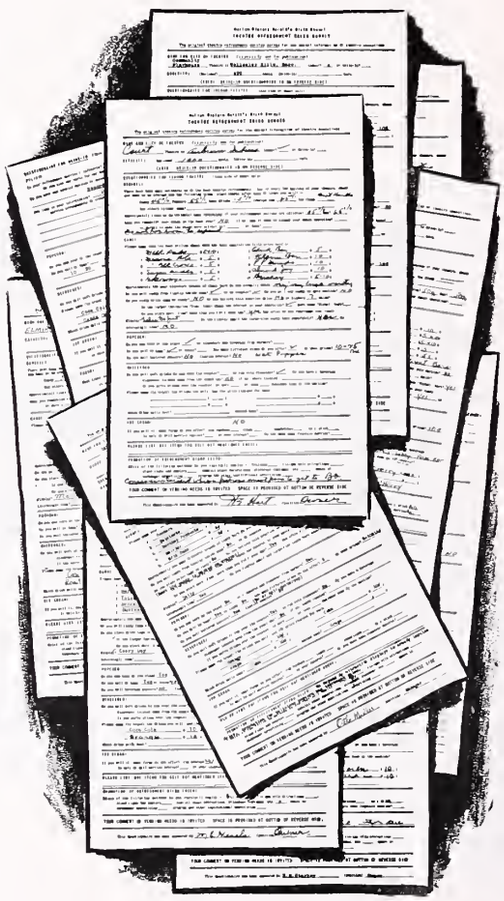
Pepsi-Cola's national advertising program appeals to today's figure-conscious women. That's why Pepsi-Cola is today more popular than ever. Cash in on Pepsi's growing popularity for more soft drink sales in your theatre.

atres; and a 15c size is sold by 11%, both of which figures are about the same as last year's. An increase is noted, however, in the 25c size; whereas previously only 10% said they offered it, it is now available at 20% of the indoor theatres. A 20c size is offered by 4% of the theatres, but only 1% report selling a "jumbo" or "family" size at 30c.

Buttered popcorn continues on the upward grade in popularity in indoor theatres with a total of 45% reporting they sell it; this is a jump of 5% over 1953.

VENDING OF CANDY

In the candy department theatre patrons still prefer the "small-size" or nickel bar to the larger "dime" bar, the survey revealed. The number of exhibitors stating that the nickel product outsells the dime at their theatres remained the same as last year—82%. However, 62% of the operators report the dime bar is a "good seller" and 46% say they are stocking more dime bars than they did a year ago.



Still plaguing the manufacturers of candy—as well as its distributors—is the profit problem brought on by the rising costs of candy ingredients. This has led many distributors—including some theatre operators—to raise the prices of nickel and dime products to 6c or 7c and 11c or 12c. Resistance of theatre patrons to this practice, noted last year by a number of exhibitors, evidently still continues as only 20% of the polled theatres have adopted such price hikes.

That the theatre patron is offered a wide variety of candy brands was again indicated by the survey, with the average among those reporting being 40—or 5 more than last year. Also, as previously, the range is great, with the largest number of candy items offered by any one theatre being 160, the smallest *four!*

In the matter of display methods for candy, there is some controversy among operators as to which of the various possible schemes are most helpful in boosting sales. On the one hand some exhibitors feel that an open display of the product on the top counter within easy reach of the patron for "self-service" quickens the buying impulse more readily. On the other hand some exhibitors have found a relatively clear counter, with all candy fetchingly displayed under glass, better suited to their clientele for reasons of public preference rather than of pilfering.

Exhibitors were asked about this in the survey, and 57% indicated a preference for the enclosed case. Some 43% said they sell from an open display, with a few operators reporting they combine the two systems.

On the value of frequent variation of the candy display, however, there was not much disagreement. Asked how often they rearrange their schemes, exhibitors responded all the way from "daily" to "monthly" with only 6% saying they make changes "seldom" or "never." The great majority (55%) alter such displays weekly. Daily revisions are reported by 15%; monthly, 9%; bi-monthly, 8%; bi-weekly, 7%.

Further in regard to candy display, operators were asked their policy as to intermingling the sizes of product. Some 65% report they prefer to place the "dime" bars separately from the "nickel" ones. Reasons given include that it helps the customer to make up his mind more readily and eliminates the necessity for excessive use of small price tags.

Among the other refreshment items ice cream is sold by 49% of all indoor theatres reporting, a drop of 8% from last year. Where it is sold exhibitors report that 17 out of each 100 patrons purchase it. Among the frozen confections a preference was indicated for ice cream on a stick (63%), followed by sandwiches (48%), cups (40%), cones (34%) and chocolate-covered ice cream (15%). Of the theatres sponding 6% have soda fountain service.

Notable in the survey was a drop in the number of indoor theatres reporting they stock chewing gum. Whereas last year 65% of the operators said they sold gum, this year the figure was 50%. On the average 14 out of 100 patrons purchase it.

Indoor exhibitors were asked what other merchandise they offer at the refreshment stand, and a wider variety of these miscellaneous items was revealed than in previous years. Frankfurters are now sold at 7% of the indoor theatres; while potato chips are available at 6%. Assorted nuts are a commodity at 5%; snow cones and assorted cold meat sandwiches at 3% and cookies at 2%. Only 4% of the indoor theatres report selling cigarettes, and usually through a machine.

MERCHANDISING METHODS

In the methods adopted to merchandise refreshments 97% of all theatres sell over a counter or stand; with only 3% selling by machine only. Both counter service *and* a candy machine are used by 21% of the theatres; while 38% of those selling soft drinks use an *additional* automatic drink dispenser placed away from the main stand.

In offering beverages, the survey shows, 63% of the theatres sell over the counter without any coin machines at all. Among those using both 52% find that the machine does less business than the stand in drink sales.

With ice cream the favored method of selling (84%) is still by attendant over the counter. However, 16% have now adopted the use of a self-service cabinet, which is exactly twice the number reporting they used it last year.

Considerable remodeling of the physical stand was also revealed in the survey with 30% of polled theatres listing such activity last year. In 28% of such cases it was done to make the stand more attractive; and 9% report their changes were primarily to expand the area. Of the exhibitors reporting, 63% said they remodeled for both those reasons.

To boost the sales of refreshments exhibitors use a number of devices, the most popular of which remains trailers, which are reported by 72%. The next favored method is signs and posters (62%). Special stand decorations and costumes for attendants rank 21%. Next in favor is program advertising (9%); tie-ups between refreshment and attractions (6%) and newspaper advertising (3%). Of all exhibitors reporting 33% said they do not exploit snack service at all.

DRIVE-IN THEATRES

Should he desire it, the patron at the drive-in theatre's refreshment stand can purchase anything from a bag of popcorn or a pizza pie to fluid for his cigarette lighter! The 1954 survey of drive-in ex-

The THEATRE SALES

Champions of 1954

★ ★

Best - Sellers named in sixth annual theatre vending survey.



Candy

Almond Joy
Baby Ruth
Brock Assortment
Butterfinger
Clark Bar
Goobers
Mr. Goodbar
Hershey Bars
Hollywood Milk Shake
Jujyfruits
M & M's
Malted Milk Balls
Mars
Mason Dots
Milk Duds
Milky Way
Mounds
Necco Peppermints
Nestle Bars
Oh Henry
Planter's Peanuts
Pom Poms
Powerhouse
Peanut Butter Cup
Raisinets
Switzer's Licorice
Three Musketeers
Tootsie Roll
Welch Jr. Mints

★ ★

Beverages

Canada Dry Orange and Grape
Coca-Cola
Dad's Root Beer
Hires Root Beer
Mission Orange
Orange Crush
Pepsi-Cola
Seven-Up

Manufacturers of Champions not identified in the brand names are as follows: *Almond Joy and Mounds*, **Peter Paul, Inc., Naugatuck, Conn.;** *Baby Ruth and Butterfinger*, **Curtiss Candy Company, Chicago;** *Goobers and Raisinets*, **Blumenthal Bros., Philadelphia;** *Mr. Goodbar*, **Hershey Chocolate Corporation, Hershey, Pa.:** *Jujyfruits*, **Henry Heide Company, New York;** *M & M's*, **Hawley & Hoops, Newark, N. J.;** *Malted Milk Balls and Powerhouse*, **Walter H. Johnson Candy Company, Chicago;** *Mars, Milky Way, and Three Musketeers*, **Mars, Inc., Chicago;** *Milk Duds*, **M. J. Holloway Company, Chicago;** *Necco Peppermints*, **New England Candy Company, Cambridge, Mass.;** *Oh Henry*, **Williamson Candy Company, Chicago;** *Pom Pom and Jr. Mints*, **James O. Welch Company, Cambridge, Mass.;** *Peanut Butter Cup*, **H. B. Reese Candy Company, Hershey, Pa.;** *Tootsie Rolls*, **Sweets Company of America, Hoboken, N. J.**

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

hibitors revealed a list of commodities available in the refreshment department as long as it is varied. It is still popcorn and soft drinks, however, which capture most of the drive-in patron's refreshment money. As the figures stated above show, they appear to be offered at all drive-ins.

Closely following them are a number of other items, including frankfurters, sold at 96% and hot coffee, 88%. Next in line is candy, 61%, followed by potato chips, 60%; hot chocolate, 58%; hamburgers, 46%; cigarettes, 45%; french fries, 39%; barbecued meats, 26%; snow cones, 27%, and gum, 28%.

Those are the products listed often enough to achieve ratings of 25% or more. From that point the percentages get smaller for a long, long list. It includes such diverse items as peanuts, cigars, chili, toddies, assorted sandwiches, chicken, cookies, aspirin, shrimp, frozen custard, pretzels, pizza pies, cheesburgers, Pronto Pups, doughnuts, Cracker Jacks, Korn Kurls, fish, egg rolls, watermelon, tamales, apple turnovers, handkerchiefs, lighter fluid, hats, and toys!

The necessity of dispensing all that merchandise in a very limited time (the average intermission period is only 10 minutes) finds the drive-in operator constantly experimenting with new ways to speed the service. This was reflected in the survey, with 33% of the operators reporting they recently made changes either in service arrangements or equipment.

Conversion from the general counter method of service to a cafeteria set-up was reported by 35% of the remodeling exhibitors. Drive-ins now employing the cafeteria system total 37%, which is an increase over last year of 10%. However, the general counter set-up is still the most prevalent, being used at 45% of the polled drive-ins, a drop from last year's 53%. The two-or-more station system is employed by 18%, which is about the same as last year.

Among the exhibitors reporting remodeling activity, 35% said it involved the installation of new equipment, with many of these explaining they had to expand their counter space to make way for the additions or replacements. Other refurbishing included rearrangement of equipment (14%); the installation of an additional section for use on busy nights (5%); other space expansion (4%) and "general modernization" (2%). The cafeteria system was abandoned for a general counter by 2%.



MERCHANDISING POPCORN

In vending popcorn, drive-in exhibitors agree with indoor operators that popping at the stand is preferable to doing it elsewhere and dispensing from warmers. A total of 73% use popping machines; 19% use warmers; while 8% use both. On the whole they prefer boxes to bags for their packaging—73% for the former and 21% for the latter. Both types are used by 6%.

Drive-in patrons also seem to like a 10c size of popcorn package as that is sold by 94% of the responding operators. A 25c size is offered by 32%; 15c by 14%; 20c size by 4%; and a 30c size by 1%. Buttered popcorn is sold—mostly for 20c and 25c—by 40% of the drive-ins. Only one size of popcorn is offered by 63% of the drive-ins; while 30% have two sizes and 7%, three.

To encourage pre-show sales of refreshments, drive-in operators have adopted a number of devices, the most popular being spot announcements (both recorded and live) between music over the speaker system, which is used by 74%. Trailers are next in favor with 60% reporting their use. Other devices include posting ticket stub numbers in the stand for "lucky winners" (7%); having special "live" entertainment (5%); early cartoon shows for the children (4%); newspaper and program advertising (3%).

Intermission time at drive-ins is usually 10 minutes, as noted before. Among theatres reporting 53% have one this length; next comes 15 minutes, adopted by 23%. Other periods reported range all the way from 3 to 25 minutes.



FREE!

11 Sales-Tested Armour Intermission Shorts





These One-Minute *Color* Food Films Boosted C. E. Cook's Concession Sales 33⅓%

Concession owners and drive-in operators from all parts of the country have reported amazing increases after using Armour intermission shorts. Mr. C. E. Cook of the Dude Ranch Drive-In, Maryville, Missouri, says, "I started using Armour intermission shorts last June 9th, and on that first night my hot dog business increased 25%. For the entire season my total concession business picked up around 33⅓% over the previous year!"

Think what an increase of 33⅓% in your concession business would mean in dollars and cents! These color films have musical backgrounds by Bing Crosby's Starlighters and are loaned to you by Armour and Company—free of any rental charge. All you pay is the return postage! Clip the coupon below right now. Armour and Company will send you an illustrated folder with complete information on these 11 intermission shorts.

MAIL TODAY

ARMOUR AND COMPANY MPH-2
Fresh & Smoked Sausage Dept., Union Stock Yards
Chicago 9, Illinois

Please send me your folder with complete information on Armour and Company's intermission shorts.

Name _____

Theater Address _____

City _____ *State* _____

Locating Snack Bar Equipment For Fast and Efficient Service

Describing tested schemes for arranging refreshment equipment and storage facilities for the indoor theatre operation.



Refreshment stand of Wometco Theatres' Miami theatre (see accompanying text), which replaced a stand located at the rear of the lobby. The new stand was placed at the front of the lobby where it is immediately visible to entering patrons. The counter is 30 feet long (former stand 17 feet). Lighting is by cold cathode tubing augmented by spots.

[Refreshment stand operations of the Crescent Amusement Company of Nashville, Tenn., owners of over 75 theatres in Tennessee, Alabama and Kentucky, were developed from investigation by Kermit C. Stengle, executive vice-president of Crescent, among theatres across the country. The resulting methods were installed under the guidance of John L. Link, manager of the Concession Department.]

IN THE important matter of locating equipment at the stand, Crescent has developed a scheme found to work in nearly all their theatres. It calls for placing popcorn and warming cabinet *first in relation to incoming traffic,* followed by candy, ice cream, drinks and cigarettes, in that order.

In some of their larger theatres they have found it profitable to install automatic drink dispensers in various spots away from the stand—on balcony levels, near stairways, etc. And at the large Tennessee theatre in Nashville, two stands are maintained —one on the main floor in the lobby, another on the mezzanine level.

PROMOTIONAL DISPLAY

Animation and ingenious lighting effects are found highly effective.

Another kind uses cut-out figures in a window showcase, as in front of the ice cream unit (*see photograph, page* 48).

MERCHANDISE

Popcorn is sold in most Crescent theatres from a combined popper and warming cabinet, the latter having been found to help speed service. These combined units are especially made for the theatres.

CANDY INVENTORY

Stock is kept fresh by requiring stand attendants to remove all of it from the case *once each week* during inventory-taking and to dispose of any that is stale.

Supplies must be ordered from the central Concession Department in Nashville weekly; very little surplus is kept on hand in the theatres.

Weekly inventory also provides an opportunity to change the arrangement of the candy display frequently.

For ordering candy and making the weekly inventory report, the forms illustrated in adjoining columns are used by the manager.

The candy requisition must be filled out in triplicate, two copies going to the main office and one being retained by the theatre manager. The main office returns one of the copies with the candy shipment and it must be checked, approved and attached to the concession report before it is submitted to the Nashville office. Managers must attach all purchase invoices to this report before it is submitted to the Nashville headquarters.

Both candy and popcorn are shipped to the theatres from this main office but ice cream and beverages may be purchased in the towns where the individual theatres are located.

Since Crescent does not keep large supplies at theatres, they do not have a storage problem. Any surplus candy is usually placed in the manager's office. Popcorn is stored back stage in steel bins.

EQUIPMENT MAINTENANCE

Maintenance of refreshment equipment is handled through the circuit's central office, *where a crew is employed solely for this purpose.* Theatre managers must make special equipment *maintenance reports weekly,* which enables the home office to anticipate much of the trouble that might otherwise develop.

The maintenance men follow a special scheme for the different kinds of equipment. For the drink machines, syrup pans are removed and cleaned weekly. Every 30 days the condensers are cleaned, the water tanks flushed, and the units refilled with fresh water, to which is added 150 pounds of ice before starting the machines again.

Care of ice cream cabinets includes scraping frost from the displays each day, using plastic scrapers only. Once a week frost is

GROSSES *and Average-Cents-Per-Person*

JUMP 60%-AND MORE!

6-DRINK SODASHOPPE



6-Drink SodaShoppe
For top locations — vends 4 carbonated and 2 non-carbonated drinks. Has 1200 cup capacity, 2500 drink syrup capacity.



Reports from theatres all over the country have thoroughly established the superior money-making power of the 6-Drink SodaShoppe over any other type of drink machine! Not only does SodaShoppe gross more, but certified reports prove it more than doubles the "Average-Cents-Per-Person"!

The 6-Drink SodaShoppe offers complete selectivity in all popular flavors, in both carbonated and non-carbonated drinks. There's a delicious drink for everyone — served quickly and efficiently!
SodaShoppes are marvels of mechanical and electrical simplicity, assuring continuous service-free performance. They have enormous cup and drink syrup capacities, which means they serve more people with far fewer servicing calls.



For the smaller theatre Apco has especially designed the

SODASHOPPE JUNIOR

which has all the service-free features of every SodaShoppe and yet allows for bigger profits per patron. It is a 3 drink machine—vends 2 carbonated and 1 non-carbonated drink—and has 1000 cup capacity and a 1000 drink syrup capacity.

There Is A SodaShoppe To Fit The Requirements Of Every Type Of Location!

3-DRINK SODASHOPPE
The standard of the industry!

4-DRINK SODASHOPPE
For superior selectivity!

SODASHOPPE-COFFEE BAR
Double barreled winner! Serves cold drinks and hot coffee!

Don't delay — get the facts on this guaranteed INCREASE IN PROFITS FOR YOU! Prove it to yourself. Insist that your operator replace one location with a SodaShoppe.

Write, Wire or Phone

APCO, INC.

America's Foremost Pioneers of Beverage Dispensers
250 W. 57th St., New York 19, N. Y. • Plaza 7-3123

18 Regional Sales & Service Offices Throughout the U. S. A. & Canada

Fill out coupon and Mail TODAY!

APCO, INC. 250 West 57 Street, New York 19, N. Y.

Gentlemen:
Please send me full particulars about the
☐ 6 DRINK SODASHOPPE ☐ SODASHOPPE JR. ☐ Entire APCO Line
☐ Please send the name of the nearest SodaShoppe operator.

Name.....

Address.....

City.....Zone.....State.....

CANDY REQUISITION

SHIP TO_____ TOWN_____ INVOICE NO._____

DATE WANTED_____ VIA_____ DATE_____

IMPORTANT—When ordering candy, please list all items for one certain price in one group. PLEASE LEAVE ONE SPACE BETWEEN DIFFERENT PRICED ITEMS.

NO BOXES	COUNT PER BX.	NAME OF CONFECTION	TOTAL NUMBER OF PIECES . . . 5c	10c	OTHERS	LEAVE BLANK BXS.	PER BX.	NET COST
		TOTAL						

Requisitioned by: _____

Approved by: _____

Total Net Cost

Handling Charges

Total Cost

IMPORTANT—Vend pock should be ordered if available

COPIES—Send white and pink copies to office, retain yellow for your file . . . pink copy will accompany shipment . . . check merchandise on arrival and notify office immediately if damaged or short . . . okay pink copy and attach to weekly concession report.

ALL CANDIES MUST BE REQUISITIONED THROUGH THIS OFFICE

THEATRE WEEKLY CONCESSION REPORT

POPCORN—DRINKS—CANDY—ICE CREAM

THEATRE _____ TOWN _____ STATE _____

WEEK ENDING _____ 19_____

POPCORN

PURCHASED MDSE	QUANTITY	COST
P. Corn		
Seasoning		
5c Bg-Bxs		
10c Bg-Bx		
Salt		
25c Box		
Other		
Miscl.		
Salary		
TOTAL COST		

	INVENTORY POP CORN	SEAS.	5c BG-BXS	10c BG-BX	SALT	25c BOX
Prev. Inv.						
Purchased						
Total						
Pres. Inv.						
Total Used						

Units Sold @ 5c _____

Units Sold @ 10c _____

DAILY SALES DAY	SALES
SUN.	
MON.	
TUES.	
WED.	
THURS.	
FRI.	
SAT.	
TOTAL	

CANDIES, GUMS AND MINTS

PURCHASED MDSE.	QUANTITY	COST
Condy 5c		
Condy 10c		
Others		
Solory		
TOTAL COST		

	INVENTORY 5c CANDY	10c CANDY	CANDY	CANDY		
Prev. Inv.						
Purchased						
Total						
Pres. Inv.						
Total Used						

Units Sold @ 5c _____

Units Sold @ 10c _____

Others _____

DAILY SALES DAY	SALES
SUN.	
MON.	
TUES.	
WED.	
THURS.	
FRI.	
SAT.	
TOTAL	

DRINKS AND ICE CREAM

PURCHASED MDSE.	QUANTITY	COST
Bottles		
Cups 5c		
Cups 10c		
Gal. Syrup		
Ice Cream		
Solory		
TOTAL COST		

	INVENTORY 5c BTLS.	5c CUPS	10c CUPS	GALS. SYRUP	ICE CREAM	
Prev. Inv.						
Purchased						
Total						
Pres. Inv.						
Total Used						

Drinks Sold @ c _____

Ice Cream Sold @ c _____

DAILY SALES DAY	SALES
SUN.	
MON.	
TUES.	
WED.	
THURS.	
FRI.	
SAT.	
TOTAL	

_____ Machine. $_____ . . . _____ Machine. $_____ . . . _____ Machine $_____

(ALL INVOICES FOR PURCHASES MUST BE ATTACHED)

REMARKS: _____

Certified Correct:

_____ Manager

_____ TOTAL ATTENDANCE

Candy Requisition form used weekly, and Weekly Operation Report (lower form) employed by Crescent Amusement Company (see accompanying text). The operation report contains an inventory of stock as well as a record of sales and purchases. (White area dividing lines of Candy Requisition form indicates part of actual form removed to save space in reproduction.)

scraped from the walls of the storage compartment and removed. Every 30 days the condensers are cleaned and complete defrosting is carried out of all the ice cream units.

•

WOMETCO STAND PLAN

In remodeling and relocating the refreshment stand at the Miami theatre (Miami, Fla.) the Wometco circuit installed service and storage facilities as follows:

The popcorn machine was given the most prominent position, it being placed in the foreground directly facing the entrance doors (*see photo, page* 44).

Next to it was placed a butter dispenser, followed by a Bon Bon ice cream unit.

The candy case is next in line; it is an open, self-service display, arranged in a three-step style.

Adjoining this are two drink dispensers, one for Coca Cola, the other for fresh orange juice. Both are counter models.

The final piece of equipment is a frankfurter grill, rotisserie style.

MIAMI THEATRE STORAGE

Supplies of refreshment merchandise are stored in an air-conditioned room in the basement, about 12x9 feet and equipped with wall shelves. A two weeks' supply of candy is kept on hand here with deliveries received once a week.

Fresh orange juice sold at the stand is delivered as often as twice daily.

Maintenance of equipment is attended to by the circuit's special crew.

•

STRAND, PROVIDENCE, R. I.

The refreshment stand of the Strand theatre in Providence, R. I., is located in the center of the inner lobby between doors leading into the auditorium, and is right behind the ticket stub box and in traffic lane to mezzanine and balcony.

Approximately 18 feet long and 5 feet deep, the stand is constructed of blond maple (*see page* 48). On the wall behind counter is a large three-sectioned mirror. A back bar counter approximately 3 feet deep is built on a slight angle. (This counter contains a large display of Life Savers, all brands of chewing gum, mints and cough drops.)

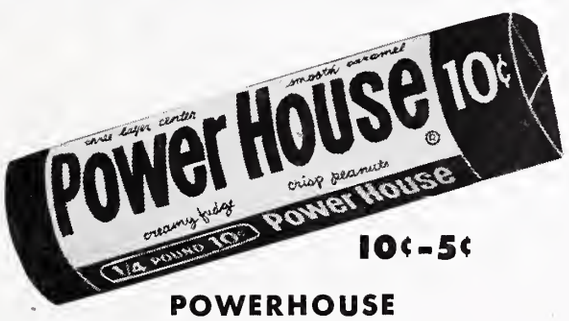
The front counter is liberally stocked with over 70 varieties of candy in open display for self-service.

On the right side of the stand as the patron approaches it is a popcorn warmer with adjoining butter dispenser.

Ice cream is dispensed by the attendants

1954 A THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

Theatre Candy with Magnetic Appeal!



10¢-5¢

POWERHOUSE

Greatest "attraction" in any vending machine! Fast seller, better than ever. Big TV promotion.



10¢

¼ lb. BUTTERSWEET FUDGE

..and 5c Fudge! Creamy, nut-topped vanilla or chocolate fudge! Sure to "draw" your customers' cash!



10¢-5¢

MALTED MILK BALLS

Rich pure malted milk centers, covered with pure milk chocolate! "Irresistible" taste-appeal!



10¢-5¢

HEAVYWEIGHT CHAMP

Foil-wrapped creamy fudge, loaded with crisp roasted peanuts. Tops for year-'round "pull"!



5¢

DOCTOR'S ORDERS

Luscious true fruit fig bar—the "good-for-you" bar with certain "coin appeal"!



STOCK UP NOW!

The proven "drawing power" of these five top-favorites means more profit for you!

Write, Wire for Samples and Price Lists.

Special Vend Packs.

WALTER H. JOHNSON CANDY CO., 4500 W. Belmont, Chicago
BISHOP & CO., (West Coast Div.), 1366 E. 7th St., Los Angeles

from a freezer underneath the counter.

Soft drinks are sold exclusively from two Spacarb automatic machines, one on either side of the stand next to the auditorium doors.

Augmenting stand facilities are two automatic coin machines on the mezzanine level for candy bars, gum drops and cough drops. These are near the rest rooms and feature large mirrors placed on the front panels.

STRAND STORAGE FACILITIES

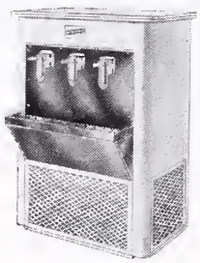
Merchandise is stored in an all-steel stock room approximately 20 feet square, in the basement. This room is air-conditioned with automatic control. Temperature is kept constant to eliminate spoilage.

On the average, a four- to six-weeks' supply of all merchandise sold is kept on hand.

The ordering of popcorn, however, varies with bookings. With "action" pictures coming soon, three to four times the average quantity is stocked. With "actionless" films the stock is reduced.

INTRODUCING the NEW 1954 Self-Contained 100-Gallon Per Hour Capacity

HEAVY DUTY "SODAMAKER"



Large Circuits Leading Drive-Ins All over U. S. and Canada are using "SODAMAKERS" with outstanding success and exceptional profits

★ Refrigerated Faucets
★ Fastest Constant Flow Pin-Point Carbonated Ice-Cold Drinks Without Ice
★ Can be had with Two or Three Flavors
★ Triples Your Profit with Less Floor Space
★ Reserve Ice Bank for Rush Drive-In Crowd

Write Today for Complete Information

SUPERIOR REFRIGERATOR MFG. CO., INC.
822-824 Hodiamont Avenue
St. Louis 12, Mo.

EXTRA PROFITS!
Giant-Size Markup!
1954's Hottest Item
TEMPLE'S
QUICK-FROZEN
CHINESE EGG ROLLS
PRE-COOKED

Acclaimed by Drive-In's all over the East—the fastest selling new item in years.

Easy to serve. There's no fuss—no bother—no waste! Simply heat in your fryer or on your grill and serve in a napkin. It's as simple as that!

For further information, write or wire:

TEMPLE'S
FROSTED FOODS, INC.
454 Berry Street Brooklyn 11, N. Y.

SNACK AND DRINK BARS

IN THE lobby of the Terrace theatre, Robbinsdale, Minn. (Minneapolis suburb) are two refreshment areas—a main stand immediately inside entrance doors (see drawings, page 50) and a soft drink bar at the opposite end. (The Terrace is located in a "country" shopping center on a plot of 10 acres.)

MAIN SNACK STAND

First in line from the entrance is a glass case of candies, selling at 10c, 25c and 35c. Next is the popcorn machine, which has butter dispensers on each side. As the patron turns the corner he is met successively by a popcorn warmer, the 5c candy counter and an ice cream bar.

The main stand has a base and back wall of light tan and grey flagstone. The 10c candy case is trimmed with bleached oak, which is also the material of the case between the popcorn machine and the 5c candy unit. A canopy over the stand is made of Alsynite (corrugated sheets of glass, fibre-reinforced plastic) with the "frames" also of bleached oak.

The popcorn warming unit was built especially (by Cretors) for the Terrace. It has a circulating fan and special sliding racks of stainless steel for popcorn boxes.



Window displays in front of the ice cream unit as employed by the Crescent Amusement Company. See text on page 44.

Ice cream is dispensed at the main stand from an "Ice Creamolator" equipped with a display top.

SOFT DRINKS BAR

The soft drinks bar on the opposite side of the lobby is equipped with a number of stools made of wood with leather seats. The counter is constructed of oak with brown Formica top. The wall behind this stand is of redwood, and the door leading to the supply room is of wood stained black.

Offered to patrons at this counter are several soft drinks, coffee, malted milk shakes, orange juice, frankfurters, barbecued beef sandwiches and ice cream novelties (bon bons, sandwiches, "Alaska" bar and "walkaway" chocolate sundaes, among others).

Frankfurters are sold from a Connolly roller grill, and the barbecue serving unit



Refreshment stand of the Strand theatre in Providence, R. I. (see story on page 46) is in the center of the inner lobby between doors leading into the auditorium. It is also right behind the ticket stub box and in the traffic lane to the mezzanine and balcony.

Thinking of Improving, or Remodeling Your Drive-In Concession?



Now is the time to start planning for increased sales and profits in your concession. Statistics prove that proper layout, carefully selected items, efficient equipment and service, and better merchandising can boost concession sales to new highs. Don't pass up your opportunity for bigger business this year—contact Manley now and get ready for a banner season.

When you contact Manley about your concession needs, you can be sure you have reached the one top-quality, top-service source for a complete line of drive-in equipment and supplies. Always check with Manley first when you want the best in any of the following items:

- *World famous, high-profit, big-capacity popcorn machines.*
- *Big-volume drink machine — the Manley ICE-O-BAR. Serves 1,500 ice cold drinks as fast as 2 operators can draw them.*
- *Newly designed hot dog machine —the Manley FRANK-BANK — with all the profit features you want and need.*
- *Brand new Manley Hamburger Grill.*
- *Flashy Buckingham drink dispensers.*
- *Efficient, nationally-known Hotpoint counter units.*
- *Finest quality Manley popcorn, salt and seasoning.*
- *Bags, boxes, trays, wiping tissues and other drive-in accessory items.*

MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.

FREE BOOK

"Design and Operation of Drive-In Concessions"

If you want to improve or remodel your drive-in concession for bigger profits, you need a copy of this new Manley book giving you the benefits of over 25 years experience in the concession field. It contains 36 fact-filled pages . . . dozens of pictures and diagrams . . . valuable information on planning, operating methods, choosing concession items, profit to expect, concession layout, equipment, supplies . . . everything you need to know to run an efficient high-profit operation. Don't pass up this opportunity to earn more, learn more. Send for your FREE copy right now.



FILL OUT AND MAIL THIS COUPON RIGHT NOW FOR YOUR FREE COPY OF "Design and Operation of Drive-In Concessions"

MANLEY, INC.
Dept. MPH-354, 1920 Wyandotte St., Kansas City 8, Mo.

☐ Please send me my free copy of "DESIGN AND OPERATION OF DRIVE-IN CONCESSIONS".

☐ Please have a Manley representative contact me with additional information on more profitable Drive-In concession operation.

☐ Please send me additional information about the following Manley items:

_____

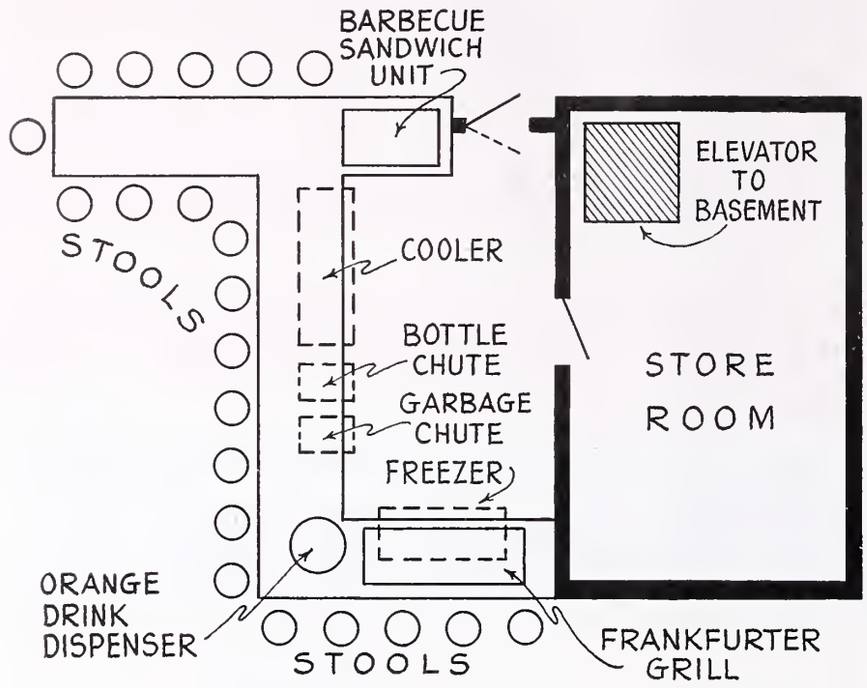
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Name _____

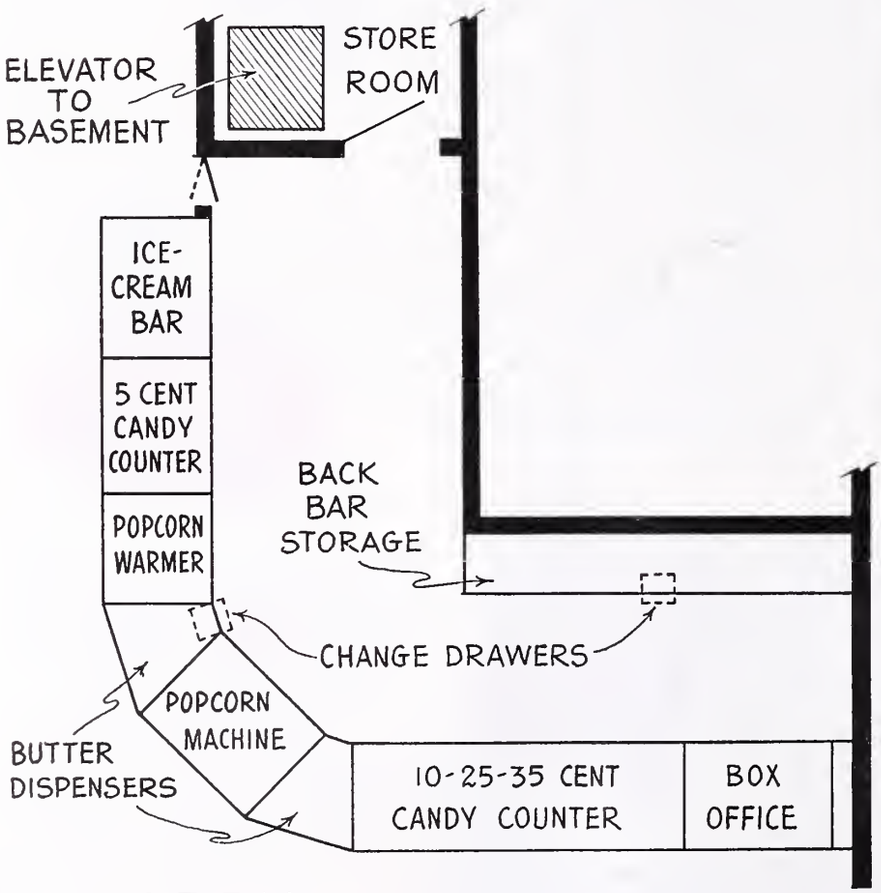
Company _____

Address _____

City _____ Zone ___ State _____



SNACK BAR PLAN



MAIN REFRESHMENT STAND

Diagrams showing the service arrangement of the soft drinks bar (top) and main stand (below) of the Terrace theatre. See text beginning on page 48 for details of equipment.

is a Madison Products' "Toasty Bun."

All beverages are sold from manual units for "personal touch."

STORAGE FACILITIES

There are three stockrooms, one by each stand, one in the basement. The main floor rooms have elevators going down to the basement to facilitate the movement of supplies.

In the main stand supply room candy and popcorn supplies are stored. There also is a small freezer for extra ice cream and butter.

The soft drinks bar supply room is behind the counter and has facilities for storing coffee, condiments and cups, and a refrigerator for frankfurters and other perishables. Coffee makers and bread boxes are also kept here.

In the basement stock room paper cups and bottled goods are stored. It also has a bottle cooler to pre-cool soft drinks and a large freezer where frozen oranges, frozen weiners and buns and extra butter are kept. Suppliers can drive their trucks from the street directly into the basement.

Policy is to keep enough refreshment merchandise in stock to last approximately ten days.

•

CENTURY THEATRES, NEW YORK

[*Described below is the refreshment vending scheme of Century Theatres, prominent New York circuit, as installed following* ***extensive*** *study of previous practice and tests conducted under the direction of Harold Newman, general manager of concessions.*]

Standard installations of Century Theatres (*see photos on facing page*) are designed to serve a policy based on study of purchases and profit factors, which included experimentation with candy brands, bar sizes and pricing. In the Century ratings, candy is the top item, ice cream second, soft drinks third, popcorn fourth. Cigarettes were found to account for 6% of the sales, and they are sold over the counter rather than by machine.

The candy experiment began in several theatres before a final policy was adopted for all houses. The preliminary test started with changing the 6c items from 70% of the total candy stock to 30%, and making the 12c items total 70%.

Gross candy sales jumped 30%. Sale of 12c bars increased almost 110%; 6c merchandise dropped 10%.

Prior to the conversion the theatres offered patrons a choice of 32 candies at 6c, 15 of 12c-size. This was made 13 of the former, 30 of the latter. The larger edition of a number of bars was substituted for the 6c-size.

Some new large-size merchandise was



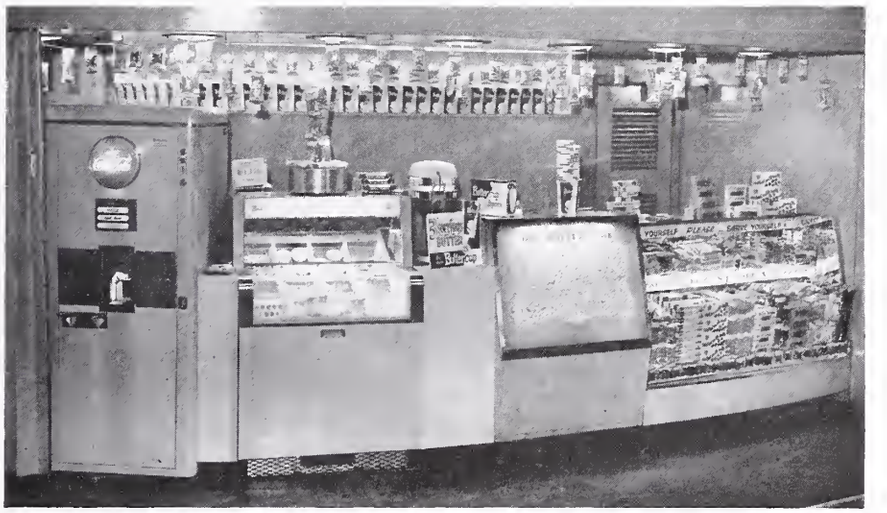
Soft drinks bar at the Terrace in Minneapolis. See accompanying text for equipment layouts.



Main refreshment stand at the Terrace. Plan drawings of this stand and the theatre's soft drinks bar (left) are on facing page. See adjoining story for further details.



Ice cream is dispensed at Century Theatre's snack bars from a special case built into the stand.



At the redesigned refreshment stand for Fox-Wisconsin's Palace theatre in Milwaukee a self-service policy was adopted. For detailed descriptions of equipment, see story this page.

also added, including *Malted Milk Balls* and a 15c *Baby Ruth*. The 12c items retained were *Chocolate Mints, Hershey's Kisses, Jordan Almonds, Mars, Milk Duds, Mounds,* and *Non Pareils.*

Candies most in demand are placed at each end of the shelves with the center space reserved for those less popular on the theory that a patron tends to look at the center first, then to either side, and finally back to the center again. *It has been found that a customer will pick up one of the centrally located items in addition to an item at the side which he had in mind when he approached the stand.*

Popcorn machines were replaced with warming units. This was an admitted sacrifice of profit to efficiency—turning attendants' attention to selling all merchandise, eliminating duties of machine operation and maintenance.

Beverage service was changed entirely to machines.

Ice cream is a good seller at Century snack stands all year around, though best in summer (25% total summer stand gross).

Machines in remote locations augment the stand for sale of potato sticks, gum drops, root beer drops and such items.

Ordering of the candy stock is done through the main office, to which the manager of each theatre sends a weekly inventory report. From this report his stock is replenished each week.

Popcorn and cigarettes are ordered individually by the theatre managers themselves from local vending organizations.

Storage space for candy accommodates three weeks' supply.

•

PALACE THEATRE, MILWAUKEE

SELF-SERVICE became the policy (except for buttered popcorn) at the Palace theatre in Milwaukee (Fox-Wisconsin Amusement Corporation) with installation of two new refreshment stands, one in the lobby (*see photograph*), the other in the auditorium.

In redesigning the original lobby stand (the auditorium stand is similar), Harold J. Fitzgerald, president of the circuit, installed open and mass display of all merchandise. At the left of the stand is a large automatic drink dispenser offering three flavors. Next to it is a popcorn warmer and a Supurdisplay "Buttermat" dispenser. Adjacent to this is a Supurdisplay "Coldisplay" ice cream self-service merchandising case.

To save attendants' time, instead of one cash register there are three cash drawers in the counter.

Also to save time is a folding enclosure with a dial lock so that the stand may be closed at night without removal of merchandise in open display.

Better Refreshment Merchandising MARKET DATA

Beverages: Soft Drinks, Dispensers, Service Supplies

ANDERSON & WAGNER, 8701-11 South Mettier St., Los Angeles 3, Calif.
Beverage dispensers, cooling and carbonation machines.

"EVERFROST" SODA BAR: Self-contained; dispenses two or three drinks; carbonated water precooled mechanically.

DISTRIBUTION: National, through theatre equipment dealers.

APCO, INC., 250 West 57th Street, New York 19, N. Y.

Soft drinks, milk and hot coffee automatic dispensers.

AUTOMATIC SODASHOPPE MODELS: Models range in capacity from 3 to 8 drinks. All selective. 3-drink model has capacity of 1,000 cups, 1,900 syrup drink. 4-drink model serves 3 carbonated and 1 non-carbonated drinks. Cup capacity, 1,200; syrup, 1,900. 6-drink model serves 4 carbonated and 2 non-carbonated. Cup capacity, 1,200; syrup, 2,500. 8-drink model serves 5 carbonated and 3 non-carbonated. Cup capacity, 1,200; syrup, 2,500. Standard equipment on all models includes changemaker and dual CO_2 regulator, with illuminated mirror standard on 3 and 4-drink models. Automatic "Junior" Sodashoppe available for 2 carbonated and 1 non-carbonated drinks. Cup capacity 1,000; syrup, 1,000. Standard equipment same as for 3 and 4-drink models.



Apco, Inc.'s 6-drink "Soda Shoppe"

COMBINATION SODASHOPPE - COFFEE BAR VENDER: Coffee bar is combination manufactured by Bert Mills Corp. Selective: soft drink (4), 3 carbonated and non-carbonated; coffee (4). Capacity: soft drink, 1,000; syrup, 1,900. Coffee: 500 cups, 600 drinks. Standard equipment includes changemaker and dual CO_2 regulator.

(SEE ALSO PAGE 45)

DARI-SHOP MILK VENDER: Selective (4). Capacity: 224 ⅓ pt., ½ pt. or 1 pt. milk containers; or 178 qt. milk containers.
Company also manufactures a hot drink attachment for use on all SodaShoppes, serving one or two hot drinks.

CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y.

1954 THEATRE SALES CHAMPION

Beverages and merchandising dispenser units.

TYPE B DISPENSER (CANADA DRY): Delivers measured ounce of beverage syrup on press of button, reloads automatically. Also delivers continuous flow. Cap. standard gal. jug; 7¼ ins. square, 16 ins. high. Loaned to qualified theatre operators for use with any of Canada Dry's nine syrup flavors, with proper identifying decal on outer shell. Valve, nozzle and case of plastic; clamp padded to prevent marring of counters. Recessed guide insures centering of glass under spout. Easy to clean.

BEVERAGES: Available in the following flavors: Ginger Ale, Spur Cola, Hi-Spot Lemon, Root Beer, Orange (still or carbonated), Lemon-Lime, Grape, Cream Soda, Cherry.

DOMESTIC DISTRIBUTION: Through 25 Canada Dry company-owned plants, and Canada Dry syrup jobbers in several hundred cities.

CARBONAIRE, INC., 114 Fern Ave., San Francisco, Calif.
Beverage dispensers.

THREE DRINK DISPENSER: Serves any three drinks of your choice, either carbonated or non-carbonated.

DISTRIBUTION: Dealers and direct.

THE COCA-COLA COMPANY, P. O. Box 1734, Atlanta, Ga.

1954 THEATRE SALES CHAMPION

BOTTLED COCA-COLA and **MACHINES** for vending.



Coca Cola's beverage container and cups.

COCA-COLA SYRUP and **MACHINES** for vending.

(SEE ALSO SECOND COVER)

DOMESTIC DISTRIBUTION: Territorial franchise bottlers

COLE PRODUCTS CORP., 39 S. LaSalle St., Chicago, Ill.

Beverage Dispensers.

"COLESPA" MAGNIFLO 1,200: Three flavors, 1,200 cup cap., 2,200 drink syrup cap., Duotonic taps, width 26 ins., ht. 67 ins., depth 24 ins. Choice of colors.

"COLESPA" THREE-FLAVOR CUP DISPENSER: 600 cup cap., 1,400 drink syrup cap.; width 26 ins. ht. 67 ins. depth 24 ins. Maroon and grey finish.

"COLESPA" SIX-FLAVOR THEATRE MODEL: Illuminated advertising space of 4 ft. width for theater announcements; 1,200 cup cap. Maroon and gold finish.

BRANCHES: Baltimore; Philadelphia; Roanoke; Kansas City; Albuquerque; New York; Pittsburgh; New Orleans; San Antonio; Jacksonville, Fla.; Birmingham; Portland, Ore.; Seattle, Wash.; Chicago; St. Louis; Charlotte, N. C.; Minneapolis; Los Angeles; Cincinnati; Detroit. Canada: Cole Products Canada, Ltd., 652 Bayview Ave., Toronto, Ontario.

DAD'S ROOT BEER COMPANY, 2800 N. Talman Ave., Chicago 18, Illinois.

1954 THEATRE SALES CHAMPION

SYRUPS AND CONCENTRATES: DAD'S (ready-to-use) root beer fountain syrup; DAD'S (14-strength) root beer fountain concentrate; DAD'S Vendor-Fountain Concentrate and FRUTASTE, a complete line of (ready-to-use) fruit-flavored fountain syrups and concentrates.



Dad's Root Beer and "Frutaste" containers.

ROOT BEER BARRELS AND DISPENSERS: DAD'S (Multiplex) 1 to 3 drink automatic fountain dispensers in both counter and rail models, and (Multiplex) 1 and 2 drink automatic barrel dispensers in 8-17-45 and 60 gallon sizes; either ice cooled or electrically refrigerated units.

DAD'S (Uniflow) Units, completely self-contained, mechanically-refrigerated, with pressurized syrup systems which dispense 3 to 5 (carbonated as well as non-carbonated) finished drinks.

DAD'S (Perlick) Units, self-contained mechanically refrigerated, specially designed for high volume locations; pressurized syrup system designed for absolute metering of syrups. Dispenses either 3 carbonated drinks or 2 carbonated drinks and 1 non-carbonated drink.

COOLERS AND CARBONATORS: Temprite cooler-carbonator, Temprite "Bantam" carbonators; Liquid Carbonic "Atomatic" carbonators and Bastian and Blessing "Excellal" carbonators.

(SEE ALSO PAGE 54)

DRINCOLATOR CORP., 3700 Oakwood Avenue, Youngstown 9, Ohio.

Dispensers.

THREE-DRINK DISPENSER: Serves 3 different cold beverages, two carbonated, one non-carbonated. Cap. 1500 drinks, 100 gal. per hr. Counter 42 in. high, 28 in. deep, 26½ in. wide.

DRIVE-IN TWO DRINK: 1,000 drink cap., two carbonated beverages.

DISTRIBUTION: Direct.

HEAT EXCHANGERS, INC., D & R ENGINEERING CO., 2003 West Fulton St., Chicago 12, Ill.

Beverage and syrup dispensers.

BUCKINGHAM BEVERAGE DISPENSER: Junior and senior models. 6 and 12 gal. capacity. Mechanically refrigerated. Counter top style. 15 in. diameter and 18 in. diameter. Non-carbonated beverages. Illuminated, animated display.

KWIK-KOOL BEVERAGE DISPENSER: Ice cooled, non-carbonated beverages. 4 gal. capacity.

SYRUP DISPENSERS: Counter top and clamp-on models. 1 gal. capacity.

DISPLAY UNIT: Illuminated and animated display unit for increasing sales.

MAKE BIGGER POPCORN *Profits* with

The New

CRETORS "Olympic"

THE WORLD'S NEWEST AND FINEST OVER-THE-COUNTER MODEL POPCORN MACHINE!

with animated "Olympic" Torch . . . fully illuminated!



WITH TWIN ELEVATOR WELLS AND AUTOMATIC PUSH-BUTTON SEASONING PUMP

LOOK AT THESE YEARS-AHEAD MONEY-MAKING FEATURES!

- *Two* Elevator Wells for Greater Warming Capacity—Each Elevator Well Holds the Equivalent of 100 Boxes of Popped Corn!
- New Forced-Air Heating System Thermostatically Controlled Keeps Corn Crisp and Fresh Always Regardless of Moisture Conditions.
- New Automatic Electric Seasoning Pump Operates at the Push of a Button!
- Time-Tested Super-Production Gas or Electric Steel Kettle.
- New Over-the-Counter Design with Plenty of Working Space for Two Busy Attendants.
- Heated Seasoning Urn. All-Metal Construction and Many Other Features.

Here's a magnificent new CRETORS that is bringing new honor to the world's First Name in popcorn machines — and new profits to concession operators . . . It's the all-new CRETORS "Olympic," a smooth streamlined beauty combining CRETORS' world-champion money-making power with over-the-counter service . . . No other popcorn machine has ever incorporated so many new features and innovations to help you make more money . . . There's a sleek new all-metal cabinet finished in gleaming enamel trimmed with stainless steel to give your concession more glamor and sales appeal . . . And there's a champion's Heart of Steel — an exclusive-design time-tested steel kettle that outpops all others, according to independent side-by-side tests, and gives years of trouble-free service . . . Write for full details about this new machine today!

Other models available . . . also Warmer

CRETORS Corporation National Sales Offices • Popcorn Building • Nashville, Tenn.

WRITE TODAY! NO OBLIGATION!

CRETORS Corporation
Box 1329-M
Nashville, Tenn.

Please rush full information about the new CRETORS "Olympic" Over-the-Counter Model popcorn machine

NAME_____

ADDRESS_____

CITY & STATE_____

YOU MAKE MORE WITH DAD'S ...THE WINNER!

1954 THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

Dad's Awarded a coveted Best Seller "Theatre Sales Championship" by *Better Theatres* in 1954

DAD'S REG. U.S. PAT. OFF.

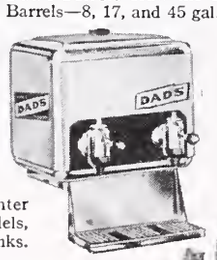
OFFERS YOU THESE PLUS PROFIT FEATURES:

1. **Make More Drinks** to the gallon. One gallon of DAD'S ready-to-use Fountain Syrup yields 146 7-oz. drinks.
2. **Make More Plus Profits.** Additional drinks from DAD'S, the Leader, mean plus profits for you. Regardless of what you're presently paying for syrup—DAD'S "extra yield" per gallon gives you higher gross profit than does any other nationally advertised brand.
3. **Make More On Cups.** Extraordinary low, low price to DAD'S users on cups. Ask us about it!



Dad's Automatic Dispensers Do a Better Job

Dad's Barrels draw the crowds! Barrels—8, 17, and 45 gal. sizes.



Dispensers—counter and rail-type models, serve 1, 2 or 3 drinks.



Dad's Perlick Units—dispenses Dad's and up to 2 other flavors... carbonated or non-carbonated.

Write Us For Information Today

DAD'S ROOT BEER COMPANY

2800 N. Talman Ave.• Chicago 18, Ill.

THE CHARLES E. HIRES CO., 206 South 24th Street, Philadelphia 3, Pennsylvania.

Hires Root Beer.

1954 THEATRE SALES CHAMPION

FOUNTAIN SYRUP: Packed 4 gals. to case.

CARBONATED IN BOTTLES: 8 and 12 oz., 24 bottles to case; 26 oz. 12 bottles to case.

(ALSO SEE PAGE 58)

W. KESTENBAUM, INC., 1790 First Avenue, New York 28, N. Y.

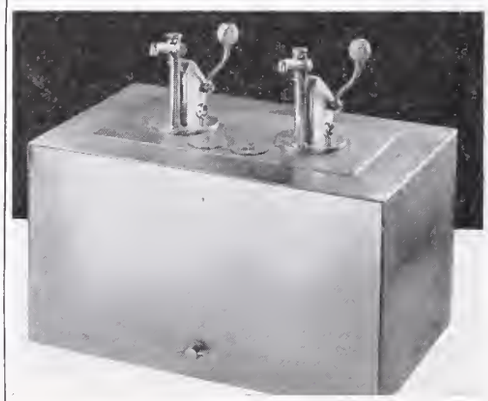
Beverage and syrup dispensers.

MODEL K-1118: 5 gal. capacity beverage dispenser. Stainless steel construction. Separate ice compartment surrounds inner containers. 15 in. diameter, 25 in. high. Economy faucet, ½ in. Ship. wt.: 60 lbs.

MODEL S-1000: Beverage dispenser. Capacity: 5, 6 Jr. 10 gal. Stainless steel, 18½ in. long; 14½ in. wide; 14 in. high. Ship. wt.: approx. 85 lbs. Pump, brass silver plated chrome top. Electrical refrigeration includes coils and valves only. No compressor.

MODEL S-1014: Beverage dispenser. 12 gal. capacity. Stainless steel. 30 in. long; 17 in. wide; 15½ in. high. Two pumps, brass silver plated; chrome top. Ship. wt.: 115 lbs.

MODEL 1060: 3-pump syrup dispenser. Capacity each jr, 3 qts. Stainless steel pumps and cabinet. 15 in. long; 9 in. wide; 11½ in. high. Ship. wt.: 65 lbs.



Kestenbaum's Model No. S-1014.

MODEL K-60: Beverage pump, hand operated. All stainless steel. Fits into 5 in. diameter hold. Lengths: 21 and 25 in. Ship. wt.: 50 lbs.

(ALSO SEE PAGE 58)

LILY-TULIP CUP CORPORATION, 122 East 42nd St., New York 17, N. Y.

Beverage and ice cream cups and soup and chili bowls.

COLD DRINK CUPS: 10 sizes, from 6 oz. to 14 oz. With or without snap-over lids.

HOT DRINK CUPS: Two sizes with handles, 6 and 8 oz. Five sizes without handles, 6 to 16 oz.

BIG DRINK CUPS: For malts, sodas and shakes. Snap-in lids with vents. Sizes: 16, 20 and 24 oz.



Lily-Tulip's cold drink cup.

"MIXRITE" CUPS AND DISHES: For snack bar service. Cups 6, 8, 10, 12 and 14 oz. sizes. Dish 6 oz.

VENDING CUPS: Precision-made to dispense but one cup at a time. Available in red leaf stock design or special print.

WALKAWAY SUNDAE CUPS: Two sizes, 4 and 6 oz.

SOUP AND CHILI BOWLS: For all hot foods. Suggested size, 8 oz.

(ALSO SEE PAGE 55)

MANLEY, INC., 1920 Wyandotte, Kansas City 8, Mo.

Beverage dispensers.

ICE-O-BAR: Self-contained beverage dispenser with a capacity of up to 1500 drinks. Can be equipped for any desired combination of carbonated or plain and two or three flavors. Double-action icemaker coil builds up 4 in. bank of ice, reserve cooling for more than 1000 drinks. Operating special water circulator dispenser will cool that volume on continuous draw with incoming water of 80 degrees. With 65 degree water, unit will service more than 1500 drinks. Size: 33½ in. wide; 45 in. high; 24 in. deep. Cabinet, white baked-on enamel and Formica top. Faucets, stainless steel.



Manley, Inc.'s "Ice-O-Bar"

(ALSO SEE PAGE 49)

MISSION DRY CORPORATION, P. O. Box 2477, Terminal Annex, Los Angeles 54, Calif.

Syrups and dispensers.

1954 THEATRE SALES CHAMPION

SYRUPS: Orange, grape, lemon-lime fruit juice syrups, 5-to-1 mix, ready to use.

DISPENSERS: Majestic and Buckingham electrically cooled dispensers; Mission "SC," and Selmix ice-cooled dispensers; Measurite syrup dispenser; 1 to 12-gal. cap.

BRANCHES: 510 N. Dearborn St., Chicago; 105 Hudson St., New York.

THE PEPSI-COLA CO., 3 West 57th Street, New York, N. Y.

1954 THEATRE SALES CHAMPION

(ALSO SEE PAGE 39)

DISTRIBUTION: Direct.



Pepsi-Cola's counter model dispenser.

BOTTLED PEPSI-COLA AND SYRUP.

MACHINES: Automatic cup and bottle vending machines. Also manual equipment.

ORANGE CRUSH CO., 318 West Superior St., Chicago 10, Ill.
Bottled drinks and syrups.

1954 THEATRE SALES CHAMPION

ORANGE CRUSH: Regular and fine pulp.

OLD COLONY: Flavors include lemonade, root beer, lemon lime, grape, wild cherry, strawberry, cocoa-cream and buzz. Measure is 5 to 1, packed 4 gallons to a case. The minimum shipment is 20 gallons.

PRINCE CASTLE SALES DIVISION, 121 W. Wacker Drive, Chicago, Ill.

Drink mixer and malted milk dispenser.

MULTIMIXER: Fountain drink mixer can prepare 5 drinks at same time. Unit is powered by ¼ h.p. motor, operating 60 cycles a.c. Overall height is 19 ins. wide, 14 ins. deep, front to back 12 ins.

MALTED MILK DISPENSER: Glass jar attached holds 6 lbs. of powder and dispensing powder in ½, ¼ or ⅛ oz. Height is 28½ ins.

DISTRIBUTION: Direct.

SEVEN-UP COMPANY, 1316 Delmar, St. Louis, Mo.
Bottled beverage and syrup.

1954 THEATRE SALES CHAMPION

DOMESTIC DISTRIBUTION: Territorial franchise bottlers.

SPACARB, INC., 375 Fairfield Avenue, Stamford, Conn.

Automatic Cup Drink Dispensers.

D-53 MODEL: 3 flavors, 15 gallon syrup storage, 1,000 cup capacity. Optional features include 4th flavor attachment, hot drink attachment, hot chocolate attachment with positive displacement pump, non-carbonated drink attachment. Standard equipment includes SELECT-O-CARB (dual carbonation) and MIX-A-DRINK features and coin changer.

SPACARB "8" MODEL: 1,000 cup capacity, 4 syrup tanks, 20 gallon storage. Serves 8 different drinks, 6 carbonated and 2 non-carbonated. Coin changer standard equipment.

SPACARB THEATRE MODEL: Standard D-53 and "8" model with illuminated hood and sign mounted on top and face of machine for increased lighting and display of machine and products vended.

SPACARB "3 AND 1" MODEL: Capacity 1,000 cups, three 5-gallon syrup tanks serving 4 drinks, 3 carbonated, 1 non-carbonated. Can also be supplied with theatre canopy. Coin changer standard equipment.

SPACARB "COMBINATION" MODEL: D-53, 3 flavor machine serving through a 4th selection strip hot coffee. Has ingredient dial selector for coffee black, with sugar, etc. Coin changer standard equipment.

SPACARB "HOT COFFEE" MODEL: Dispenses hot coffee. Powdered ingredients. Instantaneous hot water heating. Selector for 4 varieties, coffee black, with cream, with sugar, or both. Changer standard equipment.

SPACARB COCA-COLA MODEL: 3 flavors, 1,000 cup capacity, 17 gallon syrup in one 7-gallon tank for Coca-Cola flavor, two 5-gallon tanks for others. Includes Select-O-Carb, Coca-Cola mirror sign, Coca-Cola red cabinet, and coin changer.

SPACARB PEPSI-COLA MODEL: 3 flavors, 1,000 cup capacity, 17 gallon syrup in one 7-gallon tank for Pepsi-Cola flavor, two 5-gallon tanks for others. Includes Select-O-Carb, Pepsi-Cola mirror sign, Pepsi-Cola blue cabinet, and coin changer.

SPACARB JUICE BAR: Machine vending canned fruit and vegetable juices, carbonated soft drinks in cans. Junior Model—248 can capacity vending 4 selections fruit and vegetable juices. Senior Model—stores 546 cans, vending 6 selections fruit and vegetable juices. Convertible Model—serves 3 selections fruit and vegetable juices and 3 selections carbonated canned soft drinks. Storage 273 cans juices, 273 cap-seal cans soft drinks. Coin changer standard equipment on all juice bars.

DISTRIBUTION: All principal cities of U. S. (Also distributors of Hebel ice cream machine.



When crowds pour in, successful, speedy food and drink operation depends on having the right size cups for every need . . . cold drinks, hot drinks, soups, ice cream. Lily* has 'em all! Here are just a few proved Lily cups now showing in the nation's leading drive-in theatres. Like to see samples? . . . Just mail the coupon!



Cold Drinks
Famous Lily Soda Cups used everywhere for cold drinks. 10 sizes from 6 oz. to 14 oz. With or without snap-over lids.



Hot Drink Cups
Lily Hot Drink cups a favorite for 25 years. Two sizes with handles 6 and 8 oz. Five sizes without handles 6 to 16 oz.



Big Drink Cups
The Lily Wing Ding is a favorite in the big drink field for malts, sodas and shakes. Snap-in lids with vents. Available 16, 20 and 24 oz.



Snack Bar Service—Lily Mixrite Cups and Dishes
Eye-appeal plus. Lily Mixrite Cups 6, 8, 10, 12 and 14 oz. sizes. Lily Mixrite Dish 6 oz.



Lily Beer Cups
Widely used at sports events and by nationally known brewers. 16 oz. the popular size.



Vending Cups
Sturdy, smart-looking, precision-made to dispense perfectly, one cup at a time. Will not jam. Available in famous red leaf stock design or special print. Ideal for theatre operations.



Walkaway Sundaes
Ideal for walkaway sundaes. Two sizes, 4 and 6 oz.



Soup and Chile Bowl
Perfect for all hot foods. Suggested size 8 oz.

LILY-TULIP CUP CORPORATION
122 East 42nd Street, New York 17, N. Y.
Chicago • Kansas City • Los Angeles • San Francisco • Seattle • Toronto, Canada



LILY-TULIP CUP
CORPORATION
122 East 42nd Street
New York 17, N. Y.
Att: Drive-in Theatre

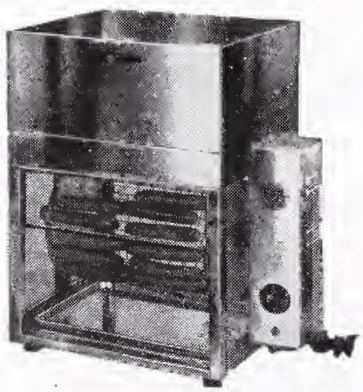
Gentlemen: Dept. MPH-3
Please send samples of Lily Cups for Drive-in Theatre use.

Name .....
Address .....
City .....Zone ....State .....

*T.M. Reg. U.S. Pat. Off.



BAR-B-DOG
WITH
AUTOMATIC ROTATING SPIT
$189.50



The Bar-B-Dog combination hot dog roaster and bun warmer holds 48 buns and 48 hot dogs. Will barbecue 300 per hour. Can be used for "footlongs". 90% glass enclosed to add to savory appearance of the deliciously barbecued hot dogs as they rotate on the automatic spit. Perfect heat control. Stainless steel and glass construction meets all food requirements. Write for full details.

Everything for the concessionaire

CONCESSION SUPPLY CO.
3916 SECOR ROAD, TOLEDO 13, OHIO

DEALER LISTINGS—

In the United States, page 100
Canadian and Export, page 80

SUPERIOR REFRIGERATOR MFG. CO., 824 Hodiamont Ave., St. Louis 12, Mo.

Beverage dispensers and carbonators.

"SODAMAKER" HEAVY DUTY MODEL 301: Self-contained beverage dispenser for both carbonated and plain drinks. Available with two or three flavors. Cabinet: 47 in. high; 34 in. wide; 22 in. deep. Standard finish, white baked enamel on 20 gauge bonderized steel. Stainless sink, 4½ in. wide. Liner: 20 gauge galvanized steel, vinyl coated, 46 gallon water capacity. Flat, laminated plastic top used for serving. Stainless steel syrup pans and covers. Carbonator, 100 gallon per hour capacity. Water pump, Procon, hydraulically balanced. General strainer. Driven by ⅓ h.p. Westinghouse motor. Condensing unit. Servel Supermatic. Heavy duty ½ h.p. model. 115 volt, 60 cycle a.c. Freon 12 refrigerant. Water circulator; Beckett or Little Giant. Faucets, all stainless steel. Meat exchanger: Superior. CO^2 regulator, Bastian-Blessing. Insulation; Fiberglas, 3 inches all around.

"SODAMAKER" ICE MODEL: Same as heavy duty model less all equipment required for mechanical refrigeration. Ice model are built with the faucets mounted on a pull-out drawer for convenience in adding ice. Ice capacity, 120 lbs.

"SODAMAKER" JR. MODEL: Cabinet: 43 in. high; 38 in. wide; 22 in. deep. Liner: 20 gallon water bath capacity. Faucets, not refrigerated; mounted on pull-out drawer. Condensing unit: Servel ⅓ h.p. All other equipment same as heavy duty model.

(ALSO SEE PAGE 48)

Candy Merchandise

FRED W. AMEND CO., Danville, Ill.

CHUCKLES: 5c size packages 24 ct. and 100 ct.; 10c size packed 60 count only. Also available in family size package.

CHUCKLES SPICE DROPS: One lb. size package.

DOMESTIC DISTRIBUTION: Direct and through brokers.

PECAN PETE: Chocolate covered bar, filled with nougat and pecans.

BANNER CANDY MANUFACTURING CORP., 700 Liberty Avenue, Brooklyn 8, N. Y.

RED DEVILS: Cinnamon Imperials, available in 10c cellophane bags.

LICORICE CLIX: Available in 10c cellophane bags.

BOSTON BAKED BEANS: Available in 10c cellophane bags.

JORDAN ALMONDS: Thin-shelled almonds in 10c packages.

CHOCOLATE-COVERED ALMONDS: Available in 25c packages.

PAUL F. BEICH COMPANY, Blomington, Illinois.

WHIZ: Marshmallow bar covered with peanuts and special coating; 5c and 10c sizes.

PLAIN MARSHMALLOW BAR: With dark coating; foil wrapped; 5c size only.

OLD FASHIONED TAFFY BARS: Banana, chocolate and vanilla. 5c size.

BLUMENTHAL BROS. CHOCOLATE CO., Margaret and James Sts., Philadelphia 37, Pa.

1954 THEATRE SALES CHAMPION

GOOBERS: Milk chocolate covered Spanish peanuts. 10¢ size; packed 60 count.

RAISINETS: Chocolate-covered raisins. 10¢ sibe; packed 60 count.

BROCK CANDY COMPANY, Chattanooga, Tenn.

1954 THEATRE SALES CHAMPION

BROCK BAR: 5¢ bar, chocolate nut roll. Packed 100 to case.

"FOURSOME": 5¢ chocolate covered peanut butter chips. Packed 100 to case.

"POLAR DAN": 5¢ nougat-caramel-roasted peanuts in frosty malted coating. Packed 100 to case.

"DEEP FREEZE": 5¢, nougat-caramel-coconut in frosty malted coating.

JELLIES: 5¢, assorted flavors with "Pectin." Packed 100 to case.

"DREAM BOATS": 10¢, chocolate covered, straight flavors in mint, caramel, peanut butter chips, and oranges. Packed 60 to the case.

SEALED SWEET CELLO BAG CANDIES: 10¢, packed 12 bags to the box, 12 boxes to the case.

THE D. L. CLARK CO., Martindale, Itasco, Reedsdale and Corry Sts., Pittsburgh 12, Pa.

Chocolate-coated candy bars.

1954 THEATRE SALES CHAMPION

CLARK BAR: Peanut butter and cream caramel center with a milk chocolate coating; 5c and 10c sizes; white, orange and blue wrapper.

DOUBLE COCONUT BAR: Coconut and vanilla cream center with bittersweet chocolate coating; two pieces in one white, orange and blue package.

ZAG NUT BAR: Peanut butter and cream caramel with coating of toasted coconut. 5c and 10c sizes.

CURTIS CANDY COMPANY, 1101 Belmont Ave., Chicago 13, Ill.

Candy.

BABY RUTH: 5¢ and 10¢ bars.

BUTTERFINGER: 5¢ and 10¢ bars.

HAWLEY & HOOPS, INC., 200 North 12 Street, Newark, N. J.

Confectionery.

1954 THEATRE SALES CHAMPION

M & M's: 120 count 5c and 10c package; 24 count, 5c and 10c package. Packed 24 to a box, 24 boxes per case for 5c; 12 boxes, 10c. Family package, 7 oz., packed 24 to a case.

HENRY HEIDE, INC., 313 Hudson Street, New York 13, N. Y.

Candy.

1954 THEATRE SALES CHAMPION

JUJYFRUITS: Chewy gum candies, assorted colors and flavors, in attractive box. Net wt. 1 7/16 oz.; 24 boxes to ctn. Retails at 5c.

JUJUBES: Small pure gum candies in assorted colors and flavors, 1 oz. in wax paper lined boxes.



LICORICE PASTILLES: Natural gum, licorice flavored (good for dry throat). 1 oz. in wax lined box.

CHOCOLATE SPONGE: Double bar, unique porous center, chocolate coated. 1 oz. yellow and brown glassine wrap.

CHOCOLATE FLAVOR BABIES: Tiny figures, dairy cream candy, attractive wax-lined box. Net wt. 1⅜ oz.

JELLY BEANS: Five colors, flavors. Red, blue and white heat sealed cello package. Net wt. 1½ oz.

DIAMOND LICORICE DROPS: Round button type hard licorice candy. Red, yellow and black heat sealed cello pkg. Net wt. 1⅜ oz.

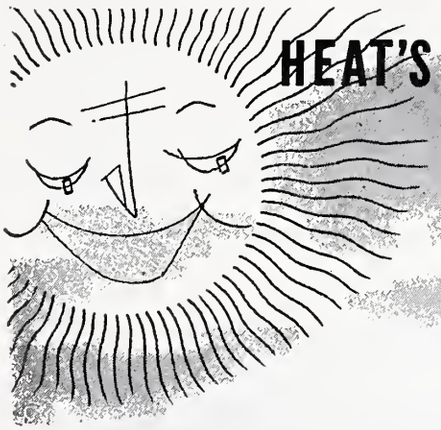
(SEE ALSO PAGE 65)

HERSHEY CHOCOLATE CORP., Hershey, Pa.

1954 THEATRE SALES CHAMPION

Chocolate bars and other chocolate products.

CHOCOLATE BARS: Almond, Milk, Krackel, Mr.



HEAT'S NO HANDICAP to these famous *HOLLYWOOD* BARS ...America's Best Sellers for Summer

1954 THEATRE SALES Champion AWARD OF MOTION PICTURE HERALD

MILK SHAKE On-A-Stick . . . a delicious malted milk nougat with caramel top layer and rich coating. *May be frozen.* Packed 12/24's @ 78¢ per box. Vend pack—120's @ $3.60 cs. Also 10¢ size—60's @ $3.15 cs.



ZERO . . . chocolate nougat with fresh toasted almonds, topped with layer of rich dairy butter caramel; light malted milk coating. Packed 12/24's @ 75¢ per box. Vend pack —120's @ $3.50 cs. Also Double Zero (10¢)—60's @ $3.00 cs.



POLAR . . . vanilla coconut nougat and fresh toasted almonds, topped with layer of rich dairy butter caramel; dark malted milk coating. Packed 12/24's @ 75¢ per box. Vend pack—120's @ $3.50 cs.



PAYDAY . . . creamy vanilla fudge center covered with caramel and rolled in fresh blanched roasted peanuts. Packed 12/24's @ 75¢ per box. Vend pack—120's @ $3.50 cs. Also Payday ¼ Lb. (10¢)—8/24's @ $1.50 per box.



SUMMER need not "wilt" your candy sales and profits. In fact, it's easy to keep candy volume up to par with Hollywood's ZERO, POLAR and PAYDAY . . . for heat's no handicap to these famous summer bars. No danger of spoilage in transit; no change in color, taste or texture when on display. Add to these the famous Frozen MILK SHAKE On-A-Stick . . . and you'll have a line of bars that not only offers outstanding warm weather taste appeal, but a line that assures you steady, substantial sales as well. Stock them, push them . . . and you're sure to be a winner!



ZERO, THE LITTLE HOLLYWOOD CANDYMAN

TOP PROFITS

You never had it so CANDY GOOD®

- ★ NATIONALLY ADVERTISED
- ★ TOP QUALITY
- ★ PROFIT-YIELDING PRICES
- ★ EYE-CATCHING PACKAGING
- ★ CONSUMER ACCEPTANCE
- ★ POPULAR PREMIUMS

HOLLYWOOD CANDY DIVISION

HOLLYWOOD BRANDS, INC. • CENTRALIA, ILL.

Goodbar and Semi-Sweet, available in 5c, 10c and larger bars; 5c items packed 200 or 24 count; 10c items packed 100 or 24 count; large bars 12 count or 72 bar assortments.

CELLOPHANE BAG ITEMS: Milk Chocolate Kisses and assorted miniature bars. Kisses also available in 10c boxes.



HOT CHOCOLATE: # 10 tins of chocolate syrup and milk chocolate fudge.

DOMESTIC DISTRIBUTION: Theatre concessionaires, wholesale distributors, and direct.

Cable Address: HERSHEY.

(ASO SEE PAGE 42)

M. J. HOLLOWAY & CO., 308 W. Ontario St., Chicago, Ill.

Bar, package and box candy.

1954 THEATRE SALES CHAMPION

MILK DUDS: 5c pkgs. in 24 and 100 count; 10c pkgs. in 12 and 60 count; 25c pkgs. in 24 count.

HOLLOWAY SUCKERS: In 24 and 70 count; a safety stick is used in all 70 count packages for theatre use.

MILK PAILS: In 24 and 100 count.

BLACK COW SUCKER: In 24 count and 70 count with safety stick.

C. O. D. SUCKER: In 24 count and 70 count.

BABY MINTS: 5c pkgs. in 24 and 100 count; 10 pkgs. in 24 and 60 count; 25 pks. in 24 count.

DELUXE MIX: 5 pkgs. in 24 and 100 count; 10c pkgs. n 24 and 60 count; 25c pkgs. in 24 count.

DOMESTIC DISTRIBUTION: All confection theatre supply dealers, and candy and tobacco wholesalers.

HOLLYWOOD BRANDS, INC., Hollywood Candy Division, 836 South Chestnut St., Centralia, Ill.

1954 THEATRE SALES CHAMPION

MILK SHAKE: 5c bar, in 24 and 120-count; 10c in 24 and 60 count.

BUTTER-NUT, 5c bar, in 24 and 120-count; 10c in 24 and 60-count.



PAYDAY, 5s bar, in 24 and 120-count; 10c in 24 and 60-count.

SMOOTH SAILIN', 5c bar, in 24 and 120-count; 10c in 24 and 60-count.

RED SAILS, 5c bar, in 24 and 120-count.

3 BIG BEARS, 5c bar, in 24 and 120-count.

BIG PAYOFF, 5c bar, in 24 and 120count.

ZERO, 5c bar, in 24 and 120-count; 10c double bar in 60 count.

POLAR, 5c bar, in 24 and 120-count.

NEW MALTED SUNDAY, 5c bar in 24 and 120-count.

HONEY BEAR, 5c bar, in 24 and 120 count.

SPOT PECAN, 10c bar, in 60-count.

MILK SHAKE, 7 oz. package, 24 packages per case.

BUTTER-NUT, 7 oz. package, 24 packages per case.

NUTTY DREAM, 5c bar in 24 and 120-count.

BIG TIME, 5c bar in 24 count.

(ALSO SEE PAGE 57)

Drink Hires SINCE 1876 ROOT BEER WITH ROOTS·BARKS·HERBS

And Again, a Champion National Leader

1954 THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

Over 80 years a favorite . . . the preferred beverage of millions because of its top quality real root juice flavor . . . is again proved by uncontestable survey to be a National Leader.

THE CHARLES E. HIRES CO.

206 SO. 24th STREET PHILADELPHIA, PA.

WALTER H. JOHNSON CANDY CO., 4500 West Belmont Ave., Chicago 41, Ill.

1954 THEATRE SALES CHAMPION

POWERHOUSE: Milk chocolate covered with center of creamy fudge, caramel and toasted peanuts. 5¢ and 10¢ sizes.



¼ POUND BUTTERSWEET FUDGE: Nut-topped vanilla or chocolate fudge. 5¢ and 10¢ sizes.

MALTED MILK BALLS: Pure malted milk centers covered with milk chocolate. 5¢ and 10¢ sizes.

HEAVYWEIGHT CHAMP: Creamy fudge with roasted peanuts. 5¢ and 10¢ sizes.

"DOCTOR'S ORDERS" FIG BAR: True fruit fig bar. Retails at 5¢.

(ALSO SEE PAGE 47)

Just the thing

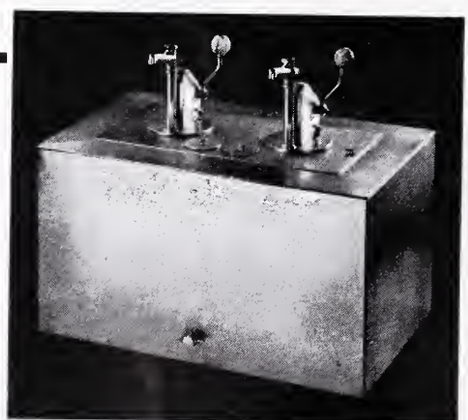
FOR OUTDOOR DRIVE-IN THEATRES

LARGE CAPACITY BEVERAGE DISPENSERS

Ice or Electric Refrigerated

Made of Stainless Steel, Unlimited Capacities

Speedy, Fast and Efficient Service



W. KESTENBAUM, INC.
1790 First Ave., New York 28, N. Y.

Write for Circular, Fill in Coupon:

Name .....

Organization .....

Address .....

.....

MARS, INC., 2019 N. Oak Park Ave., Chicago 35, Ill.

1954 THEATRE SALES CHAMPION

MARS: 5¢ and 10¢ bars.

MILKY WAY: 5¢ and 10¢ bars.

THREE MUSKETEERS: 5¢ and 10¢ bars.

MASON, AU & MAGENHEIMER, P. O. Box 549, Mineola, N. Y.

1954 THEATRE SALES CHAMPION

MASON PEAKS: Chocolate covered coconut: 1¼ oz.

120 count per carton; also 24 count, 18 boxes to shipping case.

MASON MINTS: Chocolate covered mint patty; 1¼ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

PECAN COCONUT: Pecans and coconut with milk chocolate coating; 1⅝ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

BLACK CROWS: Licorice flavored gum drops; 1⅝ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

DOTS: Fruit flavored gum drops; 120 count per carton; alss 24 count, 18 boxes to shipping case.



DOMESTIC DISTRIBUTION: Direct.

(ALSO SEE PAGE 61)

NESTLE COMPANY, INC., 2 William St., White Plains, N. Y.

Confectionery.

1954 THEATRE SALES CHAMPION

NESTLE'S 5c CHOCOLATE BARS: Nestlé's 5c Milk, Almond and Crunch regular weight bars are available—packed 100 bars per case, in addition to the regular pack of 24's. Nestlé's light weight Milk and Crunch are also available—packed 100 bars per case.



NESTLE'S 10c CHOCOLATE BARS: Nestlé's 10c Milk, Almond and Crunch Bars, available in regular pack, 12 boxes per case, plus regular and light weight 100 count packs (100 bars per shipping case). Also, Nestlé's new 10c light weight Coconut Bar—Milk Chocolate with toasted shredded coconut—packed 100 bars per case.

OTHER BAR CANDY: Nestle's Economy Bars—Crunch, Milk, Almond, Hazelnut and Semi-Sweet available in regular pack, 12 bars per box, 6 boxes per case. Nestle's Jumbo Blocks—Crunch, Milk and Almond available in regular pack, 4 bars per box, 6 boxes per case. Also available in bulk pack—12 blocks per case.

SPECIALTY NUMBERS: Crunchettes — bite size pieces of Nestlé's famous Crunch—packed in 6 oz. boxes, aluminum wrapped—packed 24 boxes to the case. Nestlé's Choclets—available as a penny seller, individually molded, foil wrapped, in 5 lb. display boxes, 6 boxes per case.

(ALSO SEE PAGE 67)

NEW ENGLAND CONFECTIONERY CO., 254 Massachusetts Ave., Cambridge 39, Mass.

Candy bars and packages.

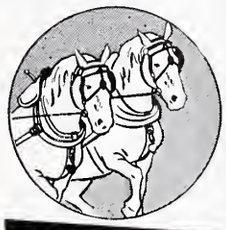
1954 THEATRE SALES CHAMPION

NECCO WAFERS: Sugar wafers in an assortment of 8 flavors. 2-oz.

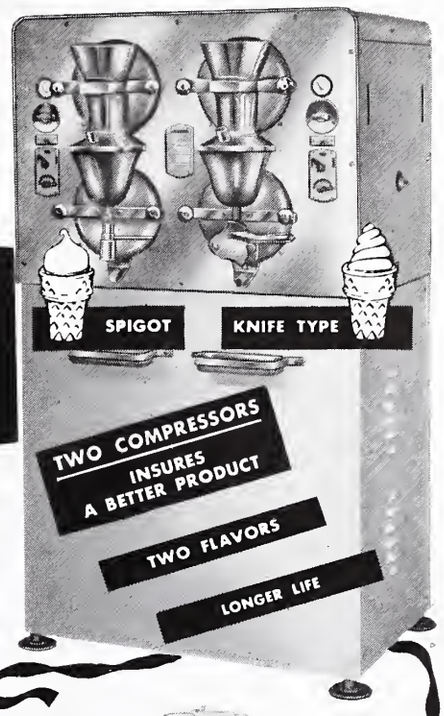
SKY BAR: Milk chocolate covered bar with four different flavored centers in one bar. 1-oz.

CHOCOLATE PEPPERMINTS: 6 individual chocolate covered peppermint patties in a box. 1¼-oz.

FRUIT TREATS: 3 different true fruit cream centers in one bar. 2-oz.



TWO... are better than one!



FREEZ-KING
Double Feature
DOUBLES YOUR SPEED . . .
DOUBLES YOUR PROFITS!

TWO COMPRESSORS INSURES A BETTER PRODUCT

TWO FLAVORS

LONGER LIFE

MODEL 950

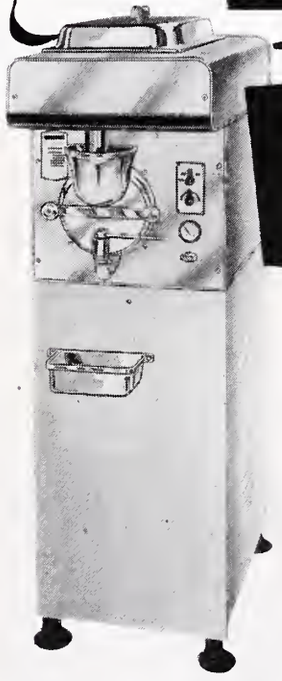
King size power. Two complete freezers in one stand. Each unit operates independently. Every portion perfect. Exclusive Freez-King features include patented automatic feed, seeing eye dial, automatic temperature control, patented back feed. Amazingly simple to operate.

A FREEZ-KING MODEL FOR EVERY PURPOSE



AMERICA'S MOST COMPLETE LINE

OF CONTINOUS SOFT ICE CREAM FREEZERS



NEW FOR '54
FREEZ-KING
SHAKE DISPENSER

Draws Shakes Direct from Freezer at the Remarkable Speed of 360 an Hour!

- *Makes present methods old-fashioned*
- *Saves time . . . saves labor . . . increases profits*
- *Requires minimum floor space . . . only 20 x 25 inches*
- *Special Freez-King mix formula produces rich, thick, creamy shakes at astonishingly low cost*
- *Attractive in design . . . sturdy in construction . . . efficient in operation*

DISTRIBUTORS: Exclusive franchises available. Write for details.

THE FREEZ-KING CORPORATION

2518 WEST MONTROSE AVE., DEPT. 17, CHICAGO 18, ILLINOIS

NECCO OK: Milk chocolate coated peanut-molasses crunch. 2¼-oz.
All items packed 24 or 100 count.

PETER PAUL, INC., New Haven Road, Naugatuck, Conn.

1954 THEATRE SALES CHAMPION

MOUNDS: Double-bar bittersweet chocolate coconut centers.

ALMOND JOY: Double-bar milk chocolate-coconut centers topped with whole toasted almonds.

WALNETTOS, COCONETTOS, CHOCLETTOS: Individually wrapped walnut, coconut and chocolate flavored caramels in boats.

PLANTERS NUT & CHOCOLATE COMPANY, Suffolk, Va.

1954 THEATRE SALES CHAMPION

PEANUTS: 5¢ and 10¢ cellophane bags.

QUAKER CITY CHOCOLATE & CONFECTIONERY CO., INC., 2136-60 Germantown Ave., Philadelphia 22, Pa.

Licorice flavored candy.

GOOD AND PLENTY: Pink and white sugar coated licorice flavored candies, boxed, 1¾-oz, moisture-proof cellophane wrapped.

SPICE GUM DROPS: Assorted flavors, spiced miniature gum drops. Boxed, 1¾-oz, wax-paper lined.

SPEARMINT LEAVES: Spearmint flavored gum candy miniature leaves. Boxed, 1¾-iz, wax-paper lined.

ORANGE SLICES: Orange flavored miniature candy gum orange slices. Boxed, 1¾ oz, wax-paper lined.

H. B. REESE CANDY CO., Hershey, Pa.

1954 THEATRE SALES CHAMPION

PEANUT BUTTER CUPS: Peanut butter covered with Hershey's milk chocolate.

PACKAGES: 5¢ size, one cup each, available in 24 and 100 count. 10¢ size, consisting of 4 individual cups, available in 24 count.

CELLO-WINDOW BOXES: 14 piece package, 5½ oz. window box, packed 2 dozen to case. 10 piece pack, 4 oz. cello-tray, packed 1 dozen trays to display box; 8 display boxes to shipping case.

OTHER SIZES: Individual 2¢ cups, packed 80 count in display box; 16 boxes to shipping case. Also available in 5 lb. bulk; 8 boxes to shipping case.

SCHUTTER CANDY DIVISION — factory and general offices, 4730 West Augusta Blvd., Chicago, Ill.

OLD NICK BAR: Chocolate-covered made of caramel fudge and peanuts; packed 100 to the case or 24 to the box. Also packed 100 to the case in 10c size.

BIT-O-HONEY: Non-chocolate chewey type nougat with almonds, packed 100 to the case or 24 to the box. Also 10c size packed 72 to the case.

GOLDEN HARVEST: Chocolate-covered nougat center with caramel, packed 120 to the case in 5c size.

BIT-O-COCONUT: Non-chocolate chewy type caramel with coconut. Packed 100 to the case or 24 to the box. Packed in 5c size only.

SWEETS COMPANY OF AMERICA, 1515 Willow Ave., Hoboken, N. J.

1954 THEATRE SALES CHAMPION
TOOTSIE ROLL: 5c and 10c packages.

SWITZER'S LICORICE COMPANY, 612 North 1st St., St. Louis 2, Mo.

1954 THEATRE SALES CHAMPION

LICORICE: 5c bars, 10c bars; Bite-Size in bags.

DISTRIBUTION: Direct.

JAMES O. WELCH CO., 810 Main St., Cambridge 39, Mass.

1954 THEATRE SALES CHAMPION

5¢ BRANDS (ALL IN 100 COUNT): Home Style udge, Sugar Babies (vanilla), Pom Poms, Junior Mints, Sugar Daddy, Welch's Cocoanut (milk), Welch's udge, Welch's Frappe, Welch's Cocoanut (dark), Cocoanut Smoothies.

10¢ BRANDS (ALL IN 60 COUNT): Pom Poms. Junior Mints, Welch's Fudge, Welch's Cocoanut.

WILLIAMSON CANDY CO., 4701 Armitage Ave., Chicago 39, Ill.

1954 THEATRE SALES CHAMPION
OH HENRY: 5c and 10c bars.

1954 THEATRE SALES CHAMPION
OH HENRY: Coconut Roll—5c and 10c bars.

Chewing Gum

BEECH-NUT PACKING COMPANY, Canajoharie, N. Y.

Chewing gum.

STICK GUM: Peppermint and Spearmint. Available 20 packages of 5 sticks per box.

CANDY COATED BEECHIES: Peppermint, Pepsin, Spearmint, Mello Fruit, all packed 20 units of 12 pieces per box. 1c assorted, available 100 packages of 2 pieces per box.

DOMESTIC DISTRIBUTION: Direct and concessionaires.

WILLIAM WRIGLEY, JR., CO., 410 N. Michigan Ave., Chicago, Ill.

Chewing gum.

STICK GUM: In flavors indicated by the three brand names—**Spearmint, Doublemint** (regular peppermint), and **Juicy Fruit.**

CANDY-COATED GUM: "PK's"—peppermint gum inside peppermint candy.

Display Equipment And Service Bars

FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City 8, Mo.

Refreshment service equipment.

Stainless steel sectionalized counters and units for soft drinks, popcorn, snow cones, frankfurters and other items, adaptable to indoor theatres as well as cafeteria service in drive-ins.

BARBECUED HAMBURGERS

AT THE Garden Auto-Torium, Ledgewood, N. J., on a 4-foot by 18-inch grill in the stock room are prepared each night a minimum of 50 hamburgers, sometimes more (according to anticipated attendance at next evening's shows). After grilling, the cooked meat is placed in a deep (5"x18"x12") stainless steel pan and covered with barbecue sauce. Then the pan is placed on the refrigerator (below freezing temperature) to allow the sauce to penetrate the meat.

Upon arrival next evening, attendants transfer the contents (sauce and all) of the pan to the individual warmers behind the front counter. In 15 minutes the hamburgers are ready for serving simply by picking each one up with a tong and placing the sauce that adheres to the meat in a flat warm bun.

THE COLUMBUS SHOW CASE COMPANY, 850 West Fifth Ave., Columbus 8, Ohio.

Merchandise Display Equipment.

CASES: Many models of showcases, both floor and wall type.

HELMCO-LACY, 1215 Fullerton Ave., Chicago 14, Ill.

Cabinet Fountainette

Eight models available, fits all standard ice cream cabinets, provides complete sundaes, milk shake and malted milk service. All stainless steel.

DISTRIBUTION: Dealers only.

THE CHARLES E. HIRES CO., 206 South 24th St., Philadelphia 3, Pa.

Snack bar, including beverage dispenser and and frankfurter warmer.

HIRES' SNACK BAR: Cabinet: stainless steel and oak wood. Height of bar, 45 in.; length 6, 8 or 1(ft.; width, 30 in. Overall height, 9 ft. 1 in., incorporat ing revolving sign. Stainless steel shelving for rol supply storage. Stainless steel sink with hot and cold water faucets. Separate hard maple laminated cutting board, full length of grill section. Moist heated bun warmer; thermostatically controlled; capacity, 50 rolls or 100 frankfurters.

HIRES' BARREL DRINK DISPENSER: Space for 50 lb. size gas tank mounted inside base of cabinet.



Hires snack bar

Built-in cup dispenser; capacity, 125 cups each. 2 Lawson Torpedo waste containers. 1 Connolly roller grill. Entire bar illuminated. All connections to plumbing provided. For mechanically refrigerated bar, compressor is a Tecumseh ½ h.p., 60 cycle, 115 volt hermetic.

(ALSO SEE PAGE 58)

INDIANA CASH DRAWER COMPANY, Shelvyville, Ind.

Under-the-counter cash drawers.

MODEL V-1: Under-counter wood cash drawer. Overall dimensions: 18¼ in. wide; 14¾ in. long; 4½ in. high. Inside depth: 2⅜ in. Equipped with disc tumbler lock and large warning gong. Money drawer has 5 coin tills, each 3 in. wide by 2⅞ in. long. 5 currency compartments, each 6⅞ in. long by 3 in. wide—equipped with hinged bill weights. 4-roller mechanism. Construction: money drawer, Indiana white oak; cash till and money drawer front, hard maple; top of case, 5 ply, ¾-in. thick panel. Finish: office gray or natural lacquer. Ship. wt.: approx. 19 lbs.

MODEL R-1: Under-counter wood cash drawer with removable metal money tray with lock-on lid. Overall dimensions: 18⅜ in. wide; 15⅝ in. long; 4⅞ in. high. Inside depth 2¾ in. Has high grade disc tumhler lock and large warning gong. Removable metal money tray is 15½ in. wide; 14¼ in. long; 2¼ in. deep; 6 coin compartments, each 2⅞ in. by 3 in. 3 currency compartments, each 6½ in. by 2⅞ in. Ticket compartment, 9¾ in. by 3⅝ in. Finish, office gray baked cnamel. Construction and exterior finish same as Model V-1. Ship. wt.: approx. 25 lbs.

MASTER-KRAFT FIXTURES COMPANY, 2320 Lippe Lane, Baltimore 23, Md.

Designers and manufacturers of complete theatre refreshment units.

Foods

ARMOUR AND COMPANY, General Offices, Union Stock Yard, Chicago 9, Ill.
Frankfurters.

ARMOUR STAR FRANKS: Packed 1 lb. packages or 6 lb. cartons.



DOMESTIC DISTRIBUTION: Distributed locally by Armour plants and branches.

(ALSO SEE PAGE 43)

TEMPLE'S FROSTED FOODS, INC., 554 Berry St., Brooklyn, N. Y.

FROZEN EGG ROLLS: Pre-cooked food novelty consisting of a combination of shrimp, pork, celery and scallions wrapped in a noodle jacket. Prepared by heating in a potato fryer or on grill. Packed 50 to the case. Can be stored in an ice cream or freezer locker with space requirements for 100 cases about 25 cu. ft.

(ALSO SEE PAGE 48)

Food Equipment and Service

ACTON PRODUCTS, INC, 605 S. Summit St., Arkansas City, Kansas.

"SNACKMASTER" PORTABLE COOLERS: Two models holding from twelve to 24 bottles of beverages; completely insulated; cooled by ice. Also manufacturers of bottle openers for the home and beverage trade.

DISTRIBUTION: National and Export, direct from factory and through jobbers and dealers.

BERT MILLS CORP., St. Charles, Ill.

Coffee dispensers.

COFFEE CUP DISPENSER: Installation requirements are 110-, 120-volt c.c. 60 cycle electrical outlet and water connection. Dimension of unit, 67½ ins. high, 28 ins. wide, 21 ins. deep. Equipped with automatic change maker, accepting nickels, dimes and quarters.

DISTRIBUTION: Direct.

CONCESSION SUPPLY COMPANY, 3916 Secor Road, Toledo 13, Ohio.

Food equipment and supplies.

"BAR-B-DOG": Frankfurter barbecuing machine and bun warmer. Barbecues 48 frankfurters at a time or approx. 300 per hour. Holds 24 "foot longs." Bun warmer holds and conditions 48 buns. Stainless steel construction with double strength glass. Size: 14½ by 21 by 22 in. high. Thermostatic control. Operates on 110-volt, 60 cycle a.c. power. Net wt., 31 lbs.; shipping wt., 36 lbs.

MODEL 120 CANDY FLOSS MACHINE: Built of heavy aluminum; operated by a vertical Universal variable speed motor, with spinnerhead mounted directly onto the shaft of the motor, which is mounted on special shock mounts. Operates on voltages as low as 100 to 105. Equipped with both heat and motor

Such popularity must be deserved . . .

Mason DOTS



1954 A THEATRE SALES Champion MADE BY MOTION PICTURE HERALD

a theatre Sales Champion!

MASON, AU & MAGENHEIMER

Box 549, Mineola, L. I., N. Y.

Better Refreshment Merchandising

is published every four weeks, as a department of MOTION PICTURE HERALD adjoining the Managers' Round Table (whose members are contributors to the columns of Better Refreshment Merchandising), except on the three occasions when it appears in the Spring and Fall Buyers' Numbers, and the annual Market Guide Number of BETTER THEATRES. A Weekly Report edition of Better Refreshment Merchandising is published in the HERALD between appearances of the regular department.

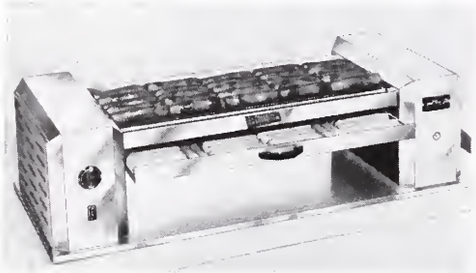
rheostats. Double fused, one for the motor and one for heat. 110 volt, 60 cycle operation a.c. (with special heavy-duty switches can be operated on d.c.) Shipping wt. 45 lbs. net wt. 36 lbs. 25 in. aluminum pan.

(ALSO SEE PAGE 56)

J. J. CONNOLLY, INC., 457 West 40th St., New York 18, N. Y.

Roller grills.

MODEL A: Capacity 25 frankfurters at a time or 500 per hour. Length 38 ins., width 16½ ins., height 11½ ins. Weights: Net 60 lbs., shipping 81 lbs. 110 volts, 60 cycles, AC. 8 amps. 900 watts.



Connolly Roll-A-Grill Model A

MODEL C: Capacity 10 frankfurters at a time or 200 per hr. Length 24 ins., width 14 ins., height 6 ins. Weights: Net 30 lbs., shipping 43 lbs. 110 volts, 60 cycles, AC. 4½ amps. 500 watts.

MODEL F: Combination frankfurter and hamburger unit. Capacity 200 franks per hr. on roller grill. Griddle plate 14x14 ins. 450° F. high, 250° F. low. Broils 9 hamburgers at a time, 180 per hr. Length 34½ ins., width 14 ins., height 7 in. Weights: Net 65 lbs., shipping 84 lbs. 110 volts, 60 cycles, AC. 11 amps. 1,250 watts.

(ALSO SEE OPPOSITE PAGE)

DAIRY SERVICE COMPANY, 100 East Main Street, Menominee Falls, Wis.

Butter serving dispenser.

BUTTER SERVER: Automatically dispenses servings of butter over popcorn. Constructed of steel. Non-drip spout.

DISTRIBUTION: Theatre supply dealers.

HELMCO-LACY, 1215 Fullerton Ave., Chicago 14, Ill.

Food warmers, fudge warmers, hot fudge pump, chocolate dispenser, butter dispenser.

FOOD WARMERS: Single and double model for heating and serving barbecue meats, chili, stew, baked beans and other similar food products. All models complete with automatic Dial-A-Heat control.

FUDGE WARMERS: Single, double and twin single models for all types of hot fudge sauces, available with China or stainless steel bowls. All models fully automatic.

HOT FUDGE PUMP: Pumps hot fudge from either Single MODEL 96 or Double MODEL 192 fudge warmers, eliminates ladle, all stainless steel.

CHOCOLATE DISPENSER: Two gal. cap., stainless steel bowl, agitator and faucet.

BUTTER DISPENSER: Automatic warmer, 6 lb. capacity; equipped with butter pump adjustable to any quantity. Model BDP-96.

DISTRIBUTORS: Dealers only.

W. KESTENBAUM, INC., 1790 First Avenue, New York 28, N. Y.

Luncheonette equipment.

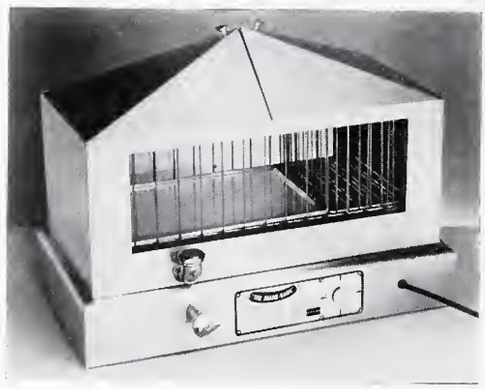
MODEL D4818: Stainless steel griddle stand with roll drawers. Gas griddle with glass enclosure, fluorescent light. Griddle for propane or regular gas. 54 in. long; 23 in. wide; 51 in. high. Shipping weight: 475 lbs. Electric griddles can be furnished also.

(ALSO SEE PAGE 58)

MANLEY, INC., 1920 Wyandotte, Kansas City 8, Mo.

Frankfurter grill and bun warmer.

FRANK BANK: Cooking and serving unit with capacity of 60 buns, 120 frankfurters. Fiberglas-insulated cover lifts off for loading from top. "Freshener valve" beneath bun rack is adjustable to amount of steam required for buns. Unit constructed of stainless steel



Manly, Inc.'s, "Frank Bank"

with black baked-enamel base. Variable heat selector thermostatically controlled for steaming at 200, 500 or 1,000 watts. Overall size: 24 in. long; 17¾ in. high; 14½ in. deep.

(ALSO SEE PAGE 49)

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Portable snack bar.

SNACK KAR: Mobile concession cart with heating and cooling compartments.

DOMESTIC DISTRIBUTION: All theatre supply dealers, or direct.

PRONTO POPCORN SALES CORP., 702 Beacon St., Boston 15, Mass.

Frankfurter steamer.

PRONTO "FRESH SERVE" FRANKFURTER HEATER DISPENSER: Heats franks and rolls; especially designed for drive-ins; cap. 120 prepared franks in roll. Stainless steel; contains complete steam unit and hot air blower unit. Overall dimension 26x22 and 38 ins. high.

STAR MANUFACTURING CO., 6300 St. Louis Ave., St. Louis, Mo.

Frankfurter steamer, sandwich grills, fryers.

STEAMRO, SENIOR MODEL #38: Hot dog steamer and Model #39 bun warmer; stainless steel; sliding, removable lids; capacity 350 hot dogs—200 buns; overall size #38—16x16x18 ins.; overall size #39—24x16x18 ins.; designed for drive-ins and ball parks.

STEAMRO, JUNIOR MODEL #35: Electric combination hot dog steamer and bun warmer; low cost, compact counter unit for serving piping hot frankfurters and buns; U. L. Approval; overall size 13¼x13x16 ins.

STAR-MASTER COUNTER-CHEF #151: Electric combination grill, steamer and warmer. Aluminum griddles; stainless steel top and body. Overall size 28 x 23½ x 12 ins. high. 3,200 watts; 118 or 236 volts.

STAR-MASTER #101 FRYER: Electric automatic counter fryer. Stainless steel body and well. 15 lb. fat capacity. Overall size 15½ x 18⅛ x 14¾ ins. high. 4,800 watts; 208 or 236 volts.

MODEL #3 FRYER: Counter model; twin or single baskets; gas; low cost, compact frying unit for quick convenient food service in establishments where space is limited; overall size 11½x21¾x13¼ ins.

GRIDDLES: Gas and electric; 24 inch and 36 inch lengths; cast iron grills; designed to handle speedily and efficiently; entire surface usable; no waste space.

DISTRIBUTION: Authorized dealers.

STEEL PRODUCTS CO., Cedar Rapids, Iowa.

Coffee makers, coffee venders, push-button coffee dispensers.

AUTOMATIC COFFEE MAKER MODEL 3SDA: Left hand spigot dispenses a cup of coffee automatically with push of button. Adjustable for various sizes of cups and strengths of coffee. Right hand spigot dispenses continuous stream of hot water by push button. Water capacity: 3 gals. storage, connected to water line with automatic water level and temperature control. Liquid concentrate: 1 qt. makes 125 to 150 cups. Serving capacity: up to 400 cups per hour. 1500 watt heating element. 115 volt, 60 cycle operation. Dimensions: 21½ in. high; 13 in. wide; 18 in. front to back. Weight: 25 lbs.

(ALSO SEE PAGE 66)

CONTINUOUS FLOW COFFEE MAKER MODEL 4SCD: Right hand spigot dispenses a continuous stream of hot coffee, similar to an urn. Strength of coffee adjusted with metering screw. Left hand spigot for hot water; capacity 4 gals. storage, connected to water line with automatic water level and temperature control. Liquid concentrate and serving capacity same as for model 3SDA. 1500 watt heating element. 115 volt, 60 cycle operation. Dimensions: 23¾ in. high; 13 in. wide; 18½ in. front to back. Weight: 23 lbs.



Steel Product's coffee maker Model 45cD

TOASTMASTER PRODUCTS DIV., McGRAW ELECTRIC CO., Elgin, Ill.

Roll and food warmers, toasters, waffle bakers.

BUN TOASTER (SLOT TYPE): Model 1D2-B, four-slice, automatic. For toasting hamburger buns, etc., on inner surface only. Toasts 250 half-buns, or 125 orders per hr.; 11⅜ ins. wide, 11 ins. deep, 8¾ ins. high; ship. wt. 25 lbs., single ctn. only. Also comes in 8-slice and 16-slice size.

BREAD TOASTER (SLOT TYPE): Model 1D2, four slices, automatic. Toasts 250 slices per hr.; 11⅜ ins. wide, 11 ins. deep, 8¾ ins. high; ship. wt. 25 lbs., single carton only. Also comes in 2-, 6-, 8-, 12- and 16-slice sizes, up to 1,000 slices of toast per hr.

ROLL AND FOOD WARMER: Model 2DS, 2-drawer, designed for hot sandwiches or other foods for rush service during drive-in intermissions. Allows food service operator to prepare hot food in advance, keep it hot and oven-fresh for hours and serve quickly. Holds up to 20 doz. "hot dogs"; 23x23x22¼ ins.; drawer, 15½x16x4⅝ ins.; ship. wt. 183 lbs., crated single. Also comes in 3 and 4 drawer sizes.

WAFFLE BAKER: Model 2E2, double unit. Treated grids prevent waffle-sticking, eliminate oil conditioning of grids. Automatic; 20 ins. wide, 14½ ins. deep (incl. cord), 7½ ins. high closed, 19 ins. high open; installed wt. 26 lbs.; ship. wt. 31 ibs.

DOMESTIC DISTRIBUTION: Through authorized "Toastmaster" distributors.

Ice Cream and Custard Machines

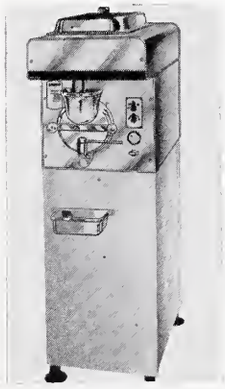
BERT'S ELECTRIC AUTOMATIC SNOW CONE MACHINE CO., Box 7803 Fair Park, Dallas, Tex.

AUTOMATIC SNOW CONE MACHINE: Grinds 12½ lbs. of ice, requiring 1½ minutes to shave. Machine compact, made of aluminum; wt. 130 lbs; overall ht. 54½ ins. with rod extended, 40½ ins. with rod down;

21 ins. wide, 18 ins. deep. Motor ⅓ h.p., 110 v., a.c. Counter space required 18 x 21 ins. Also available in 50 lb. cap. to supply park or fair.

THE FREEZ-KING CORP., 2518 W. Montrose Ave., Chicago 18, Ill.

Soft ice cream freezers.



Freez-King shake dispenser.

MODEL 950: Two self-contained freezers. 7 gal. mix storage, 36 ins. wide, 24 ins. deep, 65 ins. high. Spigot or draw-off gate on all models.

MODELS 500, 600: Drive-in capacity output. Counter or floor models. 3½ gals. refrigerated mix.

MODELS 900, 900A, 900B: Self - contained freezers. Economy model. Size 24x18x68 inches. 3½ gals. refrigerated mix compartment.

MODEL 410: Size 32x20x66 ins. 3½ gals. refrigerated mix compartment.

MODEL 403: Counter model. Capacity depends on size of remoted compressor. 24x18x32 ins.

SHAKE DISPENSER: Automatic dispenser of the special Freez-King mix formula for shakes and malts. Designed to dispense one shake in 10 seconds, 360 shakes an hour. Size: 20 in. wide; 26 in. deep. Construction: Stainless steel front; highly polished nickel silver metal castings. Mechanical features: "Seeing eye" dial; automatic temperature control; special back feed.

(ALSO SEE PAGE 59)

DISTRIBUTION: Authorized dealers.

ICECREAMOLATOR CORP., 3700 Oakwood Ave., Youngstown 9, Ohio.

Ice Cream Cabinets.

An ice cream cabinet with plastic display top. Seven cubic feet storage space. Unit is 28 inches square, counter 42 inches high, holds 480 pops (120 in low temperature display case and 30 doz. in reserve compartment).

DISTRIBUTION: Direct.

MILLS INDUSTRIES, INC., 4110 Fullerton Ave., Chicago 39, Ill.

Frozen custard and batch ice cream freezers.

GRAVITY FED: Supplies mix in amounts adjustable by means of a dial, up to a total of 30 gal. per minute; custard spigot and a 2-h.p. agitator drive motor for extra-low temperature operations available.

PUMP FED: As above, but with side cabinet pump-fed equipment providing a continuous supply of mix.

TWIN-HEAD: Two flavor operation. Up to 10 gal. per hr. Floor and counter models.

DOMESTIC DISTRIBUTION: Direct and distributors.

SUPURDISPLAY, INC., Suite 2100, Wisconsin Tower Building, Milwaukee 3, Wis.

Ice cream merchandisers.

"COLDISPLAY": Ice cream merchandiser convertible to front or rear service. Dimensions: width, 35⅞ in.; depth, 24⅜ in.; over-all height, 52¾ in.; serving level height, 38¾ in. Ship. wt.: 420 lbs.

(ALSO SEE PAGE 63)

Popcorn Machines and Supplies

THE BEST FOODS, INC., 1 East 43rd St., New York 17, N. Y.

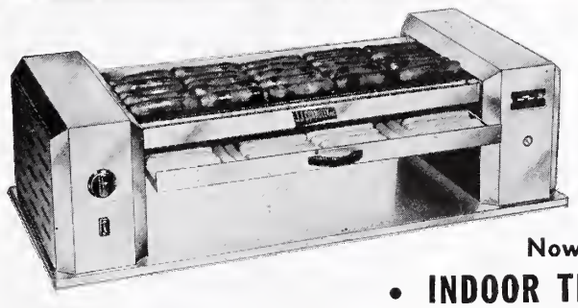
Popcorn oils.

NUCOLINE: Refined coconut oil; color added; packed in drums.

SUPER POP: Made from pure peanut oil; color added; packed in drums.

DISTRIBUTION: Direct and jobbers.

A NATURAL for Movie Theatres!



CONNOLLY AUTOMATIC

ROLL-A-GRILL

Now Operating in Thousands of

• INDOOR THEATRES • DRIVE-INS

Boosting FRANKFURTER Sales and Profits

These are SOME of the THEATRES now reaping EXTRA PROFITS with one or more ROLL-A-GRILLS:

Rialto Theatre, Tulsa, Okla.
Renfro Drive-In Theatre, Vancouver, Washington
Roosevelt Theatre, St. Louis, Missouri
Twin Palms Drive-In Theatre, Corpus Christi, Texas
Hollywood Theatre, Leavenworth, Kansas
Kokomo Drive-In Theatre, Kokomo, Indiana
Pekin Theatre, Montgomery, Alabama
Mesa Drive-In Theatre, Yuma, Arizona
Columbia Theatre, Dayton, Ohio
Broken Bow Drive-In, Broken Bow, Nebraska
Bell Theatre, Indianapolis, Indiana
St. Joseph Auto Theatre St. Joseph, Michigan
Studio Theatre, Sacramento, California
Hubbard Drive-In Theatre, Hubbard, Oregon
Lincoln Theatre, Tampa, Florida
Elwood Drive-In Theatre, Elwood, Indiana
Castle Theatre, Kansas City, Missouri
Starlite Drive-In Theatre, Rock Springs, Wyoming
Bailey Theatre, Atlanta, Ga.
Twilight Drive-In Theatre, Livingston, Montana
Orpheum Theatre, Flagstaff, Arizona
Do-Drive-In Theatre, Mobile, Alabama
Shannon Theatre, Portageville, Missouri
Joy Drive-In Theatre, Anthony, New Mexico
State Theatre, Chamberlain, So. Dakota
Albany Drive-In Theatre, Albany, Oregon
Ritz Theatre, Daytona Beach, Florida
Organ Drive-In Theatre, Las Cruces, New Mexico
Sandy Boulevard Drive-In Theatre, Portland, Oregon
East Drive-In Theatre, Morehead City, N. C.
Pat's Auto Theatre, Smelterville, Idaho

"LIKES IT VERY MUCH!"

SKY-VUE DRIVE-IN THEATRE, East Edmonton, Alberta, Canada, writes in: "We have been using one of your Model A Roll-A-Grills, 110 AC, since we started operations . . . and like it very much, so much so, in fact, that we would like you to send us another machine of the same type."

NO SMOKE—NO ODORS—No installation needed—just Plug In! Saves time and labor—No attendant to watch or turn franks—no scraping of grill. And it's EASY TO CLEAN! Gleaming stainless steel ROLL-A-GRILL remains bright, shiny, attractive — grills clean, wholesome-looking franks!

STOPS TRAFFIC with its fascinating slow rotary motion — SELLS MORE FRANKFURTERS—Makes 'em FASTER —Makes 'em BETTER!

SELF-BASTING. seals in juices, barbecues frankfurters evenly on all sides, retains natural flavor—frankfurter expands in size—looks worth more, and you GET MORE for it! Barbecues up to 500 delicious franks per hour!

NEW! "No-Waste" Standby Switch.



TYPICAL ROLL-A-GRILL INSTALLATION at KENMORE DRIVE-IN THEATRE, KENMORE, WASH.

Consult your local dealer or use handy coupon.

MFD. BY

J.J. CONNOLLY, INC.

457 W. 40th St., N. Y. 18, N. Y.
Phone: CH 4-5000 Cable JAYCONLEY

J. J. Connolly, Inc., 457 W. 40th St., N. Y. 18, Dept. BT-3
Send Connolly Automatic Roll-A-Grills literature to—

Name.....
Theatre .....
Address .....
City..... State.....

Buttercup Popcorn Outsells all other Refreshments



in DRIVE-IN THEATRES

19¢ PROFIT ON EACH SALE

FAST!

ONLY THE **BUTTERCUP PLAN** PROVIDES THE SPEED ESSENTIAL TO DRIVE-IN SERVICE!

★ Automatic Butter Dispenser – Displays – Buttercup Containers ★

WRITE TODAY TO **SUPURDISPLAY** Suite 2100 Wisconsin Tower Bldg. • Milwaukee 3, Wis.

CRETORS CORPORATION, National Sales Offices, Popcorn Building, Nashville, Tenn. Plant, Chicago, Ill.

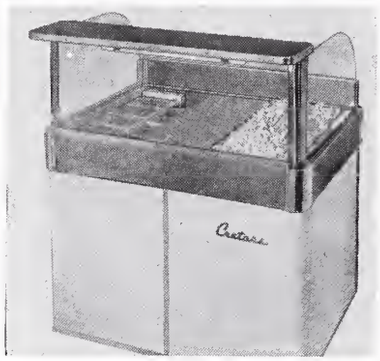
Popcorn Machines.

IMPROVED HOLLYWOOD MODEL: 3-cubic-feet elevator well, filtered forced-air heat circulation, automatic push-button seasoning pump, 16/18-oz. steel kettle, filtered exhaust system, illuminated Lucite top, all metal construction. Floor model.

DELUXE HOLLYWOOD MODEL: Identical to "Improved Hollywood" except does not have elevator well or forced-air heat circulation. Has warming pan with Nicrome wire heating elements. Floor and counter models.

OLYMPIC OVER-THE-COUNTER MODEL: Two 3-cubic-feet elevator wells, forced-air heat circulation, automatic push-button seasoning pump. Choice of 16/18-oz. electric or 2-lb. capacity gas (natural, manufactured, or bottled) kettles.

HOLLYWOOD JUNIOR MODEL: 12-oz. capacity steel kettle. All-metal construction. Illuminated Lucite dome. Floor or counter model.



Cretor's popcorn warmer

GIANT GAS MODEL POPPING UNIT: 2-lb capacity steel kettle. Enamel or stainless steel base. Burns natural, manufactured, or bottled gas.

GIANT ELECTRIC MODEL POPPING UNIT: 18-oz. capacity steel kettle. Stainless steel base. 110 volts.

AUTOMATIC HOT BUTTER DISPENSER: Adjustable to dispense ⅛ or ¼ oz. Holds 4 lbs. Nickel-chrome finish. Parts coming in contact with butter are of stainless steel. Temperature thermostatically controlled. Flasher sign.

DOMESTIC DISTRIBUTION: Authorized service distributors in 85 or more major cities.

(ALSO SEE PAGES 53 & 66)

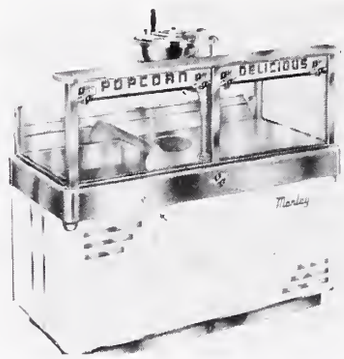
Cable Address: CREKORN, CHICAGO.

MANLEY, INC., 1920 Wyandotte, Kansas City 8, Missouri.

Popcorn Equipment and Supplies.

POPPING MACHINE, STANDARD MODEL: Completely enclosed; porcelain and nickel finish; large capacity.

POPPING MACHINE, DRIVE-IN MODEL: Capacity to 30 bushels of popped corn per hr. Heavy-duty



Manley Super Stadium model

unobstructed warming pan; warming oven; automatic seasoning well and pump; colored tubular illumination.

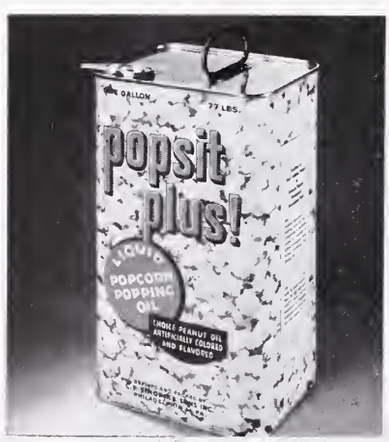
POPCORN SUPPLIES: Corn, seasoning, salt, bags and boxes.

(SEE ALSO PAGE 49)

C. F. SIMONIN'S SONS, INC., Philadelphia 34, Pennsylvania.

Refiners and packers of popcorn oils.

POPSIT PLUS: Artificially butter flavored and colored peanut oil; packed in gallon tins; especially for lobby popping.



Simonin's popcorn popping oil.

SEAZO: Coconut Oil; artificially butter flavored and colored. Packed in 50 lb. pails and 400 lb. drums.

DOMESTIC DISTRIBUTION: Dealers and warehouse stocks in principal cities.

(ALSO SEE THIS PAGE AND 56)

Cable Address: SIMONIN, PHILADELPHIA.

PRONTO POP CORN SALES CORP., 702 Beacon Street, Boston 15, Mass.

Popcorn warmers.

COUNTER MODEL MLL: Rigidized stainless steel construction; underwriters' lab. approval; 20 lb. cap. Recirculating "Hot Blast" heating system. 26 ins. wide, 24 ins. deep, 38 ins. high.

PRONTO JUNIOR POPCORN DISPENSER: 10 lb. cap. Manual chute operation; "Hot Blast" heating system. 16x16x35 ins.

PRONTO "CONSOLE" WARMER: Available in walnut, mahogany or bleached oak; lined with stainless steel; insulated; cold cathode lighting. Cap. 30 lbs. popcorn; 3 ft. wide, 2 ft. deep, 54 ins. high.

STAR MANUFACTURING CO., 6300 St. Louis Ave., St. Louis, Mo.

Popcorn machines and warmers.

MODEL #46 FLOOR MODEL: Full size popcorn machine; bleached mahogany panels; decorated with red illuminated plastic panels; capacity 16 oz. of corn; U. L. Approval; overall size 27 x 39¼ x 72 ins. high.

MODEL #52 ELECTRIC POPCORN WARMER: Hammered grey enamel, lighted red plastic panel, polished trim, stainless steel serving shelf. U. L. approval; overall size 42 x 25 x 49 ins. high.

DOMESTIC DISTRIBUTION: Authorized dealers.

SUPURDISPLAY, INC., Suite 2100, Wisconsin Tower Building, Milwaukee 3, Wis.

Automatic and manual butter dispensers, popcorn containers and display and sales aids.

BUTTERMAT: Automatic butter dispenser; 15 in. long; 11½ in. wide; 16 in. high. Shipping weight: 32 lbs.

BUTTER SERVER: Manually operated butter dispenser for small theatres and also supplemental use in large ones and drive-ins. Size: 11 in. diameter; 12½ in. at serving level. Shipping weight: 10 lbs.

BUTTERCUP PLAN: Includes "Buttercup" popcorn containers and a complete line of purchase displays and sales aids.

PLAIN POPCORN CONTAINERS: Full line of open and closed top popcorn boxes and noiseless bags.

(ALSO SEE PAGE 63)

Vending Machines, Automatic

APCO, INC., 250 West 57th St., New York 19, N. Y.

Cigarette venders.

SMOKESHOP LO-BOY: Electric cigarette vender. Capacity: 486, king size or regular, 9 different brands. Standard equipment includes penny match mechanism.

SMOKESHOP LO-BOY PARLIAMENT: Capacity: 486, selection of 8 brands, 1 flat box, 7 regular or king size. Standard equipment includes changemaker and penny match mechanism.

(ALSO SEE PAGE 45)

ROWE MANUFACTURING COMPANY, INC., 31 East 17th Street, New York 3, N. Y.

Candy and ice cream vending machines.

DE LUXE CANDY MERCHANT: Available in light wood grain finish with sound proofing, fluorescent light units and special cash box. Either 7 or 8-column models. The 8-column has two columns for gum and mint.

ICE CREAM VENDING MACHINE: Sells ice cream pops or sandwiches. Capacity 180, all in vending position. Coin mechanism accepts nickels, dimes and quarters. Changemaker standard equipment.



PROMOTION OF ICE CREAM SALES

TO STIMULATE ice cream sales at the Garden Auto-Torium drive-in, Ledgewood, N. J., owner Wilfred P. Smith removed his "cone counter" from its usual position behind the main refreshment station to a conspicuous spot near picnic benches and tables, where speakers are installed. The result was an increase of 100% over the previous year's ice cream sales. The "cone-counter" is pictured at right.

The freezer is rolled on casters back into the storage room overnight, and in case of rain it is covered with canvas and the special "cone counter" is, of course, closed down.

The manager of an indoor theatre in California introduced a self-service ice cream cabinet adjacent to the stand and within a short time he found that sales had almost doubled.

Another manager who has successfully used the same method reported that it introduces the risk of pilferage. If the sales attendant is busy or perhaps looking the other way, patrons can leave without paying.

However, there are on the market ice cream cabinets with transparent fronts so that the product can be displayed on the refreshment stand counter and theft possibility is lessened.



1954 THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

a HIT with the public
because of VARIETY of
DELICIOUS FLAVORS
and clear ATTRACTIVE COLORS



JUJYFRUITS
® Heide CANDIES

LIFE Look Boys Life AMERICAN GIRL TV all feature JUJYFRUITS

POPCORN SALES PROMOTION

. . . Devices recommended for boosting the sale of popcorn in general and buttered in particular.

INSTEAD OF exploiting popcorn as a food, which some refreshment operation managers advocate, Harry Botwick of the confection sales department of Florida State Theatres, believes that popcorn should be sold only on the basis of its "taste appeal and delicious flavor," and that all mention of the food and nutritional value of popcorn should be avoided.

In analyzing sales of buttered corn in the circuit's houses, he found that it can be sold in all types of theatres, "in and out of season"—provided special merchandising skills are employed. This special effort is warranted by the "substantial profits" in buttered corn sold at a higher price than the regular. Mr. Botwick's views are as follows:

Buttered corn is not an "impulse item," it must be "pushed" by the sales attendant, who must first be sold and indoctrinated as to its importance to the theatre.

Enthusiasm for the products they sell is a vital qualification for all refreshment stand personnel. "Those who do not like, or cannot eat, candy and popcorn should not sell it."

Personnel can help sales by asking patrons who request popcorn, "Buttercorn?" . . . or "Would you like to try our Buttercorn?" . . . or "Butter?" . . . or "Extra Buttercorn," etc. (This should be spoken, Mr. Botwick advises, with a "smile" and a "lilt" in the voice and eyes.)

The butter dispenser should be displayed next to the popcorn machine or warmer, he emphasized.

Mr. Botwick uses an illuminated Translite advertising sign, which can display either cups or boxes for buttered corn, with light "blinking" effect.

COUNTER EXHIBITS

Also found effective were counter and back bar exhibits, containing mass displays of oversized buttered corn boxes or cups as well as dummy butter cartons supplied by local dairies. Special signs were also used, and Mr. Botwick advises omission or subordination of price on such signs.

Other devices used are (1) placing passes in boxes, (2) holding limerick contests for patrons, and (3) sales contests for attendants.

The circuit also had personnel wear buttons with copy reading, "It's Better with Butter." Tests proved that seven out of ten patrons will stop to ask, "What's better with butter?" and this gives attendants an opportunity to boost buttered corn.

Mr. Botwick recommends purchasing butter in quarter pound bricks. The number of buttered corn units per pound of butter should be no less than 30 boxes.

Where the corn is sold for 25c, three squirts of butter should be given, each 6cc; where it is sold for 20c, two servings.

Absolutely sanitary operating conditions help greatly in increasing and maintaining sales.

serve COFFEE the *Profitable* E-Z WAY!

LESS LABOR

Plus LOWER COFFEE COST

Plus NO STALE OR WASTED COFFEE

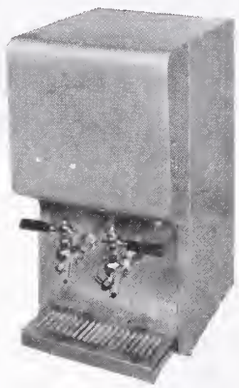
Equals More Profit for You!

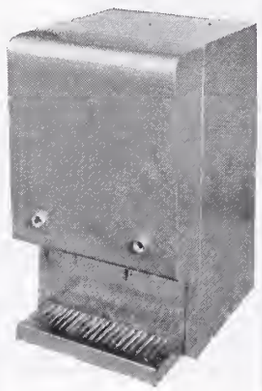
No brewing required—YET you serve a BETTER cup of coffee with an E-Z WAY Coffeemaker for it's made fresh for each customer, using liquid coffee concentrate, frozen, or make your own (we tell you how). Never a coffee shortage during rush periods. A Drive-In Theatre natural! Each unit dispenses both coffee and hot water (separate spigots). Easily connected, saves time—no messy grounds, filter or urn to clean. Pays handsomely.

Call, Write or Wire

Steel Products Co.

Cedar Rapids, Iowa





ABOVE—Automatic Push-Button Model dispenses a cup of coffee by pushing button.

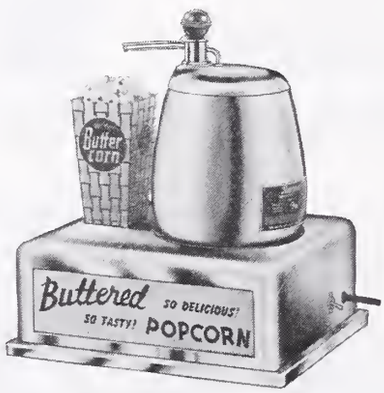
LEFT—Continuous Flow Double Faucet Model, faucets operate like regular urn.

Make Big Profits from

BUTTERED POPCORN

with This Low-Cost

NATIONAL DISPENSER



Here's a high-quality hot-butter dispenser that does everything—at less than *half* the usual price! . . . Beautiful high-lustre nickel-chrome finish. All parts that come in contact with butter are of stainless steel . . . Moist heat based on double boiler principle prevents scorched butter . . . Holds 4 lbs. Adjusts to dispense ⅛ or ¼ oz. . . . Temperature thermostatically controlled . . . Flasher sign . . . See your nearest CRETORS Popcorn Machine Distributor, or write

CRETORS Corporation

P. O. BOX 1329-M, NASHVILLE, TENN.

Giving Variety to Snack Bar Display

Schemes for giving the refreshment stand a "new look" regularly through simple changes in display materials and other promotional activities, as carried out at Fox Midwest Amusement's Granada theatre in Kansas City, Kan., by manager Charles W. Barnes, Jr.

"EYE - LEVEL" signs are employed for all merchandise at the Granada snack stand to direct attention both to the product and its location. Two displays of 5c candy on either side of the stand are identified by a large sign directly above each. The front display of more expensive candy is in a glass-enclosed case with a sign reading "Refrigerated FRESH Candies."

Plainly marked also are popcorn and ice cream, the former with a sign right on the machine and the latter featuring an icicle-shaped sign bearing the letters "Ice Cream." This is directly above the bowl on the counter containing the merchandise which is dispensed in self-service fashion.

ADDITIONAL DISPLAYS

Other display material includes a large sign on the back wall above the stand reading "Candyland." Use is also made of a narrow mirror on the back bar wall, on which are written promotional words and phrases about the various kinds of merchandise.

The large "Candyland" panel is given variety through rearrangement of the letters themselves. Instead of being placed straight up and down, they are tilted at various askew angles from time to time.

Alterations are made in the make-up of smaller display signs, too. A 5c candy sign on the back wall has been enlivened by an exclamation point. It was also "dressed up" with a popcorn streamer, thus attracting new attention to an old sign and promoting two products simultaneously.

"KEYING IN" ON SEASONS

A number of times through the year—seasonal periods such as the coming of spring or holidays like Christmas — the stand is given a more thorough decorative renovation.

In the fall a layout centered around the idea of "going back to school." Boy and girl cut-out figures were placed at each end of the large "Candyland" panel; and fountain pens, rulers and erasers were scattered at odd angles on top of and alongside the individual letters. A spring decoration featured lively bird and gay flower cut-outs.

For the Christmas season the large sign gave way to a new one reading "Season's Greetings from the Granada."

Window showcases built into the front of the stand counter are used to promote packaged goods. The space there provides an opportunity to feature a reproduction of the contents of the package, along with the box itself.

One example is offered by material supplied by the DeCiccio Company for their chocolate covered bon bons. In the window case directly below the ice cream container banks of "snow" were featured on which several bon bons were scattered among empty boxes. The display showed that there are several bon bons to each package available at the counter; it showed the size of the product; and it also conveyed an intimation of the convenience with which they can be handled and eaten.



MODIFIED STATION SYSTEM FOR DRIVE-IN SNACK STAND

FIGURE 1: Service Area—

1—Drop counter for passageway out to front of counter to refill condiment table of sugar, spoons, catsup, mustard.
2—Large barrel for dispensing Coca-Cola and root beer (cold cups alongside barrel).
3—Doorway (3 feet) from stock and warm room to back of refreshment.
4—CO2 fire extinguisher.
5—Dripolator (48-cup capacity) on top of back bar counter.
6—Cream dispenser (2 qts.).
7—6-ounce and 12-ounce hot cups on shelf directly below dripolator.
8—Auxiliary stock supply of mustard, catsup, sugar and spoons (on bottom shelf below hot cup supplies).
9—Top back bar counter display of popcorn, potato chips, pretzels, candy and cigarettes.
10—Supply of carry out trays.
11—Auxiliary supply of popcorn, potato chips, pretzels and candy.
12—Large barrel for dispensing root beer and Coca-Cola.
13—Sliding panel and shelf in partition to serve pizza pies and supplies to counter.
14—Below partition shelf is supply of large and small cold cups for barrel dispensing root beer and Coca-Cola.
15—Ceiling exhaust fan.
16—Same as 5.
17—Same as 6.
18—Same as 7.
19—Auxiliary supply of soft drink syrups.
20—Same as 9.
21—Same as 10.
22—Same as 11.
23—Same as 13.
24—Beneath 23 is auxiliary supply of rolls.
25—Same as 20 and 9.
26—Same as 21 and 10.
27—Same as 22 and 11.
28—Same as 16 and 5.
29—Same as 17 and 6.
30—Same as 18 and 7.
31—Same as 19.
32—Same as 12 and 2.
33—Beneath barrel #32 ice cream freezer for storage of ice cream products and cups.
34—Same as 14.
35—Auxiliary supply of paper napkins.
36, 37, 38—Dispensers on top of counter in full display for merchandising orange drink.
39, 40, 41—Grills for frankfurters.
42, 43, 44—Roll warmers.
45, 46, 47—Warmers for barbeque hamburgers.
48, 49, 50—Warmers for hot sausage.
51, 52—Ice cream freezers for pops and cups.

Placed conveniently between the equipment of Items 39 through 52, are paper plates, 6- and 9-inch sizes, for carrying away franks, hamburgers and sausage sandwiches.

Menu and prices are placed conspicuously on back wall over Items 9, 20 and 25. Napkin dispensers are placed on top of counter.

FIGURE 2: Stock and Work Room—

1—Large ice box with reserve of chopped and solid ice for soft drinks (closely accessible for out front).
2—Large reserve deep freeze for ice cream.
3—Employees' uniform locker and linen supply.
4—Exit door (3 feet) from stockroom.
5—Metal utility closet for mop, broom and cleaning detergents.
6—Large refrigerator for frankfurters, hamburgers, sausage, candy and milk products.
7—Large auxiliary deep freezer for meats, rolls.

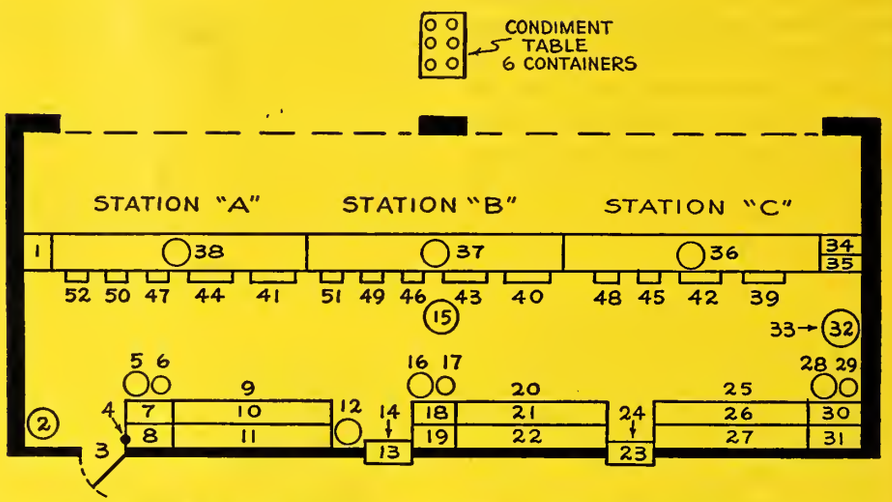


FIGURE 1: Service area and equipment (see adjoining identifications).

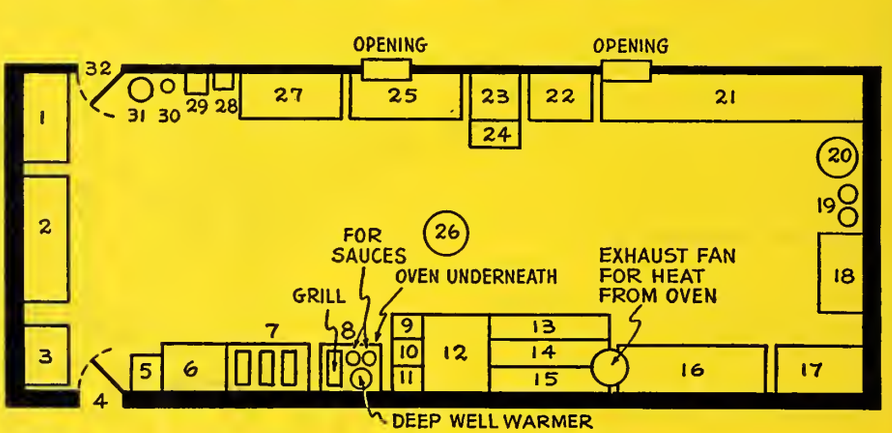


FIGURE 2: Stock and work room (see adjoining identifications).

8—Large electric (call purpose) stove used for advance preparation pizza sauce, sausage sauce, barbeque sauce, and auxiliary grill for hamburgers.
9—Storage of coffee and hot chocolate.
10—Storage of coats, aprons and linen towels.
11—Storage of sugar, salt and small items.
12—Storage of soft drink syrups.
13—Storage of pizza pie crusts and sauce.
14—Storage of popcorn.
15—Storage of potato chips and pretzels.
16—Work table for preparing pizza pies in advance (beneath the top of this table are 12 wide trays that slide in and out). As each pie is prepared in advance, actually being put in the oven for baking, the product is held in readiness on these trays.
17—Large refrigerator for storage or prepared sauces, cheese for pizza pies, and crusts for immediate use.
18—Pizza pie oven (also used during slow periods for baking sausage in preparation for next night's business).
19—Gas tanks for carbonated water for barrel dispensing units.
20—Motor compressor for carbonated water.
21—Large utility table for cutting pizza pie into portions and made ready for serving to attendant through opening in partition (paper plates are in readiness on shelf below top of table).
22—Auxiliary refrigerator for hamburgers and sausage which are prepared in work room prior to their being transformed to warmers.
23—Coffee urn (6 gallons). Reserve supply kept in readiness to refill dripolators out front.
24—Utility utensils and coffee and chocolate.
25—Spare grill that is pressed into service when the demand is greater than can be handled efficiently by equipment placed beneath counter out front. (Note opening in partition for rapid service to counter.)
26—Ceiling exhaust fan.
27—Large utility work table for cleaning utensils at end of each night's activities. (Detergents are placed on shelf over table—underneath wall shelf on hooks for hanging small utensils.)
28—Switchboard for power and lights.
29—Deep sink with hot and cold running water.
30—Air-tight grease trap.
31—Hot water heater (electric).
32—Passage door from work, stockroom to back of refreshment counter.

Detailed above is the physical arrangement of the refreshment stand and adjacent work and stock room of the Garden Auto-Torium, Ledgewood, N. J., as revised by the owner and operator, Wilfred P. Smith, for the beginning of operations in 1954. The system is regarded by Mr. Smith as basically a station system; the specifications above, however, introduce modifications to provide the flexibility necessary to meet varying requirements of service (seasonal or attendance).

The Drive-in . .

Picture Sizes and Light Sources For Wide-Screen and 3-D Projection

[Drive-in screen images have always been huge compared to those of indoor projection, and screen brightness levels had to be accordingly much lower. Projection light sources have been developed for greater output; but wide-screen presentation at drive-in calls for further increase in picture size. The following deals with the problem of lighting this yet larger picture on the basis of a brightness standard that accords with practical experience in the outdoor field.]

TO ATTACK the problem as logically as possible, let us first examine the light source. It is possible to use certain carbon trims which will give tremendous light output and still operate within practical current rates. Data of the National Carbon Company provides the following example:

Positive 10mm x 20-in. "Hitex" with 7/16 x 9-in. "Orotip" negative, operated at 125 amperes, 64 volts; reflector *f*/1.9 (16-inch); total light output 24,000 lumens; burning rates, positive 19½ inches per hour, negative 2.4 inches per hour.

It is thus judged possible, with this type of carbon trim and a 16-inch reflector, to obtain 24,000 lumens of light over entire screen area at 125 amperes. This assumes that a lens with a speed of at least *f*/1.9 is used.

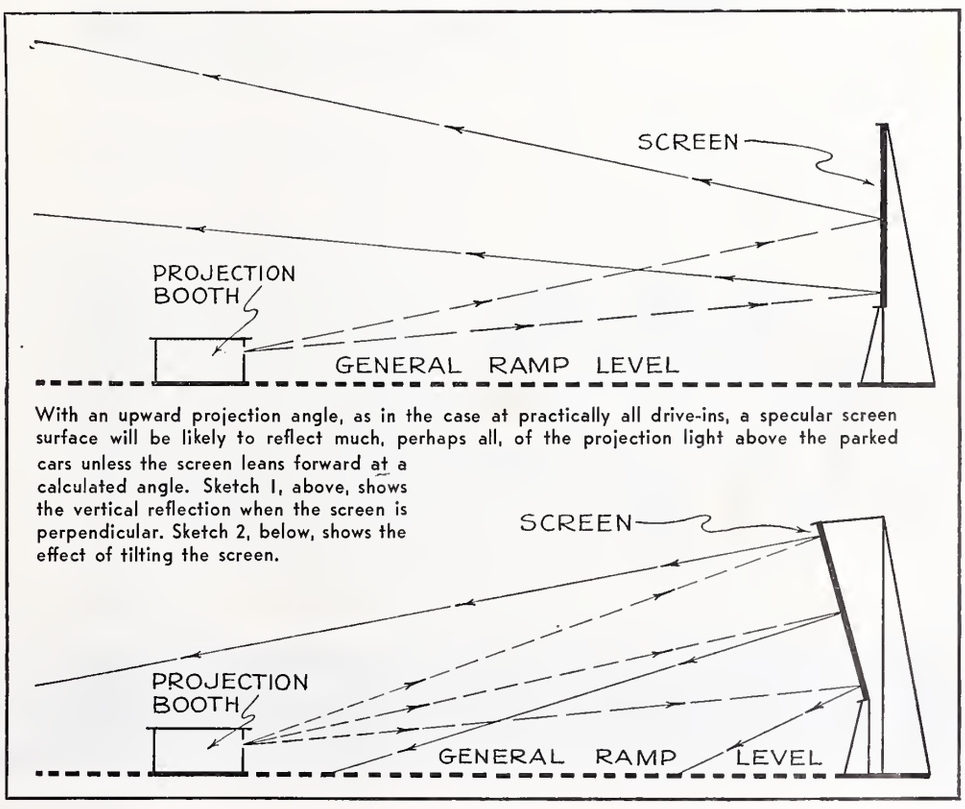
Since we wish to utilize the greatest part of this light, the shutter transmission factor should be high. With that much arc output, means of cooling the film is necessary. Lamps of that calibre are or can be equipped with heat filter systems. An air blast system can cool the film without accompanying reduction of visible light at the aperture; however, a filter system reduces the useful light by a small amount, according to authoritative rating of dichroic transmission, which would introduce a reduction factor of around 12% in the calculations given below.

Ignoring that factor for the moment, and considering that the shutter transmission is 56%, then the light available at the screen carbon trim and optical system specified would be 24,000 times 56%, which equals 13,500 lumens.

SCREEN BRIGHTNESS

Although authoritative projection groups recommend a minimum screen brightness of at least 10 foot-lamberts, drive-in theatres have never attempted to reach this level (the assumption being that they were getting all the light possible with the equipment available, and in many instances that was long the case—most drive-in theatres of 800-car capacity, for example, have had screens from 50 to 60 feet wide, and they apparently have tended to regard the brightness of the pictures as satisfactory).

Thus with the drive-in, we have established conditions of successful operation in which a maximum standard of screen



With an upward projection angle, as in the case at practically all drive-ins, a specular screen surface will be likely to reflect much, perhaps all, of the projection light above the parked cars unless the screen leans forward at a calculated angle. Sketch 1, above, shows the vertical reflection when the screen is perpendicular. Sketch 2, below, shows the effect of tilting the screen.

brightness can be considerably lower than the minimum recommended for indoor houses.

Prior to development in 1953 of more productive projection light sources, the maximum output made about 9500 lumens available, for a center reading of 6 foot-candles with a screen 55 feet wide. If the screen had a freshly painted diffusive surface, the brightness rating would be a little over 5 foot-lamberts.

In view of experience in the drive-in field, we seem to be justified in regarding 5 foot-lamberts as an acceptable standard of screen brightness for drive-in performance. Let us use that figure, then, as a basis for calculating drive-in conditions for wide-screen and 3D projection.

SCREEN FACTORS

For the drive-in there has been considerable experimentation with aluminum paints, aluminum-surfaced plates, and corrugated panels, etc., for the purpose of achieving a screen that will realize as high a gain as possible in the amount of light reflected back into the parking field. Let us assume that specular surface can thus be produced so as to provide for the drive-in a screen having a reflectance gain of at least 1½ times, average, over most of the previously typical screen surfaces for drive-in theatres.

This would mean that for a screen brightness of 5 foot-lamberts, the arc and optical system would need to deliver to the screen approximately 4 foot-candles of light.

(It should be noted, incidentally, that with a specular screen, the projection angle and viewing angles should be carefully checked before installation of the screen in order to avoid disappointingly high light loss.)

POSSIBLE PICTURE WIDTHS

To produce 4 foot-candles at the center of the screen, 13,500 lumens are available from the projection system, which should allow projecting a *non-anamorphic* picture, in any aspect ratio, to a width of 80 feet.

Using the same formula, we should be able to project 8 foot-candles to the center of a screen 55 feet wide.

If we add an anamorphic lens, which has the effect of doubling the width of the film frame, we should be able, under the same conditions, to achieve our minimum of 4 foot-candles with a picture 110 feet wide.

In 3D projection, we must have the equivalent of 5 foot-lamberts of *reflection,* or 4 foot-candles of *incident light,* at the center of the screen *with polarizing filters in place.*

The polarizing filters and the viewing glasses have a combined efficiency of only 40%. Thus with the same equipment cited above, a picture about 50 feet wide would give us the 3½-4 foot-lambert brightness when projecting 3D features. This size would maintain the *apparent picture brightness* to a value similar to the larger 2D, or to the anamorphically projected 110 feet wide.

PICTURE WIDTH LIMITS

Thus *to maintain standards of picture brightness to which the drive-in theatre is accustomed,* picture sizes are limited to—

50 *feet in width for 3D pictures.*

80 *feet in width for 2D non-anamorphic pictures in any aspect ratio.*

110 *feet in width for anamorphically projected pictures of approximately 1-to-2 expansion.*

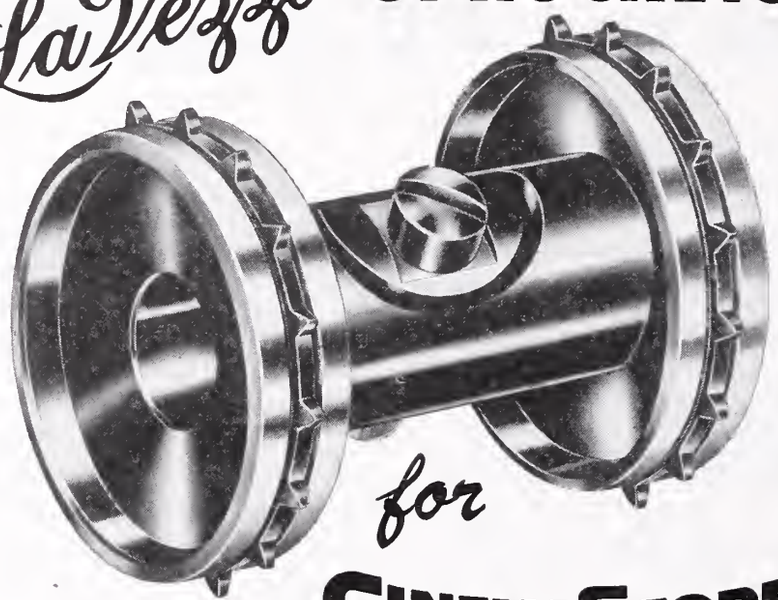
These values presuppose lamp and basic optical system output of 13,500 lumens *during operation,* and screens with reflectivity gains of at least 1½.

•

Since drive-in theatres generally project at an angle upward above the horizontal, truly specular screens will tend to reflect light above the parked cars unless the screens lean forward at a proper angle (or unless the screen surface has a surface pattern redirecting the light down to the parking ramps). See Figures 1 and 2 on page 69.

—Gio Gagliardi.

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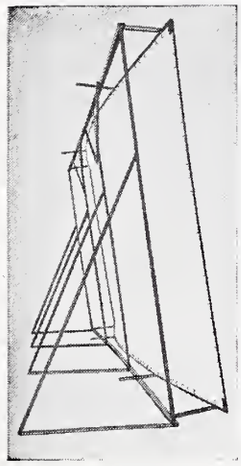
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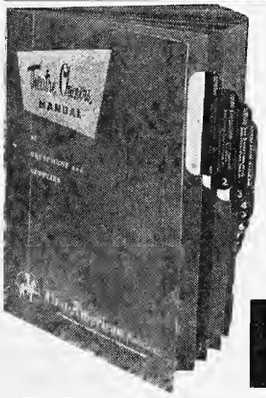


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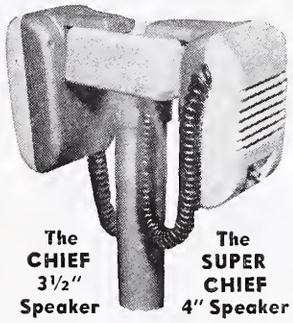
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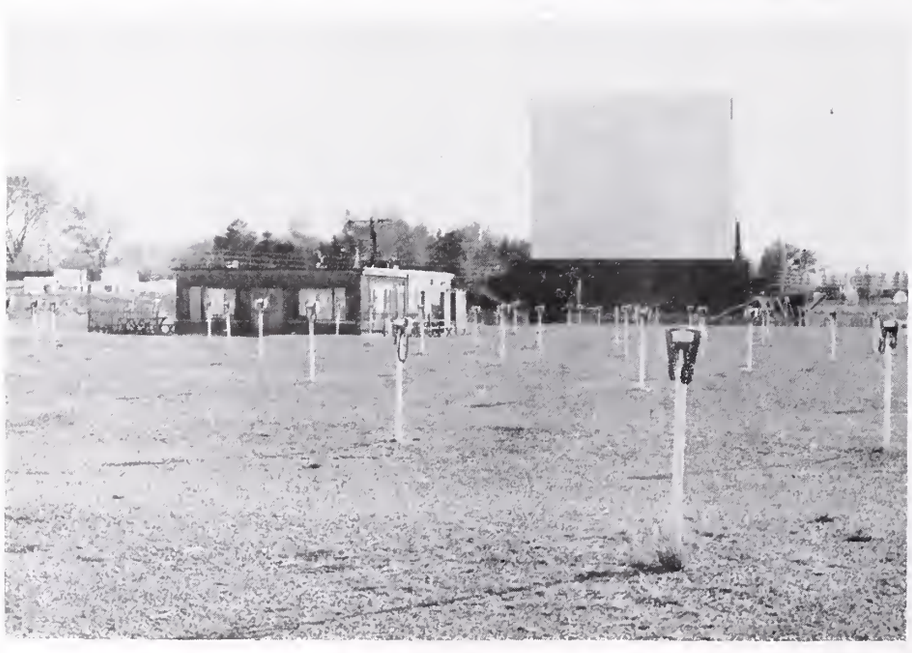
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Drive-in with Ranch Atmosphere







The 450-car Cow Town Drive-in at St. Joseph, Mo., an operation of Beverly Miller.

The Cow Town Drive-in features the style of a Western ranch. Entrance is made through two runways on either side of the box-office (see photo at left) which is constructed of redwood and brick. Archways on either side of this structure bear "Howdy, Pardner" signs and are also decorated with a cowboy's lariat, made of yellow neon tubing taped with black masking to give it a "winding" effect. With a capacity of approximately 450 cars, the Cow Town has 12 ramps, separated by a distance of 40 feet each. The space between speaker posts is 20 feet. The screen tower (see photo, left below) is a Boyer "E-Z Erect" prefabricated unit, purchased from the Ballantyne Company, Omaha. There are slight wings on either side of the screen, and no border is employed for the picture, the image being thrown slightly larger than the screen surface. The picture presented is 52 by 39 feet. The distance of the throw from the screen to the projection booth, which is on the other side of the refreshment building, is 209 feet. Projectors are RCA, and the sound system is Ballantyne, including the "Dub'l Cone" in-car speakers. The surface of the drive-in's grounds is white rock covered with light oil to hold dust. In front of the screen tower is the playground, which has been fenced in. Most of the equipment is duplicated on each side of the playground; this includes slides, teeter-totters, swings and rings and bars. There is one "Whirlaway" and "Spin Around" and in the center there is a "Giant Stride." Benches are along the rear fence. The refreshment building (see photo at top) has been named the "Branding Iron Snack Shack." It is constructed of combed redwood siding with a base of ranch brick. The entrance doors and window frames are natural oak with a slight stain; while the window sills are of ranch rock. On either side of the entrance doors are two wagon wheels painted red and yellow to match the neon tubing above the door, which bears several ranch "brands". Along both sides of this building picnic tables and benches have been placed for the convenience of patrons who wish to enjoy their food and drink out-of-doors. The interior of the refreshment building is also decorated in ranch style. The service arrangement is cafeteria-style with patrons entering on either of two sides and paying for their purchases at a cash register in the center. The same merchandise is offered at both counters with most of the equipment being duplicated at each. In both sections are a popcorn warmer, frankfurter grill, ice cream cabinet and drink dispenser. In the center are a popcorn popping machine, hamburger grill and snow cone equipment.

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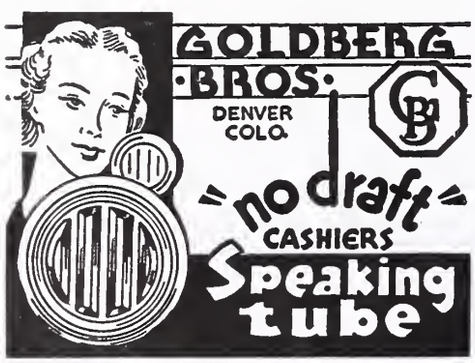
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A SIMPLIFIED SYSTEM OF DRIVE-IN ACCOUNTS

[Except in the case of circuit operation, where a full-time bookkeeping department probably would be available, an accountant handling the books of a drive-in would not be likely to have any knowledge of drive-in operation, in which case he would have to be guided at the outset by the operator in setting up his system of accounts. Following is a setup based on the long experience of the writer in drive-in operation, and representing an effort to establish and maintain a running financial story of drive-in receipts and disbursements, profit and loss, etc., with a minimum of bookkeeping.]

ACCOUNT No. 1—*Amount of cash-in bank on the first day of each month.* Ledger also indicates the next gross for the month (total of the daily box-office statements and refreshment service income).

ACCOUNT No. 2—*Balance of petty cash on the first of each month.* The total of all the disbursements is entered as a single figure, while receipts for same can be sealed in envelope, the outside clearly indicating petty cash receipts for the first month of the year and stored in a box that can accommodate envelopes for the remaining eleven months.

ACCOUNT No. 3—*Deposits.* This sheet indicates a month's rent or more, in advance, on property or business.

PROPERTY COSTS

ACCOUNT No. 4—*Land.* Cost of land, amount of down payment, balance due, and further payments on *principal only.*

ACCOUNT No. 5—*Complete cost of theatre structures*—projection and refreshment service housing, sign, box-office, etc.

ACCOUNT No. 6—*Complete cost of land and theatre building* (combination of accounts Nos. 4 and 5).

ACCOUNT No. 7—*Total cost of theatre equipment*—down payment on projection, sound, speakers, speaker posts, screen, etc., with balances to be shown from total cost to difference *after* down payment.

ACCOUNT No. 8—*Total cost of land, theatre building and theatre equipment. Monthly* balance indicated as payment is made individually on land, buildings and equipment.

ACCOUNT No. 9—*Cost of refreshment service equipment*—grills, drink dispensers, urns, freezers, counters, shelves for storage, ovens, warmers, etc., showing down payment and balance, each month's ledger to indicate payments made and to strike a new balance.

ACCOUNT No. 10—*Total cost of land, theatre buildings, theatre equipment and refreshment service equipment* (total of accounts Nos. 4 through 9).

ACCOUNT No. 11—Cost of office furniture (desks, chairs, cabinets, etc.), and fixtures (typewriters, addressograph, etc.)—down payment and balance to be paid, with monthly payments indicated, and new balanec shown after each payment.

ACCOUNT No. 12—*Total cost of land, theatre buildings, theatre equipment, refreshment service equipment, office furniture* (accounts 4 through 11). It will be appreciated that in these first twelve accounts have been listed all the necessary costs and balances that are basic for the operatoin of a drive-in.

(The owner can now instruct his accountant *to depreciate all the items of equipment covered among these first twelve accounts on a basis of seven years,* which is a reasonable term for tax purposes in the circumstances of outdoor operation.)

ACCOUNT No. 13—Automobile equipment (jeep or truck, and car used in business)—down payment and balance due, along with monthly payments nad up-to-date balances. *Depreciation 3 years.*

ACCOUNT No. 14—*Landscaping and maintenance equipment,* such as mowers, water hose, rakes, hedge clippers, etc.—down payment and balance due, with monthly payments and up-to-date balances. *Depreciation 3 years.*

INTEREST, OPERATION TAX

ACCOUNT No. 15—*Loans payable.* Name of bank. If more than one loan is made, a separate sheet should be set up to enter each account individually, each sheet indicating payments on *principal only,* as other accounts are listed to show interest payments to each blank individually.

ACCONT No. 16 — *Interest payable.* Name of bank. If more than one bank is to be paid interest, a separate sheet should be used to enter each interest payment individually.

ACCOUNT No. 16 — *Interest payable. together,* along with principal payments and is to be paid interest, a separate sheet

ACCOUNT No. 18—*Withholding tax payable.* Each month entered separately; each balance shown at the end of each quarter (3 months); payments to be made not more than 30 days after completion of each quarter.

ACCOUNT No. 19—*Social Security tax payable.* Each month entered separately; each balance shown at the end of each

quarter (3 months); payments to be made not more than 30 days after completion of each quarter.

ACCOUNT No. 20—*Admission tax payable.* Each month entered separately, with each balance shown at the end of month. Payments to be made not more than 30 days after completion of each complete month, or part thereof, such as January 1st to January 31st (not January 15th to February 15th). If local or State taxes are levied, a separate account for each should be set up.

ACCOUNT No. 21—Mortgage payable. Name of bank; entry of payments on principal *only,* with date of payment.

ACCOUNT No. 22—*Interest on mortgage.* Name of bank; entry of payments of *interest only,* with date of payment.

ACCOUNT No. 23—*Sales: admissions only.* Entry of *net* receipts (*less* federal and any state and municipal tax) for each complete, or accrued part of, month.

SALES AND PURCHASES

ACCOUNT No. 23—*Sales: refreshment service only.* Entry of gross *receipts* for each complete, or accrued part of, month.

ACCOUNT No. 24—*Purchases:* Film *rental only.* Entry of total cost of film from all companies combined, for all or part of each month. Each company should be listed as an account, with one entry for each feature and date of payment, and the amount; and another entry for same company listing shorts and newsreel, dates of payment and the amounts.

ACCOUNT No. 25—*Purchases: refreshment service only.* Enter cost of all saleable items *and supplies* (combined) to serve them (such as plates, cups, spoons, mustard, catsup, etc.).

ACCOUNT No. 26—*Purchases: refreshment service only. Enter cost of saleable items* only, such as frankfurters, ice cream, syrups, etc.

ACCOUNT No. 27—*Purchases: refreshment service only.* Enter costs of *supplies* only, such as plates, spoons, ice, aprons, detergents, etc., showing total cost per month, and balance due, if any, the first of each month.

GENERAL OVERHEAD

ACCOUNT No. 28—*Salaries.* Enter net pay (*after* all tax deductions).

ACCOUNT No. 29—*Advertising.* Enter cost of newspaper space, radio, programs, trailers, etc.

ACCOUNT No. 30—*Exploitation.* Enter cost of promotional services, such as loudspeakers, costumes, printing of special banners, etc.

ACCOUNT No. 31—*Traveling and buying expense.* Cost of travel to visit exchanges; fees for engaging services of a film buyer, if any, and similar expense.

ACCOUNT No. 32—*Gasoline, oil, etc.* Cost of supplies for operating equipment.

ACCOUNT No. 33—*Light, electric power and gas.* Cost of these services for entire operation of the drive-in. The operator may prefer to break it down into two accounts, one for general theatre operation (projection, driveways, attraction sign, etc.), the other covering refreshments.

ACCOUNT No. 34—*Insurance.* Cost of each premium and balance due. If different types of insurance are carried with more than one company, each should be set up with a separate account number, entering cost of premium and balance due on each.

ACCOUNT No. 35—*Maintenance and repairs—theatre operation,* covering painting the screen, speaker posts, attraction sign, buildings, etc., and including projection equipment service contracts, if any.

ACCOUNT No. 36—*Maintenance and repairs — refreshment service,* covering painting stock room, counters, floors, walls, repair of equipment, etc.

ACCOUNT No. 37 — *Supplies.* Cost of paper towels, tissue, carbons, tubes, paints, soaps, hand drivers, etc., with balances due.

ACCOUNT No. 38—*Stationery and printing.* Cost of envelopes letterheads, passes, etc., with balances due.

ACCOUNT No. 39—*Telephone.*

ACCOUNT No. 40 — *Professional fees.* Cost of services of attorney, notary public, accountant, etc.

ACCOUNT No. 41 — *Taxes,* covering land, buildings, personal property, corporation.

ACCOUNT No. 42—*Film delivery.* Cost of delivery of film, whether by express, freight, air, truck, etc., and balance due.

ACCOUNT No. 43—*Licenses and dues.* Dues of motion picture organizations, civic clubs, etc., and theatre operating license, food and soft drink license, etc.

ACCOUNT No. 44—*Dividends.* Payment of moneys to stockholders or to individual owners (except salaries).

ACCOUNT No. 45—*Postage.* Cost of mailing programs and other correspondence.

ACCOUNT No. 46—*Bank charges.* Cost of service as billed by bank.

ACCOUNT No. 47—*Rent.* Payments of any monthly rental charges.

ACCOUNT No. 48—*Net worth.* Preparation of financial statement at the end of each fiscal year, as set up by owners, to show *profit and loss.*

Conditions of ownership and operation in any specific situation determine the precise setup of accounts best able to provide a clear record that can be kept up-to-date with reasonable facility. Those summarized above do supply a general guide, however, and illustrate an approach to the beekkeeping function which has proved practicable.—*Wilfred P. Smith.*



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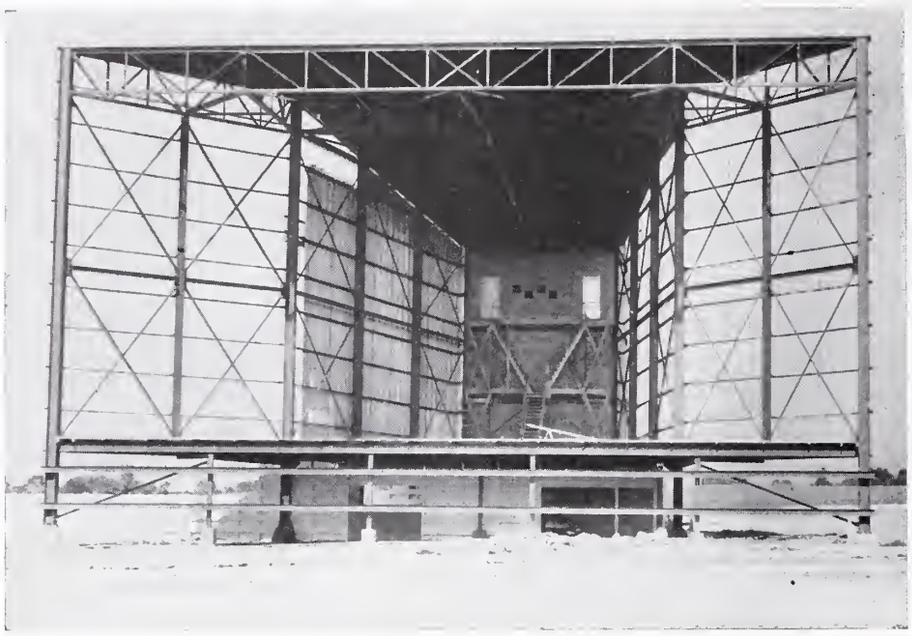
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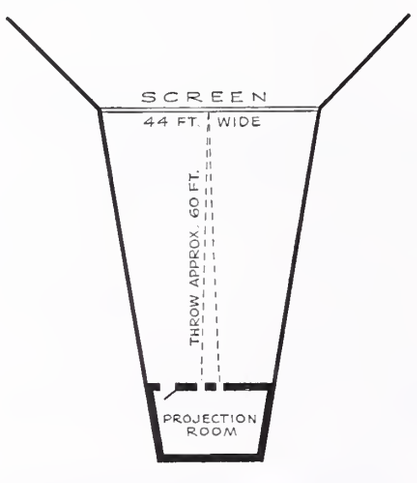
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"Daylight" Projection System for Drive-Ins



The main building of the Trafalgar drive-in is shown in process of construction above. In front is the steel framework of the extending hood, which protects the screen from extraneous light. On the ground level floor are a refreshment stand, manager's apartment and rest rooms.

A "DAYLIGHT" screen system for drive-in theatres to permit operators to open early in the evening has been designed by Gordon F. White, contractor of Ottawa, Canada, and now connected with the Perkins Electric Company, Ltd., Montreal, in equipping outdoor theatres for the method. The first theatre especially built for the purpose is the Trafalgar drive-in at Oakville, near Toronto. (See photograph and drawing.)



The plan for the "daylight" screen system at the Trafalgar drive-in at Oakville is indicated in the drawing of the upper floor of the main building above. The projection booth is placed behind the screen, in front of which a large hood spreads to protect it from direct sunlight rays. The entire space between the booth and the screen is enclosed.

Under the "daylight" projection plan, a transparent screen is mounted at the open end of a building, and the projection room constructed behind the screen, requiring rear projection. The entire space between the booth and screen is enclosed to house the projection beam. To shield the screen from direct sunlight rays, a large hood spreads out in front of it. Ramp design is the same as for conventional drive-ins.

The screen used is molded of a plastic composition (ethylcellulose and cellulose acetate). After mounting on a rigid frame, it is stretched with equal tension in all directions and is allowed to "set" in this condition before additional processing.

The next step is application of a polarized plastic finishing coat. Prior to its application, a projector is set up behind the screen. A typical field of projector illumination is focused on the rear surface, which has been given a light "frosting." By means of a foot-candle meter, variances in the light field are noted, and the thickness of the polarizing coat is varied according to those readings to produce uniform illumination over the entire screen area.

(*Continued on page* 80)

Special Promotion

[Following are devices which have proved effective for Walter Reade Theatres in building patronage and good-will for its drive-ins in New Jersey and New York.]

PICNIC FACILITIES

In the playground area are also tables and benches for picnickers. Facilities are used quite extensively during the day and early evening. Families arrive at the theatre as early as 5:30 with lunch baskets to enjoy an outdoor snack and to let the children have fun before the picture starts.

FIREWORKS

Display usually limited to about 20 minutes. For safety, apply good judgment, watch wind direction. Check first with authorities. A permit may be required, also posting of a liability bond to cover any possible damage.

CHILD BEAUTY CONTEST

Prizes for this kind of contest and complete merchant and newspaper cooperation are easily obtained. Contest can be tied in with local paper by making it a newspaper project and giving the paper screen credit, while it reciprocates by giving free space each day for the official entry blank, lots of publicity and pictures of all weekly contestants.

Run elimination contests for four weeks, selecting two boys and two girls each night, then hold finals in fifth week. (If circuit operation, conduct a grand contest at one centrally located drive-in at which time a circuit "king" and "queen" are selected.)

Prizes that can be promoted from merchants are complete children's outfits, gold cups inscribed, jewelry and other gifts.

Local women's clubs and civic organizations are glad to supply judges.

CIRCUS TYPE ACTS

Live animal acts are popular; they are available with elephants, tigers, lions, rabbits, monkeys, etc. Aerial acts are also effective special attractions.

To stimulate pre-show business, schedule two performances an evening, one approximately a half hour before starting the screen show, the next after main intermission period.

RELIGIOUS SERVICES

To stimulate public awareness of drive-ins, especially among people not regular patrons, "Sunrise Services," as at Easter, are effective.

CONGRATULATORY MESSAGES

To build good-will send congratulatory cards "to the newborn babies," with free passes to their parents. These names are obtained from local newspapers, and cards and passes are sent out about three months after announcement.

Maintenance

FLOOR CARE

BECAUSE FLOORS of a theatre are subject to extraordinarily hard wear, the only way to avoid high repair and replacement costs is to give them consistent care according to proven methods. The following recommendations have been compiled from the experience of maintenance organizations, of veteran operators of large theatre circuits, and of makers of floor cleaning equipment and flooring materials.

ASPHALT TILE

In the original installation of asphalt tile, it is recommended that the floor be given a thorough cleaning *after four or five days.* Use a cleaning solution and floor machine with a scrub brush or steel wool disc to remove any oil-like film or other foreign matter from the surface, then rinse with clear water.

When the floor is dry, two thin coats of "non-slip" type wax should be applied. After a curing period of four to six months, old wax should be stripped off and one thin coat of tile preserver applied. If desired, the floor can then also be rewaxed.

Asphalt tile floors so protected in the beginning will thereafter require only dust mopping or vacuuming, and occasional buffing with a machine to restore luster.

When conditions warrant, they may be damp-mopped with clean water, or washed periodically with water and mild soap and rinsed. *Be sure moisture is promptly removed afterwards. Excessive use of water should be avoided at all times. Use only cool or lukewarm water.*

If asphalt tile has deteriorated, or faded in color badly, and replacement is impracticable, the same initial cleaning methods can be used. After drying, however, apply tile preserver before waxing. This will restore color and beauty to the floor. Its porosity is also reduced, and minute scratches will be made smooth.

Never use varnish, wood floor seals or spirit waxes on asphalt tile. Also, avoid the use of alkaline or caustic cleaners.

TERRAZZO

After final grinding, the floor should be thoroughly cleaned with solution and machine. It should then be rinsed and dried.

When dry, terrazzo should be sealed; one coat usually is sufficient. (Sealing prevents absorption of water and other foreign matter which might cause staining, as well as providing protection against "dusting" of the surface.)

Two thin coats of wax can be applied, if desired. Use an applicator or short-stringed mop, and be sure the first coat is dry before the second is applied.

A new terrazzo floor treated in this manner will have excellent "anti-slip" qualities, even after it is polished. It will also have a protective coating requiring only dust mopping or vacuuming, or an occasional polishing to keep it clean. Water will be required for stubborn stains, however.

If dirt becomes so imbedded that the finish does not respond to buffing, remove accumulated wax and prepare the surface as for new terrazzo.

Terrazzo that has become scarred and pitted from caustic cleaners, or for other reasons, and dirt and grease have penetrated deeply, discoloring the surface and making effective cleaning impossible, can be restored by this method:

Use a floor machine with a carborundum stone grinding disc to grind the floor to a new, clean surface. Grind the floor by sections, taking two to four sections at a time. While grinding, keep the floor wet with clear water. After this operation, clean the floor and refinish as above.

RUBBER TILE

Under normal use, daily maintenance of rubber tile consists of dust mopping or vacuuming, and occasional polishing with a floor machine to keep it clean.

Periodic buffing with a polishing brush or fine steel wool disc will greatly reduce sweeping time, increase durability of the wax and reduce frequency of rewaxing. *Never use harsh buffers,* and *do not buff severely.*

Cleaners containing oils, grease or harsh compounds, and sweeping compounds containing oil, will stain and soften the floor surface. So will spirit-type penetrating sealers or waxes.

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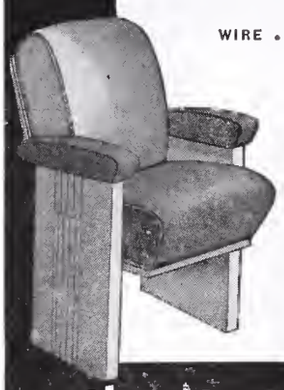


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objects, provide special dent-proof casters or rests on furniture.

LINOLEUM

In removing dirt and oily film from linoleum floors, the surface should be washed with a mild cleaning solution, rinsed with clean water and thoroughly dried.

When floor is dry, apply two or more coats of wax with an applicator or short-string mop. (Some floors are porous and may require several more coatings to produce a smooth surface.) After the last coat is applied, polish.

Avoid excessive use of water in mopping linoleum, *never* use *hot* water. (Water may seep underneath and loosen the linoleum from its backing unless care is taken.)

Linoleum so protected may be washed periodically with water and mild soap, *provided the moisture is promptly removed from the surface after washing and rinsing.* Re-waxing of the linoleum should be done as required.

A water emulsion wax should be used on linoleum, and there are on the market a number of so-called "non-slip" or "slip resistant" types. This "non-slip" characteristic is induced in wax in several different ways, one being the introduction of a product called "Ludox" (du Pont).

One manufacturer (Johnson) while declaring there is no such thing as a truly "non-slip" wax and not promoting his material as such, states that his product definitely retards by "slowing down" the floors' surface. In addition, he says, it offers a high gloss, and can easily be maintained by damp-mopping and rebuffing.

Part of the method of attaining non-slip floors calls for careful cleaning and application of any product. It is better to apply at least *two thin* coats of wax in place of one heavy one. Also, polishing after the final application tends to reduce the hazard of slipping.

When linoleum has deteriorated or faded in color because of faulty maintenance, it should be cleaned thoroughly with solution and vacuum as described above. After the floor is dry, *including the seams,* a coat of rubber tile preserver should be applied. The porosity of the floor is thus also reduced.

In cleaning linoleum never use a harsh alkaline agent. *Excessive alkali will combine chemically with the oil used in making linoleum to form a soap-like mixture which breaks down the structure of linoleum.* (More linoleum is "washed out" than wears out.)

CARPETING

Dirt is an ever-present threat to the life of carpeting; if not frequently and *effectively* removed, it will mar the appearance of it beyond restoration except at considerable expense.

Efficient removal of dirt from carpeting every day requires *proper equipment* for the job *conscientiously applied with know-how.* The work calls for heavy-duty vacuum cleaning equipment of a type and "lift" and tank capacity suited to the amount and location of the carpeted areas.

In a large theatre, a central system, with outlets conveniently placed on all levels, is economical in the long run. For the average theatre, however, the daily carpet cleaning job can be efficiently performed with tank type "portable" equipment on casters or rollers which allow easy movement without injury to the pile.

Such mobile equipment is available in a variety of models from which to choose a type suited to specific floor conditions. Overall weight is of course a leading factor where there are balconies and mezzanine corridors or lounges. The location of outlets figures in the determination of working radius. Such equipment is regularly equipped with 50-foot extension cords, and longer ones can be substituted.

SELECTING VACUUM EQUIPMENT

Weight is more or less controlled by capacity; yet there are models of the same horsepower which vary considerably in overall poundage. Another variation, size for size, may lie in the pickup power.

Model sizes are commonly cited in terms of horsepower. This is a general guide to pickup power; however, the suction is actually rated in terms of "water-lift." Sizes adapted to average theatre conditions, for the entire carpet vacuuming job without supplementary cleaners of lighter weight, are usually from about ¾ h. p. to around 1 h. p., with a water-lift rating neighborhood of 36 inches for the smaller horsepower, to around 49 inches for the larger. Such equipment is likely to weigh between 40 and 50 pounds.

Another consideration in selecting equipment is the value of its convertibility to use as a blower for the purpose of cleaning the floor under seating of material too large or otherwise too resistant to be sucked up. Some models of general-purpose vacuum cleaners can be converted into blowers.

USING VACUUM EQUIPMENT

The machine should do most of the work —not the operator. He shouldn't fight the machine. Pressing down hinders the vacuum, since *some air should come in under the tool.* Long, easy strokes should be used with one hand placed under the elbow joint and the other guiding the tool.

When cleaning under chairs, the swivel should do the work so that the handle lies flat. It will be found that the operator can get in almost everywhere this way.

The dirt receptacle should be emptied

before it becomes full of dirt. Overfilling it reduces the efficiency of the machine. The bag should be shaken every time the dirt can is emptied.

If something clogs in the tool, the tool should be removed and the tool mouth placed against the open hose. In most cases this will pull the matter into the hose.

In bare floor cleaning it is important to use a *slightly rolling motion* so that some air is let into the front of the tool on a forward motion and into the back of the tool as it is pulled backward. If no air passes through, the suction cannot work.

SPOT CLEANING

There are some kinds of carpet soil that vacuum equipment cannot remove. Spot cleaning with water or a chemical is necessary from time to time.

A squashed piece of candy can be removed readily with water. At least most of it consists in sugar, which is soluble in water. If that doesn't dissolve quite all of it, a little green soap should be added to the water. *Care must be used not to get the pile soppy, otherwise it will mat down.*

Gum usually yields readily to carbon tetrachloride. Have handy an oil can containing this chemical and squirt a few drops on the wad. If it has hardened, several applications may be necessary. In any case, it will dissolve sufficiently to allow freeing it from the pile without injury to the latter. Carbon tetrachloride will also remove some kinds of stains, particularly those of a greasy nature.

SHAMPOOING

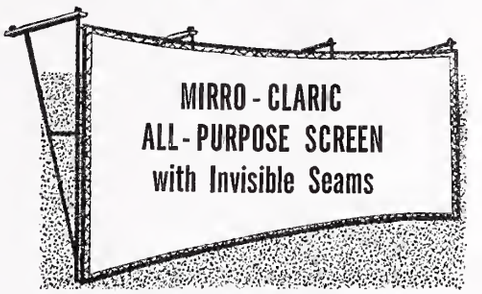
In time carpeting inevitably becomes soiled enough for its colors to dull. When the fabric is structurally in good condition, such dulling ordinarily calls for shampooing, which cannot be done well without sending the fabric out to a carpet shampooing establishment.

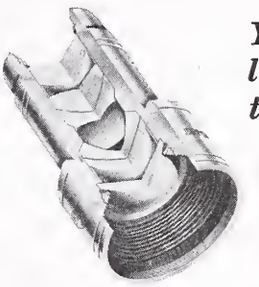
To take up carpeting is impracticable in the case of operating theatres.

There are a number of crystal and fluid types of carpet shampoos. Any shampoo requiring the use of water is highly objectionable, because it takes a long time for the backing of the carpeting to dry out; in the meantime, walking upon it is likely to mix dirt and moisture in the backing of carpet so that the dirt cannot be removed by vacuuming. Damp pile, if walked upon, will mat beyond uniform recovery.

Shampoos employing such a compound as carbon tetrachloride—so-called "soapless lathers"—which do not involve the use of water, are said to require only several hours for drying. Where shampooing is necessary in order to remove unsightly blotches in certain areas, this is the type of shampoo that should be used.

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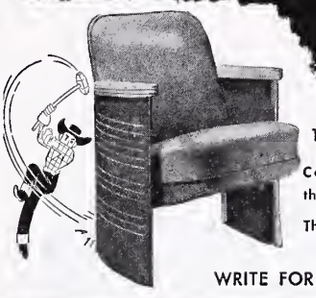
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"Daylight" Projection System

(*Continued from page* 76)

The polarizing medium is a liquid with plastic bases of the same material as the transparent screen. Ingredients are added to this base to cause the material, when sprayed on the screen and exposed to air, to harden into microscopic polarizing crystals. (When viewed at a magnification of 700, these crystals appear like miniature telephone poles dropped at random into a heap.) As thicker coatings are applied, the crystals are more numerous. Thus transmission of light from the inner to the audience side of the screen is varied to produce a flat field of picture illumination.

Mr. White explains that the relative sharpness which he claims for pictures thus exhibited is due to action of the "polarizing" crystals. He says that each polarized crystal assumes a luminescent character, thus originating its own light source and acting somewhat like a camera lens; and that the size of the crystals acts to break up the projected images of the silver grains of the film image, resulting in a projected picture that is without photographic "grain."

The screen is washable with soap and water and is rated as flame resistant—it will burn, but very slowly. The projection and screen structure is engineered to stand winds up to 90 miles an hour.

The size of the picture at the Trafalgar is 44 by 31 feet, and the length of throw from the projection booth in the rear is about 60 feet. Standard projectors are used with lenses of short focal length and a prism is incorporated into the optical to reverse the pictures to normal direction. While a mirror might have served the same purpose, Mr. White points out, it would have resulted in greater light loss than a prism causes, and also would have produced a "hot" spot. The picture is illuminated by arc lamps burned at approximately 100 amperes.

The entire projection equipment at the Trafalgar is completely enclosed in a three-story building. There is room enough in the booth for two sets of equipment, and it is planned to have another projector placed on an adjoining side for wide-screen presentation, ports for which have already been installed. Also housed in this building are a refreshment stand, an apartment and rest rooms.

In addition to the advantage to drive-in operators of having two shows an evening instead of one, Mr. White points out other benefits the system offers. For one thing, he says, underground cables do not have to be laid from the projection booth to the screen tower. For another, utilization of the drive-in twice a night means the capacity can be kept down with less speakers in a smaller area.

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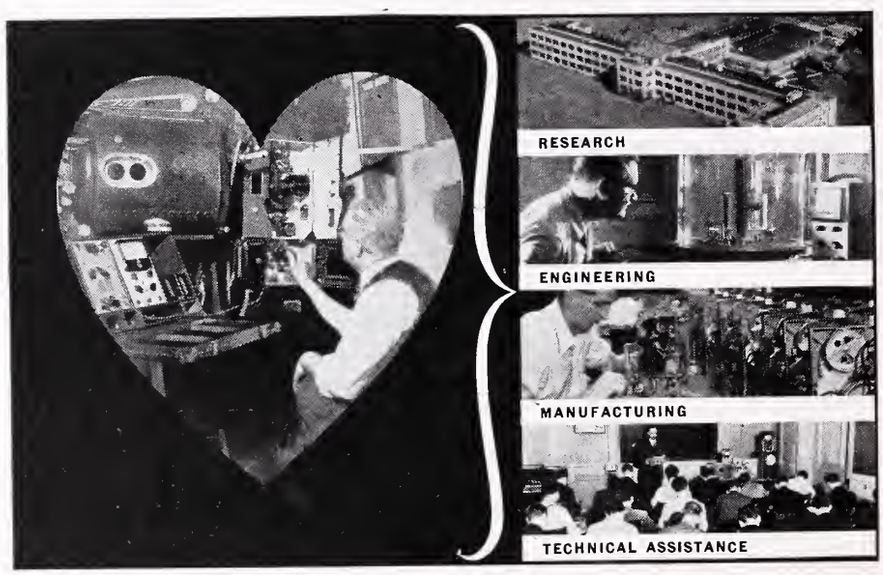
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AIR DEVICES, INC., 185 Madison Ave., New York 16, N. Y.

Air filters, diffusers, exhausters.

DIFFUSERS, Square or rectangular: Available in three basic types and a variety of vane arrangements, patterns and sizes. **Type R** is for surface mounting; **Type RV** for mounting on exposed ducts; **Type RTC** for flush mounting in acoustically treated ceilings, fitting flush with acoustic tiles of standard sizes. All types have units of stamped steel, spot welded for rigidity, and are finished in baked enamel lacquer. They can be assembled in many vane arrangements for diffusion in one, two, three or four directions.

DIFFUSERS, Circular: Fabricated of spun aluminum in a variety of sizes for flush or suspended mounting. Available for combination supply and recirculation; also for combination with built-in light sources. Finished in baked aluminum lacquer.

FILTERS (TYPE FM "Agitair"): Permanent cleanable viscous type with filtering media consisting of layers of expanded metal to stop and hold dust for long periods of time.

EXHAUSTERS: Wind-actuated for general ventilating exhausting service. Constructed of heavy-gauge steel with corrosion-resistant finish. Wide "venturi-type" orifices for maximum exhaust efficiency. Designed for positive elimination of down draft. Weatherproof.

DOMESTIC DISTRIBUTION: Authorized dealers in heating and ventilating industry.

Cable Address: AIRDEVICES.

ANEMOSTAT CORP. OF AMERICA, 10 East 39th St., New York, N. Y.

Air diffusers.

ASPIRATING TYPE OUTLETS ("Anemostats") in ceiling and wall models for flush or projected mounting, frabricated for assembly according to air volume and adjustable directionally; line includes model for frequent air change with low velocity **(AR-2)**; for use with **unit heater (HU)**; combination supply and exhaust **(AC)**; supply with adjustable flow pattern **(C-1)**; combination diffuser and cove light **(CSL)**; combination diffuser and globe light **(NL-1)**; flush-mounted ceiling supply **(C)**; wall supply **(W)**.

DOMESTIC DISTRIBUTION: Air-conditioning contractors.

CARRIER CORPORATION, 300 South Geddes St., Syracuse 1, N. Y.

Air-conditioning and refrigeration equipment. Unitary, self-contained and central station equipment. Industrial heating equipment.

DOMESTIC DISTRIBUTION: Branches in principal cities.

FOREIGN DISTRIBUTION: Carrier International Division, 385 Madison Ave., New York 17, N. Y.

CHRYSLER AIRTEMP, 1600 Webster Street, Dayton, Ohio

Packaged air conditioners, central system cooling equipment, packaged water chillers.

PACKAGED AIR-CONDITIONERS: Self-contained units with sealed radial compressors; available in 2, 3, 5, 8, 11 and 15 ton cap. for use on either city water or cooling tower applications. Air handling cap. for both cooling and ventilation with steam coils available for building and ventilation air heating. Air cooled models available in 2, 3 and 5 ton capacities.

CENTRAL PLANT COOLING: Direct-connected, heavy-duty, radial compressor and condensing units available in 10 to 125 ton sizes with variable cap. control to balance output of machine with cooling load.

PACKAGED WATER CHILLERS: Assembled chillers consisting of Chrysler Airtemp variable cap. radial condensing or compressor unit, water chiller, heat exchangers, liquid solenoids, expansion valves, liquid strainers, suction strainers, control and automatic safety thermostats available in 10 to 200 ton cap.

DOMESTIC DISTRIBUTION: Authorized air-conditioning dealers.

CURTIS REFRIGERATING MACHINE DIV. of Curtis Manufacturing Co., 1905 Kienien Ave., St. Louis 20, Mo.

Air conditioning.

TYPE PA AIR-CONDITIONERS: Self-contained cooling units for use within the conditioned space, or with ducts, including heating coils. MODEL 250PA, 2 tons; MODEL 400PA, 3 tons, MODEL 600PA, 5 tons; MODEL 800PA, 7½ tons; MODEL 1200PA, 10 tons. Available with either semi-hermetic or open type compressor.

TYPE CTAC CENTRAL TYPE AIR-CONDITIONERS: Self-contained "package" equipment for use with ductwork; includes heating coils. MODEL FWH-1500 CTAC, 15 tons.

CONDENSING UNITS: Complete range of sizes from ¼-h.p. to 40 tons incl.; ¼ to 2 h.p. air-cooled units; ⅓ to 5 h.p. water-cooled units with shell & coil condensers; 7½ to 40 tons water-cooled condensing units with cleanable shell and tube condensers; ¼ through 3 h.p. combination air- and water-cooled units.

COOLING TOWERS & EVAPORATIVE CONDENSERS: Complete range of sizes from 3 to 100 tons cap. for indoor or outdoor use.

AIR HANDLING UNITS AND UNIT COOLERS: Complete range of sizes to match with condensing units above.

DOMESTIC DISTRIBUTION: Authorized air-conditioning dealers. Cable Address: CURTISAW ST. LOUIS USA.

GENERAL ELECTRIC CO., Air-Conditioning Div., Bloomfield, N. J.

Mechanical refrigeration equipment, evaporative condensers, boilers.

TYPE FD UNIT CONDITIONERS: Self-contained cooling equipment for direct space or duct conditioning; include heating with addition of suitable coils. **Type FD-100D**, 10 tons; **FD-75D**, 7½ tons; **FD-50D**, 5 tons; also 2 and 3 tons.

TYPE HD CENTRAL STATION CONDITIONERS: Horizontal **(HDH)** and vertical **(HDV)** models; provide both cooling and heating; five basic frame sizes in each type; cooling range 2 to 49 tons; heating range 34,000-1,169,000 Btu's per hr.; flexible design for space accommodation. Face and bypass dampers for effective humidity control.

TYPE CM CONDENSING UNITS: Cap. range from small room to building requirements. Max. single-unit rating 60 h.p.

TYPE LM BOILERS: Gas-fired for steam, vapor, hot water or radiant heating; eight sizes from 76,800 to 345,600 Btu's per hr.; single or multiple installations.

TYPE LA BOILERS: Oil-fired for all types of heating; five sizes from 100,000 to 450,000 Btu's per hr.

DRINKING WATER COOLERS: 4, 7, and 10 gal. per hr. air cooled pressure types; 10 gal. per hr. water cooled pressure type; 3 gal. per hr. bottle type. Hermetically sealed refrigeration system, 5-year warranty.

DOMESTIC DISTRIBUTION: Authorized air-conditioning dealers.

Cable Address: INGENETRIC. **EXPORT:** International General Electric Co., 570 Lexington Ave., New York.

TYPHOON AIR CONDITIONING CO., INC., 794 Union St., Brooklyn, N. Y.

Unit air-conditioners, heat transfer surfaces.

UNIT CONDITIONERS: Self-contained free-standing units with mechanical refrigeration, crackle-finish steel exterior, in 9 cooling capacities, 2, 3, 5, 7½, 8, 10, 15, 20 and h.p. Sizes from 2 h.p. cabinet, 22⅛" x 35¼" x 80½" high to 25 h.p. cabinet, 33" x 62" x 95" high. Weights from 680 lbs. for 2 h.p. to 3,213 lbs. for 25 h.p. model.

HEATING EQUIPMENT: Water and steam coils to fit any capacity Typhoon package air-conditioner, same all-copper construction and large prime surface used in cooling coils.

DOMESTIC DISTRIBUTION: Through RCA Theatre Equipment Supply Dealers (marked with asterisk, page 100).

Cable Address: TYPHOON. **EXPORT AGENT:** Douglas Fraser, Typhoon Export Corp., 800 Union St., Brooklyn, N. Y.

U. S. AIR CONDITIONING CORP., 33rd and Como Ave., S.E., Minneapolis, Minn.

Unit air-conditioners, heat transfer coils, unit heaters, evaporative condensers, fans, air washers.

UNIT CONDITIONERS: "Kooler-aire" line of air-conditioning plants with mechanical refrigeration in steel casing designed for convenient servicing. **(Models RK 3 to 60** in 10 cooling capacities—3, 5, 7½, 10, 15, 20, 25, 30, 40, 50 and 60 tons; evaporative condenser; thermal overload protection; max. dimensions (40 tons) 150½ in. wide, 60¼ in. high; shippable in sections for limited openings. **Models RKW** in same capacities for well water or cooling tower applications. **Models RKC** with water chiller for cold well water air-conditioning. **Models RKCW** with evaporative water chillers, water cooled shell and tube condenser for remote air-conditioning applications. Models **DRK** in capacities from 10 to 60 tons, with two complete refrigeration systems.

FANS AND BLOWERS: Single- and double-inlet types in all sizes, backward and forward curve fans, with standard discharge available; may be used for simple ventilation, with air washers, and for exhaust.

HEATING EQUIPMENT: Gas-fired unit heaters, 55,000 to 400,000 Btu's per hour. Available in propeller fan, blower and duct types.

COILS: For water or direct expansion (Freon or methyl chloride) cooling; depths 1 to 8 rows of tubes, 11 standard header and tube lengths 1 to 10 ft. Heating coils available in complete range of capacities—water and steam types.

EVAPORATIVE CONDENSERS: 15 sizes **(Type ECU)**, available in 7½ to 40 tons capacity, for Freon and other standard refrigerants; also especially compact model **(Type R)** for Freon cooling plants.

DIRECT SPACE CONDITIONERS: Packaged units in 2, 3, 5, 7½, 10 and 15 ton cap. refrigeration; designed for direct space cooling.

ROOM CONDITIONERS: Window Model, ½ ton, ¾ ton and 1 ton models available.

DOMESTIC DISTRIBUTION: Authorized theatre supply and air-conditioning equipment dealers.

Cable Address: USAIRCO.

Architectural Materials, Design & Interior Decoration Service

CHICOPEE MILLS, Lumite Division, 47 Worth St., New York 13, N. Y.

Wall covering and drapery fabric of woven plastic filament.

LUMITE WOVEN SARAN FABRICS: Lumite fabric may be applied to walls by approved conventional methods, or suspended as a curtain or back-drop; will gather into folds, particularly for fixed draping. Available in both large- and small-scale patterns in a variety of colors.

DOMESTIC DISTRIBUTION: Wholesalers.

Cable Address: CHICOPEE. **EXPORT:** Firm export dept.

F & Y BUILDING SERVICE, 319 E. Town St., Columbus 15, Ohio.

Theatre design and construction.

ARCHITECTURAL AND CONSTRUCTION SERVICE includes complete planning and contracting.

(ALSO SEE PAGE 23)

KNOXVILLE SCENIC STUDIOS, INC., Maryville Pike, P. O. Box 1029, Knoxville, Tenn.

Interior Decoration and Stage Installations.

WIDE-CURVE SCREEN FRAMES: For CinemaScope with automatic masking top and sides, complete with curved tracks and curtains, 3 types, stationary, flying, portable, steel and aluminum construction.

COMPLETE DECORATING SERVICE: Design, decorative and mural painting, black-light decoration, Fiberglas ceilings, wall fabrics. Complete theatre decorating service.

STAGE INSTALLATIONS: Curtains and track and control equipment, draperies, lighting, hardware, rigging, cycloramas.

DISTRIBUTION AND SERVICE CONTRACTS: Direct, or through theatre supply dealers.

EXPORT: Knoxville Scenic Studios, Old Maryville Pike, Box 1029, Knoxville, Tenn.

MARSH WALL PRODUCTS, INC., Dover, Ohio.

Prefinished wall and ceiling panels, mouldings, adhesives and installation accessories.

"MARLITE" PANELS: Prefinished wall and ceiling panels in colors and various texture and grain finishes, available in full range of standard colors and related shades in the "HI-GLOSS" finish; in solid colors, scored horizontally ("Horizontaline") or 4 inch squares ("The Pattern") in white or harmonizing color. Standard sizes (in ft.) 4 x 4, 4 x 5, 4 x 6, 4 x 8. Thickness 5/32 inch.

"MARLITE" PLANK AND BLOCK: Tongue and groove prefinished paneling. Planks are 16" wide and 8' long. Blocks are 16" square. Both are 3/16" thick. Available in ten new "companion colors" styled by Raymond Loewy Associates, and in four authentic wood grains.

"MARLITE" WOOD PANEL AND "MARLITE" MARBLE PANEL: Exact reproductions of Natural Walnut, Silver Walnut, Blond Mahogany, Striped Mahogany, Gray Prima Vera, Natural Prima Vera, Combed Oak, and Birch. Size (in ft.) 4 x 6, to 4 x 8; 8 foot mouldings grained to match in.

WALLBOARD INSTALLATION MOULDINGS: Aluminum Alloy in all forms, plain, alumilited, color-matched and wood and marble-grained; Presdwood in wood and marble grain and black (other colors on special order) with scoring.



Marsh Wall's "Marlite" wood panel.

ADHESIVES: For waterproof bonding of wallboard, glass, insulation, metal, plywood; C-300 rubber-base type in quart and 1- and 5-gal. cans.

(ALSO SEE PAGE 23)

DOMESTIC DISTRIBUTION: Building supply dealers through U. S.

EXPORT AGENT: Lawrence & Erausquin, 1902 Jefferson St., Toledo 2, Ohio.

NOVELTY SCENIC STUDIOS, INC., 32 West 60th St., New York, N. Y.

Interior decoration.

INTERIOR DECORATION DESIGN, PAINTING & DRAPING, including supply and installation of wall fabrics and stage curtains and drapes; murals.

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Front materials including doors, door hardware and box-offices. Plans for prefabricated theatres. (See also listing under Attraction Advertising Equipment and Marquees.)

FRONT FINISHING MATERIALS: Stainless steel to any design, and structural porcelain enameled facing members, erected or shipped for erection by local labor, with or without related components such as poster cases, box-offices, marquees, attraction signs and name signs (see listing under Attraction Advertising Equipment & Marquees).

PREFABRICATED THEATRES: Plans and specifications, material lists and labor estimates and all front materials (see above).

(ALSO SEE PAGE 74)

DOMESTIC DISTRIBUTION: All theatre supply dealers, or direct.

STROBLITE CO., 35 W. 52nd St., New York, N. Y.

Blacklight materials and equipment (see also under LIGHTING).

FLUORESCENT PAINTS: Quick-drying transparent liquids of lacquer consistency for painting fabrics; also quick-drying opaque paints of ordinary paint consistency. Cover original materials and can be used on light and dark surfaces. Glow in dark when under ultra-violet (blacklight) radiation; in 12 standard colors including blue, green, yellow, orange, red, pink and white.

FLUORESCENT MATERIALS AND FABRICS: Fabrics with flowers, "glo-dots," rainbow, etc., designs; satins dyed in 7 solid colors; fluorescent American flags.

LUMINOUS PAINTS: Glow in dark after short exposure to strong electric light or daylight; glow strongest immediately after activation; afterglow serviceable only in completely dark surroundings.

DOMESTIC DISTRIBUTION: All theatre supply dealers, and direct.

HAND STAMP: For eliminating pass-out checks; stamp makes mark on hand visible when patron re-enters, passing black-light unit.

UNITED STATES PLYWOOD CORPORATION, New York 36, N. Y.

Weldwood plywood and allied products for construction and decoration.

"WELDWOOD" PLYWOOD: Softwood and hardwood panels ranging from utility grades to the finest matched hardwoods in architectural paneling. Stock and custom panels. Some types prefinished. Fire resistant panels available. Variety of thicknesses and panel sizes in all types.

"PLANKWELD": Prefinished Weldwood wall panels in decorative hardwoods, ¼ inch thick, 16¼ inches wide, up to 8 feet long. Edge-grooved for plank effect.

"WELDTEX": Plywood panels with striated faces produce textured effect. For walls and furniture—5/16 and ¾ inch thicknesses—4 feet wide up to 12 feet long. Also in exterior grade ⅜ inch thick.

"NOVOPLY": Mosaic textured all wood laminated paneling. Decorative, practical—stays remarkably flat. ⅜ and ¾ inch thick panels 30 to 48 inches wide, up to 8 feet long.

"MICARTA": High pressure plastic laminate made by Westinghouse. Takes lots of abuse, remains colorful and attractive. Many colors and patterns. For walls, wainscots, counter and furniture tops. Unharmed by burning cigarettes.

"WELDWOOD" FIRE DOORS: Hardwood faced flush fire doors approved by underwriters for class B openings.

"KALISTRON": Abrasive-resistant vinyl plastic sheeting, color permanently fused to underside. 33 standard colors, special colors or designs made to order. Used for furniture, upholstery and wall coverings.

"FLEXWOOD": Cloth-backed hardwood flexible veneer wall covering 12 to 24 inches wide, up to 12 feet long. Especially recommended for curved surfaces.

ADHESIVES: Weldwood Plastic Resin Glue for all woodworking. **Weldwood Presto-Set Glue,** fast setting white liquid glue for wood, cloth, hardboard, etc. **Weldwood Contact Cement,** waterproof, non-staining, for plastic laminates, hardboards, wood, etc. Bonds on contact without need for presses or clamps.

FINISHING MATERIALS: "Firzite," a sealer for softwoods. Also used for "pickled" effects on hardwoods. **"Satinlac,"** clear "water white" quick-drying, satin smooth finisher for woods.

"AMORPLY": Plywood faced with stainless steel, aluminum, copper, etc., for facades, counters, booths, etc. Made to specification.

Attraction Advertising Equipment & Marquees

ADLER SILHOUETTE LETTER CO., 11843 W. Olympic Blvd., West Los Angeles 64, Calif.

Changeable letters and supporitng frames for marquee and drive-in signs, and commercial changeable signs.

SILHOUETTE LETTERS: Cast aluminum with recessed face and reflecting bevels ("Third Dimension") in many popular combinations. Sizes 8, 10, 12, 16 and 24 inches and interchangeably on Adler frames and Sectional and interchangeable with Adler Plastic letters. Also available in 4-inch and 6-inch letter sizes with special spacing provided on frames. 4-inch size available for Sectional. Word units ("The," "and," etc.) are also available for interlinear mounting.

PLASTIC LETTERS: Molded of durable translucent plastic with solid triangular bevels and mounting means integrally molded on body of letter; available in permanent red, green, blue and other colors in two-tone plastic. Sizes 10 and 17 inches, interchangeable with Adler **Aluminum Silhouette** letters on Adler frames. New 17" **"Lok-Lip"** plastic **Safety Letter** is self-locking on frames—cannot fall off or blow off the sign regardless of wind or weather.

"SECTIONAD" DISPLAYS: Reinforced baked enamel or porcelain enamel steel frames for front-lighted changeable letter displays; can be built-up to any height or length. Letter bars stainless steel.

SUPPORTING FRAMES: These are available with patented stainless steel "Remova-Panel" feature to fill large openings of any height or length without divider bars, permitting cleaning, repairs and lamp replacement through small lightweight sections of the panel without removing frames. Regular stainless steel "Glass-in-Frame" units also furnished; in these, very other unit is made removable for maintenance.

Branches: 30 West Washington Ave., Chicago; 1451 Broadway, New York, N. Y.; Toronto, Ont., Canada: London, England.

(ALSO SEE PAGE 79)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable Address: ADLERCO

FIRST AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City, Mo.

Changeable marquee letters.

Choice of popular sizes and colors in flat opaque weatherproof materials with track and fast-holding, easy-releasing clips.

(ALSO SEE PAGE 71)

DISTRIBUTION: All dealers.

NATIONAL STUDIOS, 145 W. 45th St., New York. N. Y.

Brass date strip slides, glass slides.

DATE STRIP SLIDES: All date combinations on brass slides, perforated, for superimposed projection on trailer picture; also captions for trailers, such as "Coming Soon," "Starts Tomorrow," etc.

GLASS SLIDES: Stock slides for holidays (Christmas, Easter, New Year's, etc.); patriotic occasions; community singing (old favorites and newer popular songs). Also advertising slides to order for local merchants and national advertisers.

OUTDOOR THEATRES: Special and stock slides for coming attractions, local advertisers, miniature golf course, birthday and anniversary slides.

DOMESTIC DISTRIBUTION: Direct.

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Poster cases, marquees, signs, snack car.

POSTER CASES: Three types of extruded aluminum poster cases, natural and colored finishes, with and without illumination; made to any size; stainless steel cases in any shape or design.

MARQUEES: Fabricated to specifications; regular, or designed for letter and lamp changing and other servicing from storage room inside marquee; inside service type with special reflector lamping; both available in enamel or painted finish.

SIGNS: Name signs and attraction panels for regular theatres (also drive-ins: see listing under Drive-In Theatre Equipment).

(ALSO SEE PAGE 74)

DOMESTIC DISTRIBUTION: All theatre supply dealers, or direct.

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.

Changeable letters and supporting frames panels for marquee and drive-in signs, and commercial changeable signs.

FRAMES: Stainless steel construction, in standard and in window type of sectional design for convenient servicing.

(ALSO SEE PAGE 74)

PLASTIC LETTERS: Adjustable for firm fit and for sliding on bar; in black and translucent red, green, blue, amber; sizes 4, 6, 8, 10, 17 inches; slotted mounting.

DOMESTIC DISTRIBUTION: Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 88, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 113, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch.

Auditorium Chairs & Seating Fabrics

AMERICAN SEATING CO., 901 Broadway, N.W., Grand Rapids 2, Mich.

Auditorium chairs.

MODEL No. 20-001 (Bodiform Retractor): Similar to Bodiform Series but in addition, equipped with smooth silent retracting seat, fully tested mechanism completely shielded.

MODEL No. 16-001 ("Bodiform" Series): The Bodform group has contoured, padded upholstered back with long steel back panel, uniform automatic ¾ safety-fold seat action and concealed, self-aligning, self-lubricating hinge construction. Seat is full-upholstered, with soft front and spring-arch construction. Easily-replaceable, tackless upholstery. Wide choice of end standards. All end standards furnished with or without aislelights, and with or without riser-attached middle standards for easier sweeping. Wide choice of color schemes.



Bodiform Model No. 16-001

MODEL No. 16-040: Has all the Bodiform features plus deluxe spring-filled padded back for even greater comfort.

MODEL No. 16-870: Super deluxe fully-upholstered deep-springed back and seat—extra wide, extra comfortable.

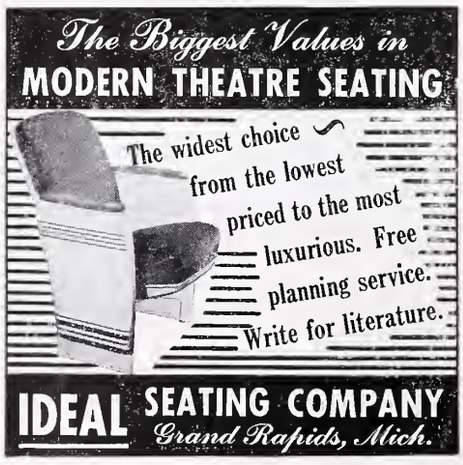
Other American Seating Company chairs include the No. 16-501 with short, padded back; and No. 16-004 with plywood back panel.

(ALSO SEE PAGE 10)

BRANCHES AND OFFICES: 173 W. Madison St., Chicago 2; 1776 Broadway. New York 19; 354 Nelson St. S. W., Atlanta 3; 2930 Canton St., Dallas 1; 701 Bayshore Bvld., San Frnacisco 24; 1619 Brookpark Rd., Cleveland 9; 16159 Meyers Rd., Detroit 35; 4053 Lindell Blvd., St. Louis 8; 131 Clarendon St., Boston 16; 923 W. Genesee St., Syracuse 4; 16th at Hamilton St., Philadelphia 30; 212 Oliver Ave. Bldg., Pittsburgh 22; 1815 29th Ave. S., Birmingham 9; 422 Dexter Ave., Montgomery; 1703 Bell Ave., Houston 3; 6900 Avalon Blvd., Los Angeles 3.

DOMESTIC DISTRIBUTION: Above offices and National Theatre Supply.

EXPORT: Amer. Seating Co., Export Dept., 1776 Broadway, New York 19; National Theatre Supply, Export Dept., 92 Gold St., New York 7.



CHICOPEE MILLS, Lumite Division, 47 Worth St., New York 13, N. Y.

Fabrics woven of plastic filament.

LUMITE WOVEN SARAN FABRICS: "Saran" is plastic "thread" or filament, and fabric woven of it is highly durable and readily cleaned by merely wiping with damp, soapy cloth or cleaning fluid.

DOMESTIC DISTRIBUTION: Wholesalers and through manufacturers of auditorium chairs.

Cable Address: CHICOPEE. **EXPORT:** Firm export dept.

GOODALL FABRICS, INC., 525 Madison Ave., New York, N. Y.

Upholstery Fabrics.

PILE FABRICS, NOVELTY FRIEZE AND FLAT WOVEN FABRICS: All 54" full range of colors.

PLASTIC FABRICS: "Redo" line of vinyl-coated material, full range of colors and various "grain" finishes

DRAPERY FABRICS: Hand printed and plain.

DOMESTIC DISTRIBUTORS: All theatre supply dealers.

GRIGGS EQUIPMENT CO., Box 630, Belton, Tex.

Auditorium chairs.

AUDITORIUM SEATING: Steel construction with push-back seat in all models; seats full coil spring; choice of end standards in modern styles. Model 1050, padded back; Model 1051, spring back; Model 1052; loge type with high lounge full spring back.

NO. 30 LINE: Steel construction, available with full metal or plywood backs; coil spring seats; steel tubular edge center standards.

NO. 20 LINE: Similar to No. 30, but with cushioned hinge, smooth seat pan.

NOS. 16 AND 12 LINES: Lower-priced group rangnig from fully upholstered to veneer styles; all with steel tubular edge center standards.

(ALSO SEE PAGE 79)

DOMESTIC DISTRIBUTION: Authorized theatre dealers (name for specific territory available from company on request).

EXPORT: Fally Markus, 1560 Broadway, New York, N. Y.

HEWITT-ROBINS, INC., RESTFOAM DIV., 144 Kensington Ave., Buffalo 5, N. Y.

Foam rubber cushioning.

"RESTFOAM" latex foam rubber cushioning fabricated to specifications for auditorium seating and foyer-lounge furniture.

BRANCHES: 666 Glenbrook Rd.; 1230 American Furniture Mart, Chicago, Ill. Southern Furniture Exposition Bldg., Hgh Point, N. C.

HEYWOOD-WAKEFIELD CO., Gardner, Mass.

Auditorium chairs.

"ENCORE" LINE: No. TC-700, coil-spring seat, padded back, all-steel construction; No. TC-701, coil spring seat, spring-filled back, all-steel.

"AIRFLO" LINE: Patented "Rocking chair" action. TC 702 has spring-fillbed back, coil spring seat. No. TC 703 same, with spring-filled pillow headrest.

"MEDALIST (TC-704): Steel except for wood veneer back; coil spring seat.

"ARISTOCRAT" (TC 705): Steel frame, wood veneer back and seat.

OPTIONAL SEAT CUSHIONS: "Contour" foam rubber, or "Sit-In" coiled spring cushion (both formed relative to body curvature) available for all models.

(ALSO SEE PAGE 3)

BRANCHES & REPRESENTATIVES: 1 Park Ave., New York 16; 666 Lake Shore Dr., Chicago 11; 937



Heywood-Wakefield's TC-700 Encore model with contour cushion.

S. Alameda Blvd., Los Angeles 21; N. C. King, 1907 St. Paul St., Baltimore; 666 Lake Shore Dr., Chicago.

DOMESTIC DISTRIBUTION: Direct and unaffiliated dealers.

EXPORT: N. Y. Branch, 1 Park Ave.; Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif.

IDEAL SEATING CO., Grand Rapids, Mich.

Auditorium chairs.

"STREAMLINERS": Three models, two without self-raising seat ("Mercury" and "Challenger"; and "Chief," with self-raising seat having external tension adjustment. Die-cast steel backs and seat pans, coil spring seats, padded or spring backs optional.

"SLIDE-BACK" TYPE: Seat automatically slides back, rises and locks, back moving to vertical position, when occupant stands; action reversed when patron releases seat; steel construction, coil seat springs, spring or padded back optional.

(ALSO SEE PAGE 84)

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers (name for specific territory on request from manufacturer).

INTERNATIONAL SEAT CORP., Union City, Ind.

Auditorium chairs.

COIL SPRING MODELS: All steel except Model 101A, seven end standard styles. **Model 401A,** insert panel back, spring-edge seat; **101A,** back 7/16-in. veneer, lacquer finish, spring-edge seat; **301A,** padded back, wire-on fabric attachment, spring-edge seat; **201A,** padded veneer insert back, spring-edge seat; **350AH,** padded welted back, wire-on fabric attachment, spring-edge seat.

DELUXE LINE: #2000 form fitting long back, spring edge seat; #2300 same as #2000 with added back padding; #2400 same as #2000 except uses rubberized hair back padding; #2450, No-Sag spring back; #2500, 50 coil spring back chair.

DOMESTIC DISTRIBUTION: Theatre Equipment Section, RCA-Victor Div., Camden, N. J., through dealers marked with asterisk, page 6.

EXPORT: Norpat Sales, Inc., 113 W. 42nd St., N. Y. C., or Intl. Seat Corp., Union City, Indiana.

IRWIN SEATING CO., Grand Rapids, Mich.

Auditorium chairs.

COMET, NO. 4452: Steel construction, spring arch seat.

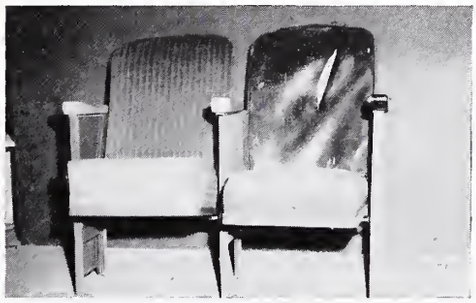
STANDARD GROUP: Steel construction. **No. 3342,** coil spring seat, padded back; **No. 2241,** coil spring seat, plywood back; **No. 1141,** plywood back and seat.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers.

THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tenn.

Auditorium seating service and supplies, cushions and upholstery fabrics.

REPAIR SERVICE: Periodic inspection and service, installation and rehabilitation in the theatre; complete rehabilitation of worn and fire-damaged theatre seats in factory, including sandblasting, sanding and baked-on enamel.



Typical "before" and "after" seat rehabilitation.

CUSHIONS AND FABRICS: All of cushion construction, and various makes of standard fabrics.

DOMESTIC DISTRIBUTION: All theatre supply dealers, and direct.

(ALSO SEE PAGE 78)

[For Box-Office Equipment see Ticket Sales]

Drive-In Theatre Equipment

For projection, sound, ticket booth, attraction advertising equipment, see those divisions (Index page 5). For refreshment service products see Better Refreshment Merchandising Catalog Data (Index page 52.)

AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.

Drive-in playground and picnic equipment.

PLAYGROUND EQUIPMENT: **Castle Tower** and **Castle Walk** climbing structures; **Horizontal Ladders,** all steel; **Merry-Go-Rounds; Slides,** al steel, extra heavy duty; **Slides,** nursery and kindergarten; **Swings** and **Swing Sets,** extra heavy duty; **Combination** swing-slide-see-saw units; **See-Saws,** extra heavy duty; **Wave Stride** units.



American Playground's combination swing-slide-see-saw unit.

BENCHES AND PICNIC EQUIPMENT: Park Benches, Picnic Tables, Picnic Grills, Shuffleboard

(ALSO SEE PAGE 75)

DOMESTIC DISTRIBUTION: Direct.

AMERICAN SEATING CO., 901 Broadway, N. W., Grand Rapids 2, Mich.

Drive-in stadium seating.

MODEL No 93: Walk-in chair. Comfortable, durable all-weather stadium chair for walk-ins and for seating around concessions stand. Deep-curved hardwood seats and backs. Weather resistant baked-enameled cast-iron standards.

FOLDING CHAIRS: For incidental use everywhere, indoors and out. Durable, comfortable design and construction.

DOMESTIC DISTRIBUTION: Branch Offices and National Theatre Supply.

BRANCHES: 187 Walton St., N. W., Atlanta 3; 37 Winchester St., Boston 16; 1325 S. Wabash Ave., Chicago 5; 1637 Central Parkway, Cincinnati 14; 2128 Payne Ave., Cleveland 14; 300 S. Harwood St., Dallas 1; 2111 Champa St., Denver 2; 2312 Cass Ave., Detroit 1; 223 W. 18th St., Kansas City 8; 1961 S. Vermont Ave., Los Angeles 7; lenwood Ave., Minneapolis 3; 356 W. 44th St., New York 36; 1225 Vine St., Philadelphia 7; 255 Golden Date Ave., San Francisco 2; 2319 Second Ave., Seattle 1.

ARVIN INDUSTRIES, Inc., Columbus, Indiana.

In-car theatre heater.

Fan-forced portable electric heater, which plugs into specially wired speaker post and is placed on seat or floor of car. 500 watts, 208 volts, 60-cycle, AC only. 7½" high, 5" deep, with 1½" extended guard rails. Wt. 5 lbs. 2 oz. Model T90-1.

DISTRIBUTION: Authorized distributors of Arvin electric housewares.

J. E. BURKE PLAYGROUND EQUIPMENT CO., Fond Du Lac, Wisc.

Drive-in playground equipment.

Hobby-horse, glider, climb-around.

(ALSO SEE THIS PAGE)

DISTRIBUTION: Direct.

CREST WIRE COMPANY, 45 W. 45th Street, New York 36, N. Y.

Underground wire for Drive-In Theatres.

NEOPRENE JACKETED ELECTRIC CABLE for direct trench burial for in-car speaker systems and other wiring. #14AWG and #12AWG twisted pair, rubber insulated and Neoprene jacketed, hard drawn copper.

EPRAD COMPANY, 1206 Cherry Street, Toledo 4, Ohio.

Drive-in speakers.



Exclusive! "GLIDER"

BURKE

PLAYGROUND EQUIPMENT

Complete line of playground, home, playschool play devices.

BURKE EXCLUSIVES
- ★ HOBBY-HORSE
- ★ GLIDER
- ★ CLIMB-A-ROUND

Write for special literature catalog, price list, booklet "Planning Your Playground" or specifications.

BURKE Better Built

THE J. E. BURKE PLAYGROUND EQUIPMENT CO.
Factories at
FOND DU LAC, WISCONSIN
BOX 986, NEW BRUNSWICK, N. J.

SPEAKERS: In-car equipment in three designs; component parts identical, only difference in housing. "Deluxe" model has stamped steel housing; "Universal," die cast aluminum; and "Custom," sand cast aluminum. Speakers can be supplied with either straight cords or Koiled Kords. Junction boxes supplied in four colors and can be equipped with a downlight, giving them a glow-top effect.

DISTRIBUTION: Independent theatre supply dealers.

DAWO CORP., 145 N. Erie St., Toledo 2, Ohio.

Drive-in speakers and signs.

SPEAKERS: In-car equipment in two models, Standard and Special, each with or without coiled cords, or junction box ramp light; weather-treated, water drainage at both cone level and case bottom; junction box fits pipe 1½-in. to 2⅜-in. diam. Speakers also for car-side and snack stand installation.

DIRECTIONAL SIGNS: Exit, entrance, restroom and similar markers, ramp indicators, traffic control and ticket booth signs on glass for insertion in light box mountable on posts or wall; box cast aluminum, hammerloid finish.

DISTRIBUTION: Unaffiliated theatre supply dealers.

FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City 8, Mo.

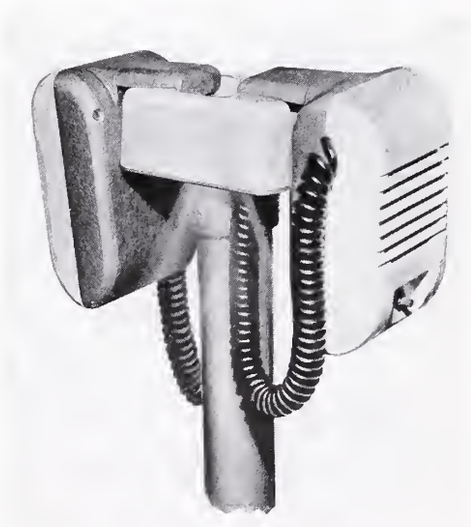
Drive-in screen towers and extensions, screen paints, in-car speakers, underground wire, directional signs and ramp markers, roadway lights, drag brooms.

SCREEN TOWERS AND EXTENSIONS: Prefabricated steel all-bolted truss construction, engineer for 90 m.p.h. wind plus 50% safety factor. Complete towers or extensions to existing towers to show wide-ratio pictures.

SCREEN TOWER FACING: Two types—polished weatherproof aluminumh optically fluted vertically, bonded to lightweight backing in large sections which join invisibly, for 3-D or standard pictures; and seamless stucco-plaster materials for all-over application without joints or sections.

SCREEN PAINTS: For indoor or drive-in screens, 3-D type, or "white"; also flat black border masking.

IN-CAR SPEAKERS: Choice of sizes, 4-in. or 3½-in. speakers, in 2-tone housings with junction boxes,



First-American Super-Chief in-car speaker.

coiled or straight cords also stationary types, car-side on post or wall-mount for inside refreshment building or booth monitor.

UNDERGROUND WIRE: Transposed drive-in sound-system wire, twisted black and red paid. UL-approved for buried service without wrapping or conduit, hard drawn copper, heavy plastic jacket.

REPLACEMENT CORDS for in-car speakers, either straight or genuine Koiled-Kords.

DIRECTIONAL SIGNS AND RAMP MARKERS: All types, sizes, styles and wordings used by drive-ins, all internally lighted with easily replaceable glass, heavy-gauge weatherproofed steel in green hammerloid finish.

ROADWAY LIGHTS: Post or fence-mount, rectangular style; domed "mushroom" type in choice of sizes.

DRAG BROOMS: Tough fibre bristles, easily attached behind any vehicle for smoothing gravel of ramps and drives.

(ALSO SEE PAGE 71)

DISTRIBUTION: All dealers.

GENERAL ELECTRIC CO., Electronics Park, Syracuse, N. Y.

Speaker units for in-car reproducers.

MODEL S400C22: Aluminum base PM voice coil, moisture-resistant cone designed to prevent warpage, gasket of non-absorptive cork to insure correct position of speaker in housing, special treatment of metal parts for outdoor protection; 4-in. input rating 4w, coil impedance 3.2 ohms, magnet wt. 1.3 ozs.

MODEL S525C18: Same as above except 5¼-in.

GRIGGS EQUIPMENT CO., Box 630, Belton, Tex.

Drive-in stadium seating.

Model 10S OUTDOOR CHAIR: Stationary type, cast standards, baked finish; contour fitting hinged seat, slatted back.

DOMESTIC DISTRIBUTION: Authorized theatre dealers (name for specific territory available from company on request).

EXPORT: Fally Markus, 1560 Broadway, New York. N. Y.

HABITANT FENCE, INC., Bay City, Mich.

Rustic wood fences and enclosures.

STOCKADE FENCE: White cedar structures for drive-in theatre area enclosures; available in various heights; factory-fabricated to fit individual ground plan.

PICKET DESIGNS: Spaced pickets and post and rail bumper guards for driveway markings and play area enclosures.

SPECIAL PANELS: Rustic picket panels for outside of screen tower, ticket booths and marquees.

DOMESTIC DISTRIBUTION: National Theatre Supply branches (see listing on page 00).

IDEAL SEATING CO., Grand Rapids, Mich.

Drive-in stadium seating.

STATIONARY CHAIR for attachment to flat or inclined floor, indoor or outdoor; cast grey iron standards, slatted wood seat and back; silent direct-attached ball bearing seat hinges; available with wood slats either natural or enamel finish.
DOMESTIC DISTRIBUTION:

EXPORT: Joe Hornstein, Inc., 630 Ninth Ave., New York City.

KING AMUSEMENT CO., 82 Orchard St., Mt. Clemens, Mich.

Playground equipment.

AIRPLANE RIDE: Five chrome-trimmed planes, cap. each 2 children; suspended from steel tower, traverse 25-foot circles; automatic clutch button-controlled.

ROCKET RIDE: Five rocket-type planes, cap. each 4 children; otherwise as above.

SPEEDBOAT RIDE: Five miniature speedboats, cap. each 5 children; powered by electric motor, operate in 18-foot tank.

MINIATURE TRAINS: Electric and gasoline models, track sizes and designs built to order.

PONY-AND-CART RIDE: Eight cast aluminum ponies that gallop, pulling miniature carts, cap. 2 children; all enclosed in canvas top and wall; electric motor operation with push-button clutch.

FIRE ENGINE RIDE: Eight red fire engines with bell; total cap. 16 children; electric motor operation with push-button clutch.

ELEPHANT RIDE: Ten miniature cars shaped like elephant, cap. each 2 children; cars attached to central pole; electric motor operai twonith push-button clutch.

DOMESTIC DISTRIBUTION: Direct.

EXPORT: Home office.

KOILED KORDS, INC., BOX K, Hamden, Conn.

Retractile electric cable for in-car speakers and heaters.

KOILED KORDS: Extend at ratio of 5 to 11 retract to compact coil on release; adapted to either speakers or heaters for in-car use.



(ALSO SEE PAGE 73)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

MAGIC FOG, INC., Cissna Park, Ill.

Insecticide fogging, general spraying equipment.

Dispensers for insecticide fogging of Lethane and Pyrethrins in two sizes; large unit attached to exhaust of truck; operation from driver's seat; **JUNIOR MODEL** fits most power mowers or lawn tractors.

DISTRIBUTION: Direct.

MINIATURE TRAIN CO., Rennsselaer, Ind.

Playground equipment.

MINIATURE TRAINS: Three models, Model G-16 in two styles ("Limited" and "Suburban") designed on one-fifth scale, with electric diesel type locomotive; and Model G-12 "Kiddieland" type.

DOMESTIC DISTRIBUTION: Direct.

MIRACLE WHIRL SALES CO., Box 275, Grinnell, Ia.

Playground equipment.

Carousels, power driven rides, "Miracle" pony ride and "Miracle Merrie" chair ride. "Miracle Whirl" manually opeated, built in 10 ft. and 6 ft. diameters. Slides and swings.

DISTRIBUTION: Direct.

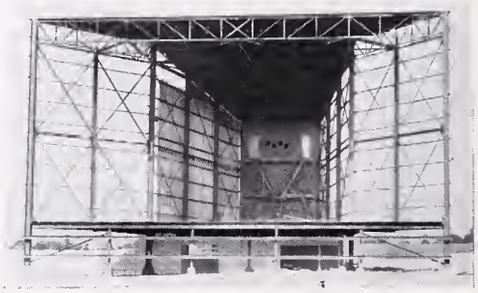
PERKINS THEATRE SUPPLY CO., INC., 505 Pearl St., Buffalo, N. Y.

Drive-in screen frames and screens.

DRIVE-IN "DAY-LITE" SCREEN: All-weather translucent screen at end of shadow extending from projection room, with protective canopy above screen to intercept extraneous light; special reversing short-focus lenses with f/2.0 speed projects picture 40 ft. wide at distance of 56 ft.

(ALSO SEE PAGE 96)

DOMESTIC DISTRIBUTION: Direct.



Perkins "Day-Lite" drive-in screen frame.

CANADIAN DISTRIBUTION: Perkins Electric Co., Ltd., 1197 Phillips Pl., Montreal, Que. Branches: Toronto, Vancouver, Moncton.

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Drive-in signs, grounds cleaning carts, and projection screen facing.

SCREEN FACING: "Permalum" screen, all metal

permanent, extruded aluminum with special face design and finish for 2-D, 3-D and wide-screen pictures fir drive-in screen tower facing.

SIGNS: Attraction panels and name signs, all types, designed to fit all needs.

MOBILE SIGN EQUIPMENT: Electrical metal sign, choice of plastic sign inserts to mark ramps, give traffic directions, etc.

CARTS: Basket mounted on wheels detachable for dumping or burning debris. Without basket to carry concession items and changeable letters, etc.

(ALSO SEE PAGE 74)

DOMESTIC DISTRIBUTION: All theatre supply dealers, or direct.

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.

Drive-in screen paint.

FLAT WHITE COATING: For all types screen structures, painted or titanium with resin base to preserve diffusive characteristics under varying weather conditions.

STEREO SILVER PAINT: For 3-D, 2-D and wide angle projection. For drive-in and indoor screens.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

(ALSO SEE PAGE 9)

EXPORT AGENT: Westrex Corp., 111 Eighth Ave., New York City.

THEATRE SPECIALTIES, INC., 1615 Cordova St., Los Angeles, Calif.

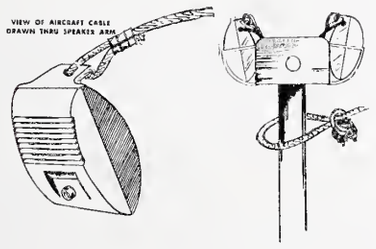
Drive-in speakers.

BEVELITE JEWEL-TONE: 4-in. in-car speaker with case of Tenite II. Speaker and volume control mounted on single yoke which can be removed or replaced without special tools or soldering equipment; achieved through use of "quick-disconnect" wrist-lock connections, a type of electrical contacts. Junction box for speaker is illuminated and has a die-cast aluminum base with cover of Tenite II.

SPEAKER SECURITY CO., 718 Tenth Ave., New York, N. Y.

Securing device for drive-in speakers.

GALVANIZED AIRCRAFT CABLE: Made of high strength, high carbon steel to protect speakers from petty thievery. ⅛-in. diameter cable, consisting of



Speaker Security speaker cable.

133 strands, with a breaking strength of 2,000 lbs. Complete unit consists of cable, plus ⅛-in. Nicropress sleeve, and malleable galvanized wire rope clip. Installed with Nicropress tool.

DISTRIBUTION: Direct.

TODD SHIPYARDS CORP., 81-16 45th Ave., Elmhurst, N. Y.

Insecticidal fog applicator.

Dry fog insecticide dissemination equipment, Series 40-E, gasoline motor-driven, self-contained for one-man operation, for insecticide effective against flies, mosquitoes, etc., without moist or discoloring residue; equipment 24x32 in., 36 in. high, adapted to jeep or trailer mounting; ship. wt. 650 lbs.

SERIES 15-M, electrically driven, portable for indoor operation for insecticide effective against flies, moths, beetles, ants, etc., without moist or discoloring residue; equipment 21 x 42 in., 36 in. high; ship wt., 325 lbs.

DISTRIBUTION: Dealers and direct.

WALDOM ELECTRONICS, INC., 911 N. Larrabee St., Chicago 10, Ill.

Loudspeaker reconing.

Suppliers of replacement components for drive-in loudspeakers.



Waldom loudspeaker components.

DISTRIBUTION: Reconing stations through the U.S.

(ALSO SEE ADJOINING COLUMN)

WELCH EQUIPMENT, INC., 224 S. Michigan Ave., Chicago 4, Ill.

Insecticide fogging, general spraying equipment.

SUPERCLOUD MACHINE: For mounting on Willys-Overland Jeep (any model), and readily detachable; provides **aerosol fog generator** for insect control, and has attachments for various uses, as follows: **hand spray,** for direct-pressure application all liquid insecticides to buildings, shrubbery, swamp areas, etc.; **6-foot boom applicator,** for direct-pressure liquid insect, fungus and weed destroyers to lawns, driveways, etc.; **6-foot road oil distributor** for oiling drives, ramps, etc.; special nozzles handle road oils to viscosity of 100, lay down oil in mist to prevent messy residue; **spray painting and tire inflation air supply,** for painting screen, buildings, etc., and for tire inflation service to patrons. Machine detachable from Jeep in 15 min. Ship wt. 410 pounds. Also mounts on Ford, Chevrolet, Dodge and International.

BRANCH: 2875 Glendale Blvd., Los Angeles.

DOMESTIC DISTRIBUTION: Direct; inquire also through any theatre supply dealer, Willys Overland dealers.

WHITNEY BLAKE CO., Box K, Hamden, Conn.

Underground wire for drive-in theatres; straight cords for in-car speakers.

"TELESEAL" NEOPRENE JACKETED ELECTRIC CABLE for direct trench burial to wire in-car



speaker systems, and for comparable wiring, with either No. 14 wire **(Cat. No. 14-TSC-2)** or No. 12 wire **(No. 12-TSC-2).**

DOMESTIC DISTRIBUTION: Graybar Electric Company. All theatre supply dealers.

(ALSO SEE PAGE 6)

Floor Coverings

AMERICAN MAT CORP., Toledo 2, Ohio

Rubber Mats.

OUTDOOR THEATERS



What we have to say can Save you Money!



Solve your Speaker Problems with Reconing

You GAIN in every way

1. Any speaker can be reconed.
2. A speaker can be reconed again and again.
3. Outdoor theatre speakers are reconed with weatherproof components.
4. The performance of Reconed Speakers is equally as good, and in many cases better than original speakers.
5. Reconing costs less.

WHO recones speakers?

There is a reconing station located near you. Write today to —

WALDOM
ELECTRONICS INC.
909 E. Larrabee St., Chicago 10, Illinois

Suppliers of
Component Parts to Speaker Reconers

LINK TYPE LOBBY MATS: "Ezy-Rug" heavy-duty rubber link matting; available in black or colors.

PERFORATED TYPE: Entrance matting, perforated and corrugated; available in black or colors.

SPONGE RUBBER RUNNERS: Air-Tred Sponge Rubber Runners, colors black or maroon, thickness ¼" sponge rubber base, topped with resilient long wearing semi-hard surfaces, width 36" x 48", length 60 feet to the roll.

DO-ALL: Lobby and entrance matting of corded rubber. Available in runners. Colors red, green, blue, black and mosaic pattern. Also used for carpet protection.

DOMESTIC DISTRIBUTION: Direct and all dealers.

BIGELOW-SANFORD CARPET CO., INC., 140 Madison Ave., New York 16, N. Y.

Theatre carpeting.

PATTERN WILTONS: "Delwood" (4-frame) and "Marshfield" (3-frame) all-wool fabrics for heavy-duty service; available in numerous stock patterns and color schemes, or available in special color combinations or patterns on order.

BROADLOOMS: Wilton and Velvet weaves in standard broadloom widths.

"CUSHIONLOK": Heavy-duty Velvet all-wool carpeting with foam rubber backing (foam rubber blown into backing to bind tufts, increase resilience, eliminate lining); available in 27-inch widths with pre-trimmed edges, pattern or solid colors.

DOMESTIC DISTRIBUTION: Through branches and authorized dealers in furnishings field; direct inquiries to home office contract dept.

EXPORT: Through home office contract dept.

THOMAS L. LEEDOM CO., Bristol, Pa.
Carpeting.

RCA THEATRE CARPETING: Exclusive patterns designed especially for theatres, in three Wilton weaves ("Headliner," "Top Performer," "The Showman") and one Saxony Wilton ("Achievement").

LEEDOM WEAVES in contract grades, available in solid colors and variety of stock patterns and color schemes; also in special colors to suit interior. Grades "Latonia," "Lipton," "Laverock," "Radcliffe," "Radcliff Loop," "Woodcliffe."

BRANCHES: 295 Fifth Ave., New York; 1881 Merchandise Mart, Chicago; 1311 St. Clair Ave., Cleveland; 812 West 8th St., Room 306, Los Angeles 17.

DOMESTIC DISTRIBUTION: RCA line through RCA theatre supply dealers (see dealers marked by asterisk on page 100; Leedom line direct and through branches and representatives.

C. H. MASLAND & SONS, 295 Fifth Ave., New York, N. Y.

(Alexander Smith Inc., Sole Selling Agents.)
Carpeting.

VELVET WEAVES in standard and de luxe grades.

WILTON WEAVES in heavy-duty grades and de luxe qualities. Special colors and designs for minimum weavings.

DOMESTIC DISTRIBUTION: Local branch offices; National Theatre Supply branches and carpet contractors.

ALEXANDER SMITH, INC., 295 Fifth Ave., New York, N. Y.

Carpeting.

CRESTWOOD, CRESTMONT: De luxe specialty carpet in a wide assortment patterns and color effects. Also available in special design for specific interiors.

DOMESTIC RISTRIBUTION: Local branch offices; National Theatre Supply branches and carpet contractors.

RADIO CORP. OF AMERICA, Engineering Products Dept., Camden 2, N. J.
See under THOMAS L. LEEDOM CO., Bristol, Pa.

[HEARING AIDS—See Projection and Sound]

Lighting

GENERAL ELECTRIC CO., Lamp Div., Nela Park, Cleveland 12, Ohio.
Filament and fluorescent lamps; black-light sources; germicidal lamps projection lamps. (See Projection and Sound.)

GENERAL SERVICE FILAMENT LAMPS: All standard wattages up to 1,500 watts in inside frosted type; clear lamps regularly in wattages above 100 (also 10 watts). These require protection from weather; for outdoor use, vacuum lamps are available from 6 to 40 watts, either frosted or colored. Round and flame shapes available in outside-colored lamps, in small wattages.

LUMILINE LAMPS: Tubular filament type in clear and inside-frosted varieties, also inside-colored (straw, orange, blue, green, pink); 30 and 60 watts (17¾ inches), 40 watts (11¾ inches).

FLUORESCENT LAMPS: Phosphor-coated tubes in various diameters up to 2½ inches; lengths in inches for popular wattages—15w, 18; 20w, 24; 30w, 36; 40w, 48. New simplified line of white types. Standard cool white and standard warm white for highest efficiency; deluxe cool white and deluxe warm white for best appearance of room finisbes and patrons' complexions. Colors—pink, gold, blue, green, red.

SLIMLINE LAMPS: Most popular sizes—8', 6', 4' lengths in 1½" diameter. Also available in 42" and 64" lengths of ¾" diameter and 8' and 6' lengtbs of 1" diameter.

CIRCLINE LAMPS: Fluorescent lamps of circular shape; diameters, 8, 12 and 16 inches; white.

PROJECTOR LAMPS: (PAR38) Filament type with built-in reflector, hermetically sealed for outdoor as well as indoor use; available for spot and flood applications; 150 watts; base for regular sockets. New 200-watt PAR46 and 300-watt PAR56 narrow beam spotlamps and 300 watt PAR56 floodlamp.

REFLECTOR LAMPS: Filament type with built-in reflector fabricated for indoor use; a spot and a flood variety; 75, 150 and 300 watts, base for regular sockets. New 300 and 500-watt spot and flood with beat resistant glass bulb for outdoor use.

BLACK LIGHT SOURCES: Filament ultraviolet (Purple X) lamps, 250 watts, bulb dark glass to filter out visible light (relatively low output), for intermittent burning; fluorescent tubular blacklight lamps in regular fluorescent lamp sizes and wattages available with bulbs of clear glass or dark purple filter glass; mercury ultra-violet lamps (Type H), used with filter for visible light. Popular sizes: 100-watt EH4 (flood) and CH4 (spot) sealed beam type, and 250-watt AH5.

GERMICIDAL LAMPS: Ultraviolet tubular lamps for placement in air ducts, and for room installation in special fixtures.

OZONE LAMP for odor reduction. 4 watts S11 bulb.

DISTRIBUTION: Lamps most used by theatres stocked by many theatre supply dealers; others by electrical supply dealers; orders through either for lamps not in stock.

KLIEGL BROS., 321 W. 50th St., New York 19, N. Y.

Stage borderlights, footlights, spots, floods, switchboards, auditorium, downlights, covelights, architectural, display, lighting control equipment.

STAGE BORDERLIGHTS: Individual Alzak-finished reflector-type, 60w to 100w for glass roundels; compartment-type 100w to 200w individual Alzak-finished reflector for gelatine or glass color frames; reflector lamp compartment-type, 150w to 300w for gelatine or glass color frames; open trougb type 60w to 100w painted or Alzak-finished, continuous reflector.

STAGE FOOTLIGHTS: Individual Alzak-finisbed reflector-type, 60w to 150w, single or double-row with glass roundels; open trough type, 60w to 100w, painted or Alzak-finished, continuous reflector; disappearing type with individual Alzak reflectors, 100w to 150w, or with continuous painted reflector in 60w to 100w sizes.

STAGE SPOTS: Fresnel lens type, 100w to 5000w, 3- to 16-in. lens; plano-convex type, 250w to 2000w, 4½- to 8-in. lens.

STAGE FRONT LIGHTS: Auditorium recessed ceiling lights for front stage lighting, "Klieglight" type witb or without remotely operated color changing color frames; balcony front "Klieglight" or Freznel lens units with balcony front housings.

"KLIEGLIGHTS": 250w to 3000w types with ellipsoidal reflectors, 6- to 12-in. lenses, drop-in or built-in square shutters, iris shutters and curtain shutters.
STAGE FLOODS: Compartment or reflector types, all sizes, for banging and stand use.

FOLLOW SPOTS: 2000w to 3000w "Klieglights" witb rear-operated iris and curtain sbutters, color frame boomerang; arc types 60 amp., 6- or 8-in. lens units.



SWITCHBOARDS: "Klieglboards," rotolector (selector switch) type, patch boards, electronic boards, all sizes and capacities to specifications; also portable types.

AUDITORIUM DOWNLIGHTS: 200w to 1000w, relamped from above ceiling; plaster ring, 6-in. opening.

AUDITORIUM LENS UNITS: Flush ceiling mounting, above or below ceiling relamping, 100w to 500w, lenses 4½- to 16-in. diam.; recessed lens type with lenses 2 in. above ceiling line.

AUDITORIUM LOUVRE TYPE: Flush ceiling mounting, relamping above or below ceiling, 100w to 500w, cast aluminum concentric ring louvres.

AUDITORIUM COVE STRIPS: All sizes, all shapes, with or without Alzak-finished reflectors; use standard filament lamps, lumilines, fluorescent, slimline and reflector lamps.

AUDITORIUM EXIT SIGNS: All sizes, all finishes, surface or flush mounting, sheet metal or cast frames, glass or sheet metal stencil letters.

DISTRIBUTION: Through electrical contractors, and direct.

STROBLITE CO., 35 W. 52nd St., New York, N. Y.

Blacklight equipment.

BULB: 2-watt, argon glow lamp.
LAMP: For close range; consists in 2w bulb, 3-in. reector, cord with plug; with filter gives dark rays.

FILAMENT BLACKBULB: 250w, average life 50 hours; for intermittent service.

ULTRA-BLUE LAMP: low, with replacement tube; for 110v a.c. or d.c.; blue filter glass included. Also 30w and other sizes.

MERCURY LAMPS: Intense ultra-violet light supplied by mercury arc bulb operated from autotransformer on standard 110v, 60 cycle, a.c.; consists of bulb and 5-in. filter roundel, attachment ring, small stand and housed transformer. Available in 100w, 250w, 275w sizes.

DOMESTIC DISTRIBUTION: All theatre supply dealers, and direct.

WESTINGHOUSE ELECTRIC CORP., Lamp Division, Bloomfield, N. J.

Filament and fluorescent lamps, neon indicators, germicidal Sterilamp and black-light lamps; projection lamps (see Projection and Sound).

FILAMENT—GENERAL SERVICE, SIGN AND DECORATIVE: Regularly available inside-frosted 10-1000 watts; clear bulbs 6- 10-w, and wattages above 100; coated colored 10-40 watts; also 15w, 25w, 40w round and 15w and 25w flame shape. Vacuum lamps for outside exposed use, 6w to 40w.

FLUORESCENT (F-Lamps): Wbite, Daylight, Standard Cool White in 6, 8, 13, 14, 15, 20, 25, 30, 40, 85, watts in lengths 9-60 inches, diameters ⅝ to 2½ inches; Soft White and Warm White (light quality similar to filament lamps) in 15, 20, 25, 30, 40, 85 watts; colors (blue, green, pink, gold, red) in 15, 20, 30, 40 watts. "Circline" 22 and 32 watts.

SLIMLINE FLOURESCENT: T-6 type, 42- and 64-inch; T-8 type, 72- and 96-inch; both in all standard whites. T-12 type, 48-, 72- and 96-inch.

PROJECTORS AND REFLECTORS: Self-contained with sealed-in reflector for either spot- or floodlight. Projector type for both outdoor and indoor use, 75w, 150w. Reflector type for indoor use, 75w, 150w, 300w.

LUMLINE: Tubular filament, inside-frosted, straw, orange, blue, emerald, pink, white in 30w and 60w (17¾ in. long), and 40w (11¾ in.).

BLACK-LIGHT SOURCES: Fluorescent tubes (Type 360BL) in 6, 15, 30, 40 watts; mercury vapor bulbs (particularly C-H4 spotlight, E-H4 floodlight); 250-watt filament, purple X filament, ultraviolet witb visible light filter.

GERMICIDAL STERILAMPS: Tubular ultraviolet for air disinfection installation in air ducts, or in special room fixtures.

NEON INDICATORS: Indicator lights in variety of sizes from 1/25 to 1 watt.

DISTRIBUTION: Stocked by theatre supply and electrical supply dealers, otherwise consult nearest Westinghouse Lamp Division office.

Maintenance and Wash Room Equipment

BREUER ELECTRIC MFG. CO., 5100 Ravenswood Ave., Chicago 40, Ill.

Maintenance equipment.

"TORNADO" Theatre Blowers Nos. 48T, 50T, 52T. 3/5 h.p. to 1-1/3 h.p. May also be used as pack carried vacuum cleaner and insecticide sprayer.

"TORNADO" commercial wet and dry pickup. 3/5 h.p. to 1-1/3 h.p., three models; also noiseless models.

"TORNADO" NO. 7000 Series: Floor maintenance machines in four sizes, eight models. Scrub, shampoo, wax and polish.

DOMESTIC DISTRIBUTION: Authorized dealers (name for specific territory available from company on request).

CHICAGO HARDWARE FOUNDRY COMPANY, North Chicago, Ill.

Electric hand driers.

PEDESTAL MODEL NO. 5A: Drier equipment mounted on pedestal with push-button switch with automatic shut-off, drier housing and pedestal finisbed in porcelain enamel in white; standard 115 volts; 19.6 amps.

WALL MODEL NO. 8A HAND DRIER: Mounts to any type wall. Push button switch with automatic shut-off. New type circuit breaker eliminates blowing of fuse when air stream is blocked. Finished in white porcelain enamel; standard 115 volts; 19.6 amps.

STOOLS AND TABLES: Solid bronze, aluminum and cast iron finished in porcelain enamel.

DOMESTIC DISTRIBUTION: Direct and all theatre supply dealers.

FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City 9, Mo.

Ladders.

SAFETY LADDERS: Variety of models adapted to preference of indoor theatres and drive-ins, either aluminum or wood.

(ALSO SEE PAGE 71)

DISTRIBUTION: All dealers.

REFRESHMENT MARKET CATALOG DATA: Market information on equipment and merchandise for refreshment services of both regular and drive-in theatres is presented in BETTER REFRESHMENT MERCHANDISING Section beginning on page 52.

NATIONAL SUPER SERVICE CO., INC., 1941 N. 13th St., Toledo 2, Ohio.

Vacuum cleaners.

Heavy duty equipment available in five models for both wet and dry pick-up. Two models with inside fil-



Heavy-duty tank vacuum cleaner.

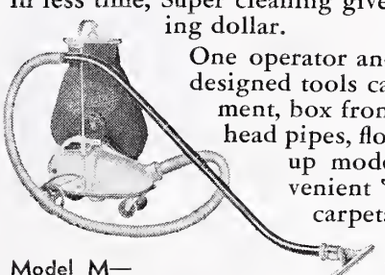
ters operate at absolute minimum noise level. Three models can be quickly converted to blowers. Specially developed tools for cleaning screens, air-conditioning filters and extension tubes for over-head work; effective carpet tools for removing embedded dirt.

(ALSO SEE BELOW)

DOMESTIC DISTRIBUTION: All theatre supply dealers—maintenance supply distributors.

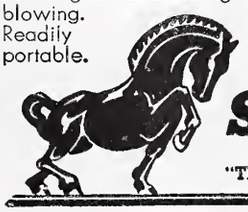
A Better Job For Less Money With Super Cleaning

Because Super Specialized Theatre Cleaners are built and tool-equipped to do a complete theatre cleaning job with less labor in less time, Super cleaning gives you the most for your cleaning dollar.



One operator and a Super with Super specially designed tools can clean screen, sound equipment, box fronts, upholstery, air ducts, overhead pipes, floors, floor coverings. Wet pick-up models provide inexpensive, convenient "on location" shampooing of carpets and floor coverings. Four models to choose from. Ask your supplies dealer or write.

Model M—
For all general cleaning and blowing. Readily portable.



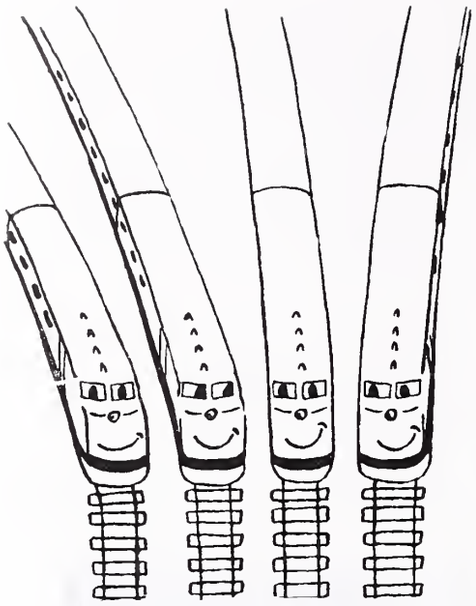


Model JS—
Quiet, compact, low priced. Some power, pick-up, performance as all Supers.

NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th Street • Toledo 2, Ohio
"Once Over Does It"

In Canada: Plant Maintenance Equipment Co., Toronto, Montreal, Vancouver

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"



Little did we Think

That our four-track stereophonic sound system would receive acclaim from theatre showmen like Wolf, Reade, Dipson, Rembusch and Shor.

And we're still running around with a warm feeling since companies like 20th-Century Fox approved it for their Cinemascope.

We had hoped that people would find out how good it was and that they would say that it met all their requirements for superb sound systems.

Maybe the price helped to warm them up, too, because when folks check up, they're immediately flabergasted that it begins at $3195.

That's why we're making our whole sales story just this simple.

Look 'em all over, then check Ballantyne before you buy.

Ballantyne

The BALLANTYNE Company

1712 Jackson Street Omaha, Nebraska

PULLMAN VACUUM CLEANER CORP., 33 Allerton St., Boston 19, Mass.

Vacuum cleaners.

Thirty pound, portable, maneuverable cleaner for theatres. No outside filter. Use for wet or dry floor cleaning. All floor, wall and upholstery tools available. Converts in two seconds to a power blower.



Pullman vacuum cleaner.

VACUUM CLEANER ACCORDION HOSES: Stretch from 6 to over 16 ft. Reaches up rows without moving cleaner in aisle. Sizes to fit Pullman and all other makes.

(ALSO SEE PAGE 77)

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers.

SPENCER TURBINE CO., Hartford 6, Conn.

Vacuum cleaning equipment.

COMMERICAL MODEL: Mounted on 10-in. rubber-tired rear wheels and single front caster; 1 h.p. universal motor operable on a. c. or d. c.; 50-in. water lift at end of 25-ft. hose of 5/8-in. orifice; wt. 188 lbs. net; attachments include wet separator for wet pickup, dry mop cleaner; dirt pan cap. 6 gal.

MULTI-VAC SENIOR: Motor ¾ h.p.; wt. 58 lbs.; dirt can cap. 4 gal.; 47-in. water lift at 25 ft. 5/8-in. orifice. **Multi-Vac Junior,** ½ h.p., dirt cap. 1.6 gal.

STATIONARY SYSTEMS: Central vacuum cleaning plants in capacities to requirements of theatre.

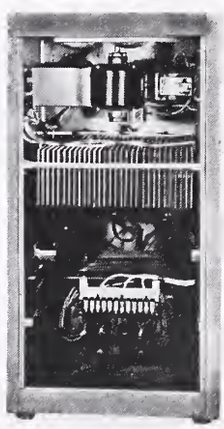
DOMESTIC DISTRIBUTION: Authorized dealers, and direct.

Projection and Sound

AMERICAN SELECTIFIER DIV. of Andoc Enterprises Corp., 113 W. 42nd St., New York 36, N. Y.

Rectifiers.

SELENIUM RECTIFIERS: "Selectifiers" 50-400 amps., 28/125 volts, d.c. arc lamp power supplies. "50,000 Hour" and "Superior" models in all sizes. Glass insulated transformers, 50,000 hr. stacks, 12-phase, 1% ripple, volt amp. controls, continuous duty, industrial types.



DISTRIBUTION: Norpat Sales, Inc., 113 W. 42nd St., New York City.

(ALSO SEE OPPOSITE PAGE)

AMPEX CORP., 934 Charter St., Redwood City, Calif.

Stereophonic sound systems.

STEREOPHONIC SOUND SYSTEMS: Available in three series, **Super** system 30, 60, 80 and 120-watt sizes for theatres seating 1,000 or more, **Deluxe** system, 20, 30, 60, 80 and 120-watt sizes for theatres of any size. **Master system,** 20 and 30-watt sizes for theatres under 1,500 seats.

DOMESTIC DISTRIBUTION: Circuit Construction Co., 233 W. 49th St., New York City; Radio Shack, 167 Washington, Boston; Bing Crosby Enterprises, 9030 Sunset Blvd., Hollywood; United Theatre Supply, 172 Golden Gate, San Francisco.

EXPORT: Rocke International Corp., 13 E. 40th St., New York City.

C. S. ASHCRAFT MFG. CO., 36-32 38th St., Long Island City, N. Y.

Projection arc lamps, rectifiers for d. c. projection arc supply.

75-115 AMPERE REFLECTOR LAMP: "Super-High" using 9 m/m x 20 in. or 10 m/m by 20 in. rotating positive (water cooled)—5/16 x 9 and 11/32 x 9 in. negative—16 in. F1.9 reflector.

60-85 AMPERE REFLECTOR LAMP: "Hydro-Arc" using 9 m/m x 20 in. or 8 m/m x 14 in. positive (water cooled) 7 m/m x 9 in. neg. 15 in. reflector.



Ashcraft "Super-High" lamp.

40-65 AMPERE REFLECTOR LAMP: "Suprex C70" using 7 or 8 m/m x 14 in. positive, 6 or 7 m/m x 9 in. negative, 14 in. reflector.

RECTIFIERS: Selenium 60-90 amperes and 60-100 ampere. 3 phase.

WATER CIRCULATORS for water cooling positive carbons.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers (name for specific territory on request from manufacturer).

EXPORT: Westrex Corp., 111 Eighth Ave., New York 11; except in Canada: Dominion Sound, 114 Bond St., Toronto.

(ALSO SEE PAGE 25)

AUTOMATIC DEVICES CO., 116 N. 8th St., Allentown, Pa.

Motor-generator sets for d.c. supply from a.c. lines.

BUILT-UP UNIT TYPE ("Stabilarc" No. 195): Available in output ranges from 20-40 amperes to 1000-1500 amperes. Generator, rheostats and starter separate units. Regularly available in 42, 60 or 80 volts for 60-cycle lines; sizes 20-40, 30-60 and 40-80 amperes mounted on sub-base.

STANDARD MODEL ("Stabilarc" No. 1373): A complete unit with generator, ballast resistors, across-the-line starter and control panel; available in Model 195 output ranges and regular voltages, 60 cycles (other line conditions accommodated on special order).

DISTRIBUTION: All theatre supply dealers.

THE BALLANTYNE CO., 1712 Jackson St., Omaha, Neb.

Projectors, Arc Lamps, Rectifiers, Pedestals, magazines, Soundheads, Amplifiers, Horn Systems, Drive-In Speakers, Drive-In Directional Signs. Prefabricated drive-in screen towers.

COMPETE SOUND SYSTEMS: Arranged in five capacity groups—to **1250** seats (with No. **39** horn systems), Models **530, 630, 730; up to 900 seats** (with No. 20 horn system) Models **520, 620, 720; Up to 600 seats** (with No. 14 horn system), Models **514, 614, 714; up to 350 seats** (with No. 11 co-axial two-way speaker), Models **511, 611, 711; up to 350 seats** (with **HF-7** "Silver Spiral" speaker). Models **507, 607, 707.** Sound systems also available with **Western Electric** or **Altec-Lansing horn systems.**

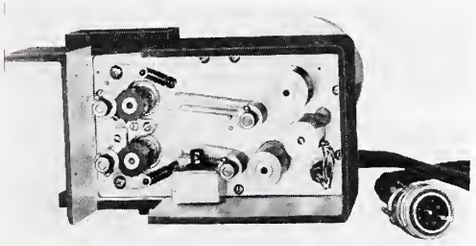
COMPLETE STEREOPHONIC SOUND SYSTEM arranged in three models, Model 6400 series (60 watt) for larger theatres, Model 3400 series (30 watt) for medium sized theatres and Model 2400 series (20 watt) for smaller theatres.

SOUNDHEADS: Designed for use with all standard makes of projectors, and adaptable to Power's. **Model 6** has directly connected all-gear fiexible soundhead-projector motor drive, vibration-filtering exciter lamp mounting, isolated sound feed sprockets, gyroscopically controlled rotary scanning drum, constant axis optical system carriage, prefocused exciter lamp. Gear boxes for 25-, 50- or 60-cycle current; boxes interchangeable. **Model 9,** a later development with new film travel, gear box, simplified drive, oil damped filter fly-wheel, patented tilt-out exciter lamp holder, with all moving parts in sealed ball-bearings.

STEREOPHONC SOUNHEAD: Models SX44 and SX400 button-on both with 4-track pick-up.

HORNS AND SPEAKERS: Three two-way systems with cellular high-frequency horn (alnico 5 PM driver), 15-inch PM low-frequency speaker unit mounted in acoustically reinforced horn baffle; and two small theatre models (HF-7-SS and No. 11). **Model 30** has two low-frequency units; dividing network crossover at 500 cycles; five-step high-frequency attenuation for acoustical adaptation to auditorium. **Model 20** similar to No. 30, but with single low-frequency unit. **Model 14** has smaller low-frequency baffle with simpler high-frequency cellular horn mounted on top for adaptation of units to smaller theatres. **Model HF-7-SS,** for auditoriums up to 350 seats, has a "Silver Spiral" speaker mounted in horn baffle for full frequency output. **Model 11** has two-way speaker unit, combining cellular high-frequency horn by means of an acoustical coupler, with dividing network and horn baffle mounting. Also can supply **Western Electric** and **Altec-Lansing horn systems.**

HIGH-INTENSITY ARC LAMPS: Model 4570, 45-70 amps., arc magnetization by Alnico 5 permanent magnet; 14-in. reflector at 32-in. working distance for optical efficiency with f/20 lens; each carbon fed by independent screws with 12-in. travel on positive; mirror flame shield and dowser operated by handles on both sides; finished in grey wrinkle with anodized aluminum trim. "Arcmaster," 45-50 amps., magnet arc stabilization, manual carbon positioning, double cone drive for positive feed, mirror guard operated by dowser lever.



Ballantyne magnetic soundhead.

RECTIFIERS: Six tungar tube types—SP40, 4 tubes, 40 amperes, single-phase; SP60, 4 tubes, 60 amperes, single-phase; 3P60, 4 tubes 60 amperes, three-phase; SP80, 6 tubes, 80 amperes, single-phase; 3P80, 6 tubes, 80 amperes, three-phase. Also **90-amp. model,** single or three-phase. All models are finished in gray baked-on wrinkle paint.

PEDESTALS: Two regular theatre models, either available with upward-tilt equipment carriage for drive-in theatres. **Model 1500** is straight-column type; **Model 1800** has forward slant (streamline effect). Lamp and motor switches available for mounting on either.

EXCITER LAMP SUPPLY: Model N50-D, tube type for two 10v, 5 amp. lamps.

AMPLIFIERS: Amplification units for regular theatres, in dual or single channel cabinet; MX, RX series for drive-in theatres; SX series for stereophonic sound. **Dual channel** system (PD-56) has two amplifiers with switch changeover, monitor and its amplifier built in. PD-55 provides **single channel** in dual cabinet for adding standby (PD-50), single channel in single channel cabinet. All volume controls of step type with silver contacts. Also available are **speaker-amplifier equipment for cry-rooms,** etc. (PD-52); **hearing aid amplifier** (PD-53); **monitor cabinet** (PD-54). The **MX Series** for drive-ins provides systems for from 400 to over 1,000 cars. MX-1 single-channel 200w; **MX-2** dual channel 200/400w; both systems include **MX-28A ramp control panel** to monitor or cut out any speaker section; room panel accommodates cabinet for non-sync, radio, etc. The RX Series for drive-ins provides systems for from 200 to 600 cars. RX-11 single channel 125w; RX-12 dual channel 125/250w; both systems include RX-228A ramp control panel. The SX-425 preamplifier including 4 SX-420 preamplifiers and 1 SX-421 preamplifier power supply installed in one SX-422 4-unit cabinet with volume control and changeover; SX-428 booth monitor includes SX-426 monitor and amplifier installed in SX-427 cabinet for monitoring each channel and all channels simultaneously in stereophonic sound, SX-435 power amplifier includes 4 SX-430 power amplifiers (each 30 watt) installed in one SX-431 cabinet; SX-465 power amplifier includes 4-SX-460 power amplifiers (60 watt) installed in one SX-461 4-unit amplifier cabinet; SX-2425 complete amplifier assembly including 3 SX-2422 combined power amplifiers (20 watt) and preamplifier installed in one SX-2421 4-unit amplifier cabinet, SX-2428 booth monitor includes SX-2426 monitor and amplifier installed in SX-2427 cabinet.

PROJECTORS: Model BW (mfd. by Wenzel Projector Co.), oilite bearings, drive a stationary stud turned by main drive gear, lens mount with adjustments front of case, framing light and full-size door on operating side, rear shutter, provisions for 4-inch lens mount.

DRIVE-IN SPEAKER: types. **AX90,** Doub'l Cone, PM speaker with aluminum voice coil, alumizite treated diaphragm, and two cones, one superimposed on the other for protection from weather*, in a die-cast aluminum housing with baked finish in several contrasting colors, junction box of same housing design, with or without downlights, speaker with straight or coiled cords. AX 45 overflow crowd speakers consisting of bell-shaped marine all-weather speakers, complete with box cap and volume control.

DRIVE-IN SIGNS: New cast tluminum signs wth letters cast as a part of the aluminum housing for lamp signs, enter and exit, and directional signs. Available for sale on post mount.

(ALSO SEE PAGE 90)

SCREEN TOWERS: Completely prefabricated in wood, including all hardware, ship-lapping of screen face, and screen. Available in flat faced or curved. Shipped on company truck from Omaha. Come in seven sizes, 56" x 38", 56" x 32", 59" x 56", 64" x 60", 64" x 76", 64" x 84", 64" x 100".

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers (name for specific territory available from manufacturer). **Cable Address:** BALCO. **Export Agent:** K. Streuber & La Chicotte, 250 West 57th St., New York 19, N. Y. (cable KASTREUBER).

BAUSCH & LOMB OPTICAL CO., 658 St. Paul St., Rochester, N. Y.

Projection lenses.

SUPER CINEPHOR: Coated lenses working at an aperture of f/1.8, available in focal lengths from 2 through 4½ inches in ¼ inch steps, 4¾ innch f/1.9 and 5 inch f/2.0. In permanently sealed mounts to prevent internal dust, dirt or oil vapor.

LONG FOCUS SUPER CINEPHOR: Coated lenses f/1.8 focal length 4¾ inch to 6½ inch in ¼ inch steps 6¾ inch and 7 inch f/1.9.4" diameter one piece barrel, increased illumination, heat resistant cement, regular production for prompt delivery.

CINEPHOR SERIES II: Coated lenses available in the longer focal lengths, from 5¼ to 9 inches; hence, maximum speed f/2.5 (down to f/3.7, depending on focal length). Permanently sealed.



POPULAR-PRICED CINEPHOR: These are f/2.0 lenses formerly uncoated, but now coated without increase in price. Available in focal lengths 3½ to 5 inches. Mounted in No. 2 barrel.

BRANCHES: 1324 Eye St., N. W., Washington 5, D. C.; 16849 Grand River, Detroit 27, 30 Rockefeller Plaza, New York 20; 18 S. Michigan Ave., Chicago 3; Box 2142, 1814 Chestnut St., Philadelphia 3; 131 Clarendon St., Boston 16; 20 Jones St., San Francisco; 314 W. Sixth St., Los Angeles 14; 388 Yonge St., Toronto, Ont., Canada.

DOMESTIC DISTRIBUTION: NTS branches: RCA dealers (asterisk); and unaffiliated dealers (name for specific territory available from manufacturer).

EXPORT AGENTS: National Theatre Supply Export Dept., 92 Gold St., New York 7; RCA International Division, 30 Rockefeller Plaza, New York 20; K. Streuber & La Chicotte, 1819 Broadway, New York 23; Westrex Corp., 111 Eighth Ave., New York 11.

(ALSO SEE PAGE 31)

CALI PRODUCTS CO., 3721 Marjorie Way, Sacramento 20, Calif.

Carbon savers.

CARBON COUPLERS for all carbon trims.

DISTRIBUTION: All theatre supply dealers, and direct.

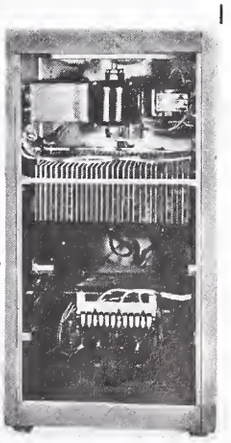
DEALERS EXHIBITORS LOVE TO SELL TO BUY

"SELECTIFIERS"

SELECT-A-VOLTAGE, SELENIUM RECTIFIERS

BECAUSE:—

Both "Superior" and "50,000 Hour" types, in models 50 to 400 Amps, use *rugged*, oversized, selenium stacks and *adjustable-in-use*, glass insulated transformers. They operate *continuously* in any climate, at standard or *heavy overloads*, at maximum efficiency on both "Suprex" and H.I. Arcs. "Selectifiers" sell themselves to the layman and technician on obvious quality and dependability.



DOC FAIGE: PLEASE QUOTE PRICES TO:

NAME:..... AMPS:.....

ADDRESS:..... VOLTS:.....

NORPAT, INC. BRyant 9-5055
113 W. 42nd ST., N. Y. 36, N. Y.

CARBONS, INC., 400 Myrtle Ave., Boonton, N. J.

Carbons for projection arc lamps.

"LORRAINE" Carbons (manufactured by **Le Carbone-Lorraine,** France), comprising a complete line of types and sizes for high-intensity arc lamps for 35mm motion picture and comparable light projection.

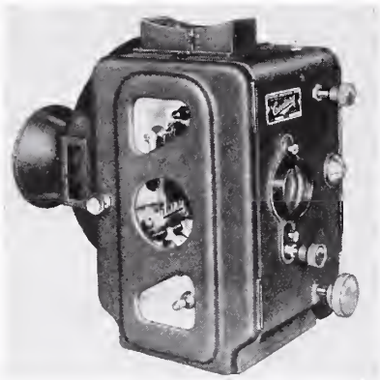
(ALSO SEE PAGE 28)

DOMESTIC DISTRIBUTION: By authorized dealers in certain territories (names and addresses on request of Lorraine-Carbons, Inc.) and elsewhere direct.

CENTURY PROJECTOR CORP., 729 Seventh Ave., New York 19, N. Y.

Projectors, pedestals, magazines, soundheads, amplifiers, rewinders.

PROJECTOR MECHANISMS: Single rear shutter (Model C) and double shutter (Model CC) with two rear shutters operating in one casing. Mechanisms also supplied with water cooled apertures. 4" diameter lens mount standard equipment. **Magazines,**



Century Projector Mechanism.

3,000-foot for standard and for drive-in theatres. An air deflector **(CI-T-100)** is available for mounting on any mechanism of rear shutter type where lamp shows sensitivity to air disturbance.

PEDESTALS: Model C for regular theatres and for drive-in theatre upward tilt.

STEREOPHONIC EQUIPMENT: Penthouse reproducers with hydro flutter suppressors. CinemaScope conversion kits for projector mechanisms and soundheads.

SOUNDHEADS: Two series, each with "Hydro Flutter Suppressor," rated to reduce film-flutter to .08% or less. The "Master" (Model R2) is further equipped with an "electro-tension governor" for flutter elimination, and vertical drive motor with flexible coupling. The "Standard" (Model R3) is of simplified design, with hydro flutter suppressor.

AMPLIFIERS: Main amplifier, W3-II, 15 watts, with low-capacity cable connector to photocells; main amplifier, W5-17, 18 watts, used with pre-amplifiers.

POWER amplifiers W5-16 (40 watts), W5-19 (200 Watts), 287-W (250 watts).

REWINDERS: Two heavy-duty models—M & P clamp type, and MM & PP bench type.

(ALSO SEE BELOW)

3RD DIMENSIONAL DEVICES: Synchronizers and Polaroid Booth Filters for Century equipment and adaptable for most other makes of projectors and sound reproducers.

ACCESSORIES AND PARTS: Replacement parts for Century Model C, Model K and Kaplan projectors; rear shutter attachment (No. D-90) for converting front shutter mechanisms; double bearing (No. BB) and super movements (No. BBB) for Kaplan mechanisms; tools for repairing projector mechanisms, and "Century Certified" projected oil available in 1 gal. tins.

DOMESTIC DISTRIBUTION: Dealers.

EXPORT: Westrex Corp., 111 Eighth Ave., New York 11.

CONTINENTAL ELECTRIC CO., Geneva, Ill.

Electronic tubes for sound systems and current rectification.

"CETRON" LINE of photocells for motion picture soundheads; tungar tubes for projection a. c. power line rectifiers (also Thyratron tubes for lighting control consoles and comparable current control).

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable Address: CONTINENTAL. **EXPORT:** E. D. Magnus & Associates, 188 W. Randolph St., Chicago 1.

DA-LITE SCREEN CO., 2711-23 N. Pulaski Rd., Chicago, Ill.

Motion picture screens.

V-1 Matte-white, flame-proof, mildew resistant (folding type fabric).

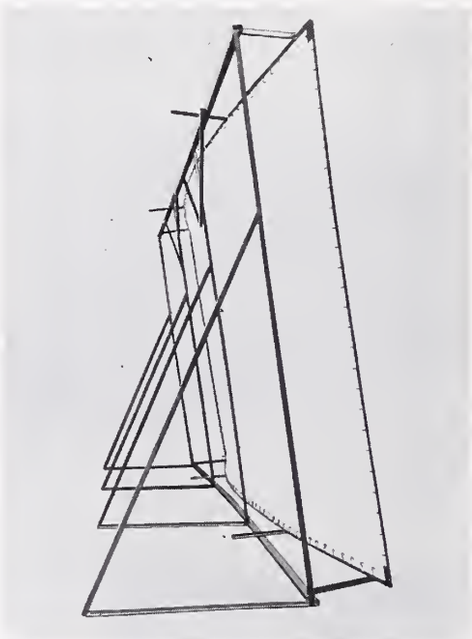
V-3 matte-white, flame-proof, mildew resistant.
V-4 White Magic crystal-beaded, fire resistant, mildew resistant.

DISTRIBUTION: All theatre supply dealers.
DOMESTIC DISTRIBUTION: Unaffiliated dealers.

FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City 8, Mo.

Projection screen frames, auditorium speakers, lamphouse exhausts, porthole blowers, projection cooling systems.

SCREEN FRAMES: Heavy-gauge steel, adjustable curvature and tilt for any aspect ratio.



First-American screen frame.

AUDITORIUM SPEAKERS (stereophonic systems): Wall-mounting auditorium models with 12-in. duplex speakers in large acoustically-treated cabinets; choice of finishes.

LAMPHOUSE EXHAUSTS: To carry off heat and fumes from both lamps and ventilate both as well.

PORTHOLE BLOWERS: For indoor theatres or drive-ins, strong blast of air prevents insects in projection beam and protects lenses from grimy deposits.

PROJECTION COOLING SYSTEMS: Prevents film damage due to intense heat of increased light requirements.

(ALSO SEE PAGE 71)

DISTRIBUTION: Authorized dealers.

GARVER ELECTRIC CO., Union City, Ind.

Bulb type projection rectifiers.

TWELVE TUBE: 100 ampere for Angular trim, single and 3 phase.



Garver rectifier.

SIX TUBE: 80 ampere for coaxial trim, single and 3 phase.



FOUR TUBE: 60 ampere for coaxial trim, single and 3 phase.

FOUR TUBE: 40 ampere for coaxial trim, single and 3 phase.

TWO TUBE: 30 ampere Low Intensity single phase.

DOMESTIC DISTRIBUTION: The Ballantyne Co., Omaha, Neb.

FOREIGN DISTRIBUTION: Streuber & LaChicotte, 250 W. 57th St., New York, N. Y.

GENERAL ELECTRIC CO., Lamp Div., Nela Park, Cleveland 12, Ohio.

Filament projection lamps, exciter lamps.

PROJECTION LAMPS: Tungsten filament lamps in all types and sizes for motion picture and other light projection.

EXCITER LAMPS: All types and sizes for motion picture sound reproduction.

DISTRIBUTION: Theatre supply dealers and electrical distributors.

GENERAL ELECTRIC CO., 420 Lexington Ave., New York, N. Y.

Projector interlocking motors for stereoscopic projection.

Self-synchronizing ("selsyn") motors of 60 cycles in rating of 50-ounce-inch torque displacement, for driving two projectors synchronously, one connected to each projector drive motor by sprocket-and-chain attachment.

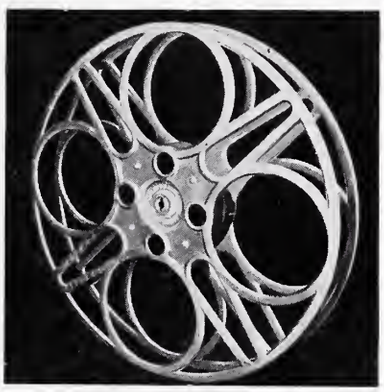
DISTRIBUTION: Theatre supply and electrical dealers, and direct.

GOLDBERG BROTHERS, P. O. Box 448, Denver 1, Colo.

Rewinders, reels, projection room cabinets and tables, sand urns, box office speaking tube.

REWINDERS: Fully enclosed type, motor-driven, for diameters 15 and 18 inches; equipped with automatic stop.

REELS: Fabricated of aluminum in 4 sizes—diameter 15 inches, hub 5 inches (2,000 feet); diameter 14 inches, hub 4 inches. Double-slot threading. Approx. wt. 2½ lbs. Aluminum 3,000 ft. 35mm., 17" diameter and 5,000 ft. 35mm., 23" diameter, and 5,500 ft. 35mm., 24" diameter.



Goldberg reel.

BOOTH TABLES: Constructed of heavy angle iron, with steel top reinforced. Made in 2 sizes, 45 in. and 60 in. long. Cabinets: Fabricated of zinc-bond steel, with inner reinforcements between the one inch hollow wall that separates each section. Made from 2 to 12 section units.

SPEAKING TUBES: Chrome finish in sizes 2¼ inches to 4½ inches and 2¼ inches to 5½ inches.

SAND URNS: Bronze, red, green, blue, yellow and black.

(ALSO SEE PAGES 74, 96)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

GORDOS CORP., 86 Shipman St., Newark 2, N. J.

Rectifier tubes.

G-83, 15-amp.; G-48, 6-amp.; G-65, 2-amp.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

EXPORT AGENT: Bizzelle Cinema Supply Corp., 420 W. 45th St., New York.

GOLDE MANUFACTURING CO., 4888 North Clark Street, Chicago, Ill.

Stereopticons, spotlights, rewinders.

STEREOPTICONS: Model No. 1043 — "Air-Flo," 1000 watts, 3¼x4 slides; ship. wt. 30 lbs. **Model No. 1048**—all-purpose type, 1000 watts, 3¼x4, 2x2 and all other size slides; single- and double-frame film strip.

REWINDERS: Model DH—automatic 35mm, wt. 100 lbs.

SPOTLIGHTS: From 150w to 1000w, blower-cooled, six changing colors.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable address: GOLCH.

GRISWOLD MACHINE WORKS, Port Jefferson, N. Y.

Film splicers.

MODEL R-2, 35mm: For 1/16- or 1/10- or 5/32-inch splice; also non-perforated type for 1/16- or 1/10- or 5/32 inch splice; also single perforated type for 1/16- for 1/10- or 5/32-inch splice.

MODEL T, 35mm: For 1/16- or 1/10- or 5/32-inch splice.

DUPLEX MODEL R-2, 35mm and 16mm: For 1/16 and 1/10-inch splice.

NON-PERFORATED MODELS: R-3 non-perforated for 16 mm, 1/16- or 1/10-inch splice; Models T, R-3, Junior for 16 mm and 8 mm, 1/16- or 1/10-inch splice.

DISTRIBUTION: Neumade Products Corp.

HANOVER CONTINUOUS CARBON BURNER COMPANY, 113 West 42nd St., New York, N. Y.

Carbon saving devices; arc lamp jaw adaptors.

CARBON BURNER: Twin, positive carbon jaw assembly, pivoted to change over, from 1" stub, during reel.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

EXPORT AGENT: Norpat Sales, Inc., 113 W. 42nd St., New York 36, N. Y.

HELIOS CARBONS, INC., 122 Washington St., Bloomfield, N. J.

Projection arc carbons.

HELIOS "BIO" carbons manufactured in Germany; types and sizes for all projection arc lamp trims.

DISTRIBUTION: Exclusive distributors.

HERTNER ELECTRIC CO., 12690 Elmwood Ave., Cleveland 11, Ohio.

Motor-generators for projection arc supply.

33-VOLT ("Transverter" LV-40/80): For 1kw high-intensity arcs; 40 amp. continuous, 80 amp. changeover. 48 VOLT ("Transverter" HI): Two sizes for high-intensity arcs employing suprex carbons—HI-50/100, 50 amp. continuous, 100 amp. changeover; HI-70/140, 70 amp. continuous, 140 amp. changeover.

60 VOLT ("Transverter" HIH): Three sizes for suprex carbon arcs and spotlight arcs, in continuous and changeover ratings of 50/100, 70/140, 100/200.

75 VOLT ("Transverter" HS 115/230) for 50-63 volt high-intensity and spot arcs. For National Excelite 55,000 type lamp, 75 volt. 115 amp continuous, 230 amp changeover, HS 115/230.

90 VOLT ("Transverter" HT 135/270) for 63-70 volt high-intensity and spot arcs including Hitex carbons. 135 amp. continuous, 230 amp. changeover. Designed for 3-D and wide-screen projection.

MA SPECIAL "TRANSVERTER"; 85 volts, with ampere ratings as required for motion picture projection and spotlight equipment in combination.

CONDENSER TYPE LAMP SUPPLY: CP "Trans-

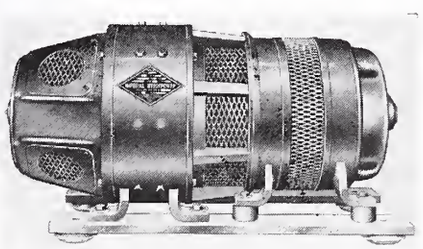
"THE POWER BEHIND THE SCREEN"



IMPERIAL STEDYPOWER

special motor generators for every arc projection

Imperial Stedypower M-G sets are ready for *today's* requirements and *tomorrow's* demands! Your Stedypower set can be used for standard intermittent service with either the conventional or new wide screen projection. This same set can also be used for continuous operation for one lamp or two lamps simultaneously. Every Imperial Stedypower M-G set offers you this wide range of application. Here's real insurance on your investment today against tomorrow's demands.



The Chart below shows just 3 Imperial Stedypower M-G sets and how each set can be adapted to 3 different projection applications.

STEDYPOWER M-G SET MODEL	LINE VOLTAGE	CONVENTIONAL OR WIDE SCREEN INTERMITTENT AMPERES	CONTINUOUS DUTY 1-LAMP AMPERES	CONTINUOUS DUTY 2-LAMPS AMPERES
4B	60	80–160	120	60
6B	80	110–220	165	82
7A	90	125–250	190	95

Distributed by Independent Theatre Supply Dealers or Write to:

THE IMPERIAL ELECTRIC COMPANY

GENERAL OFFICES: AKRON, OHIO

verter," 100 volts for straight high-intensity motion picture projection lamps and spotlights; ampere ratings according to requirements.

DOMESTIC DISTRIBUTION: National Theatre Supply branches.

HEYER-SHULTZ, INC., Cedar Grove, N. J.

Metal projection arc lamp reflectors. Standard rhodium and "52" Aluminized metal projection arc lamp reflectors.

For use in the following lamps:

MODEL 1025: Strong Utility H; 14,000, Strong Utility A.C. 14,500 and 14,600, Strong (Early Model Mogul) A.C. and Hi, Smplex Acme Hi and Lo, Morelite Sunlite, Ballantyne Arcmaster, Peerless A.C.

MODEL 1025-T: Strong Trouper Spotlight.

MODEL 1137-A: Simplex Hi 19,000, Motiograph 19,750, Strong Utility 14,045 and 14,050 and Victory 22,000.

MODEL 1137-B: Motiograph 19,746, Strong Utility 14,046 and 14,100.

MODEL 1200: Brenkert Senarc and Radarc.

MODEL 1350-A: Standard Enarc 33½" W.D.

MODEL 1350-B: Drive In Enare 31½" W.D.

MODEL 1350-C: Hi-Enarc 29½" W.D.

MODEL 1400-A: Peerless Magnarc, Morelite Monarc, Strong Mogul, Forest Universal, Ashcraft Model E. D. and C70, Ballantyne Lightmaster.

MODEL 1434: Same lamps as listed for model 1400-A.

MODEL 1500: Ashcraft Hydro-Arc, RCA Hy-Arc.

MODEL 1550: Motiograph Hi-Power.

MODEL 1600: Ashcraft Super-High, RCA Brite-Arc.

MODEL 1600-F: Forest Electronic Type H.

MODEL 1650: Strong Mighty "90," National "Excelite."

(ALSO SEE PAGE 22)

(Model 1434 gives 7% more center screen light than Model 1400-A).

("52" Aluminized reflector gives 15% more total screen light than Standard rhodium type, in all models).

DOMESTIC & EXPORT DISTRIBUTION: All dealers.

HAL I. HUFF MANUFACTURING COMPANY, 3774 Selby Ave., Los Angeles 34, Calif.

DISTRIBUTION: All dealers.

CARBON COOLER: Copper water jacket surrounding positive carbon, near arc, feeding current to positive carbon by brushes in cooler body; water continuously passing through jacket cools carbon; nozzle with high-refractory ceramic insert to eliminate arcing between carbon and nozzle; heat concentrated to within 1¼-in. of arc crater; made for all popular makes of lamps.

RECIRCULATING WATER PUMP: Standard model S-77 has ¼ h.p. motor; radiator 8½ x 8½ in., 2½ in. deep; blower type fan; cast aluminum base. Deluxe model D-88 has ⅓ h.p. motor; radiator 10 x 10 in., 3 in. deep; blower type fan.

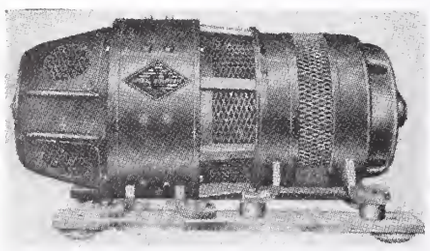
ACCESSORIES: Water signal switch—automatic warning when water supply is not on. Projection Port Glass: Carbon Cushions—split apertures for balancing screen light from two machines.

DISTRIBUTION: Authorized dealers.

IMPERIAL ELECTRIC CO., Akron, Ohio.

Motor-generators.

Motor-generator equipment for supply of d.c. current to all types and capacities of motion picture projection arcs.



(ALSO SEE PAGE 93)

DISTRIBUTION: Independent theatre supply dealers, and direct.

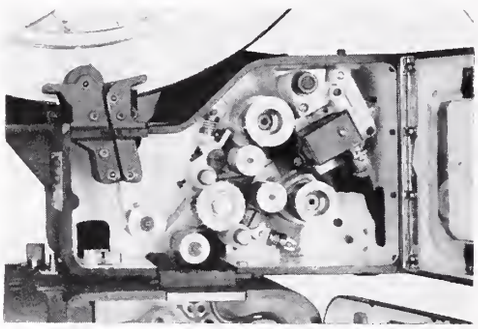
INTERNATIONAL PROJECTOR CORP., 55 La France Ave., Bloomfield, N. J.

Projectors, magazines, sound systems, in-car speakers, pedestals, stereophonic sound.

PROJECTORS: Simplex X-L professional models and Simplex Type SP semi-professional 35m sound reproducing equipment.

SOUNDHEADS, MAGNETIC: Multi-track pick-up head for instant replacement, film driven; tight loop system; adjustable pick-up mount permits alignment in all directions.

SOUND SYSTEMS: Simplex X-L soundheads (optical or magnetic) amplification units in assemblies, with cabinet and control panel in power amplification ratings to cover all types and sizes of indoor and drive-in type theatre installations.



Simplex X-L magnetic soundhead.

PEDESTALS: Four models including two with upward tilt for drive-in theatres.

IN-CAR SPEAKERS: With General Electric 4-in. PM speaker unit; cast aluminum housing, gray lacquer finish; straight or coiled cords; junction box with or without concession signal and post light; Simplex 1950 in-a-car speakers with straight or coiled cords, junction boxes with post and dome lighting.

MAGAZINES & ACCESSORIES: Upper and lower 35mm magazines; replacement parts and accessories for Simplex projectors and sound equipment.

DOMESTIC DISTRIBUTION: National Theatre Supply branches.

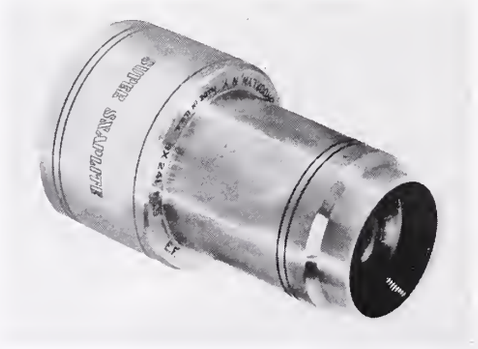
(ALSO SEE FOURTH COVER)

Cable Address: PRESIMPLEX and NATHESUPPLY, New York. EXPORT: National Theatre Supply Export Dept., 92 Gold St., New York 17, N. Y.

KOLLMORGEN OPTICAL CO., 30 Church St., New York City and 347 King St., Northampton, Mass.

Projection lenses, soundhead optical units. Focus.

SUPER SNAPLITE: Speed f/1.9 for 35mm projectors,



coated optics; sizes 2" to 4¾" in standard barrel 2.781" O.D.; sizes 5" to 7" in large barrel 4.00" O.D.

SERIES II SNAPLITE: speed f/2.0 for 35 mm projection, coated, sizes 3½ to 5 in.; at slightly slower speeds from 5¼ to 7 in.

MONETTE: Focus scope 8x with adjustable bracket.

SOUNDHEAD OPTICAL UNITS: Straight and curved slits for 35mm and 16mm reproduction.

(ALSO SEE PAGE 22)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable Address: KOLLMORGEN. EXPORT: National Theatre Supply, Export Dept., 92 Gold St., New York.

LaVEZZI MACHINE WORKS, 4635 W. Lake St., Chicago 44, Ill.

Projector and soundhead replacement parts.

PARTS AND SUB-ASSEMBLIES for various projectors and sound reproducers; CinemaScope conversion kits; aperture plates in the various aspect ratios; tools for projector repairing; intermittent movements.

(ALSO SEE PAGE 70)

DISTRIBUTION: All theatre supply dealers.

MAGNASYNC MANUFACTURING CO., LTD., 5517 Satsuma Ave., P. O. Box 707, North Hollywood, Calif.

CinemaScope stereophonic sound reproducers, magnetic film recorders and reproducers, magnaphonic theatre sound systems.

CINEMASCOPE REPRODUCERS: Model P-435 with coil spring damping; Model P-1435 with silicone dash pot. Both models for adaptation to all popular projectors.

RECORDERS: Model SW-602 portable 39-pound recorder for master sound recording. Model SW-335-RP stereophonic portable film recorder.

SOUND SYSTEMS: Preamplifiers, control tracg suppressors, speakers, power amplifiers.

DISTRIBUTION: Authorized dealers.

MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.

Projectors, sound reproducing systems, projection arc lamps, motor generators, drive-in theatre in-car speakers and amplification systems.

PROJECTOH: Model AAA with cylindrical rear shutter, upper and lower magazines, and pedestal in same AA series; Model S pedestal; pedestals with upward tilt for drive-in theatres.

INDOOR THEATRE SOUND SYSTEMS, M9 Series soundheads and amplification in assemblies according to seating capacities from small to over 6000, single- and dual-channel.

STEREOPHONIC SOUND SYSTEMS: Available in 5 models for 800, 1300, 1900, 2200 and 5000 seat systems.

DRIVE-IN THEATRES SOUND SYSTEMS: Available in three series with a total of 12 models with capacity to serve theatres from 300 cars to 2000.

IN-CAR SPEAKERS: Available in die-cast aluminuh. with straight or coiled cords, with or without concession signal light.

REFLECTOR ARC LAMPS: Three models—1 kw., 46-ampere, 75-115-ampere.

MOTOR GENERATORS: Three models—50/100, 70/140 amps. and 125/250 amps. and duplex continuous duty generators in 85 and 115 amp. sizes.

DOMESTIC DISTRIBUTION: Dealers 8, 10, 13, 24, 27, 30, 32, 34, 36, 40, 42, 51, 53, 54, 57, 59, 64, 67, 70, 75, 85, 91, 100, 104, 109, 111, 115, 118, 120, 123, 129, 132.

Cable Address: FRAZEN, San Francisco. EXPORT AGENT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11. Also 120 Broadway, New York 5, N. Y.

NATIONAL CARBON COMPANY, A DIVISION OF UNION CARBIDE AND CARBON CORPORATION, 30 East 42nd St., New York 17, N. Y.

Projection carbons.

Carbons for all types of motion picture projection arc lamps and other arc lamps. "Hitex," "National," "Suprex," "Orotip."

(ALSO SEE PAGE 8)

DISTRIBUTION: All theatre supply dealers.

NATIONAL THEATRE SCREEN REFINISHING CO., 129 Zenner St., Buffalo 11, N. Y.

Screen paint; luminous surround screen system.

SCREEN PAINT: White coating for indoor coated screens, and outside white diffusive paint for drive-in screens.

LUMINOUS SCREEN SURROUND: "Halo" system providing surface behind edge of screen illuminated by light sources concealed behind screen, projected picture spilling off screen into this lighted area, eliminating black masking.

(ALSO SEE PAGE 63)

DISTRIBUTION: For paint, theatre supply dealers and direct; "Halo" surround, National Theatre Supply.

NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y.

Voltage boosters, magnetic recording accessories, studio communications receivers. 3-D accessories and engineering services.

VOLTAGE BOOSTERS: 85/135 volts, 60 cycles, portable variable-metered transformer with input/output receptacles and cable; for loads to 1500w; suitable for theatre amplifiers and 16mm equipment.

MAGNETIC RECORDING ACCESSORIES: **"Visimag"** solution to make tracks visible on magnetic tape. **Splicers** for magnetic tape.

STUDIO COMMUNICATIONS RECEIVERS: Mobile and stationary, 30-50 MC, 72-76, 108-149, 152-163 MC, 152-174 MC.

3-D ACCESSORIES: Custom built interlocks, electrical and mechanical; 4 and 6 ft. magazines; blowers; filters; lenses; screens.

ENGINEERING SERVICES: Surveys and specifications for 3-D installations.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable address: NORPACREST.

OXFORD ELECTRIC CORPORATION, 3911 S. Michigan Ave., Chicago 15.

Drive-in speaker replacement units.

MODEL 5CM-51: 5-inch speaker; all parts plated with cadmium; gasket of waterproof fiberboard used to reduce possibility of delamination under extreme conditions of humidity variance. Magnet material is Alnico V and weighs 1.47 oz.

MODEL 5BA-3: 5-inch speaker same as above except magnet weight is .68 oz. Alnico V.

MODEL 4CM-13: 4-inch speaker with cadmium plating. Has an overplate of "iridite" (dust and fungus inhibitor). Cork gasket covers face. Magnet is 1.47 oz. Alnico V sprayed with silver lacquer.

MODEL 4AM-65: 4-inch speaker version of the two 5-inch ones described above. Employs a .68 oz. Alnico V magnet.

DOMESTIC DISTRIBUTION: Direct.

EXPORT: Roburn Agencies, New York City.

PAROMEL CO., 2040 W. North Ave., Chicago, Ill.

Sound projectors, amplifications systems, in-car speakers, sound-projection equipment.

THEATRE PROJECTION-SOUND SYSTEM ("12,000 Series"): Unified projector-soundhead with or without the complete amplification system built up according to capacity of theatre from amplifier units noted below, and available with Altec-Lansing two-way horn system. Pedestal designed for downward or upward tilt, with built-in rectifier for exciter supply. Heads designed for removal by units for servicing, including sprocket assembly. Shutter rear barrel double-action type. Chain drive.

TRANSPORTABLE 35mm SOUND PROJECTOR (Model 2810): Mazda illumination to 1,000 watts; carried in all-metal case, except for amplification and speaker; with portable amplifier and 12-inch heavy-duty PM speaker, or adapted to permanent sound system.

PORTABLE 35mm SOUND PROJECTOR ("Suitcase" Model No. 1): Mazda illumination to 1,000 watts; wt. approx. 60 lbs.; with portable amplification and speaker as above, or adapted to permanent sound system.

PAYNE PRODUCTS CO., 2451 W. Stadium Blvd., Ann Arbor, Mich.

Carbon savers.

"CRON-O-MATIC" TYPE: Takes carbon stubs of from 1¼ to 6 in.; operates automatically in association with carbon feed; designed for adaptation to Ashcraft "D", RCA-Brenkert "Enarc," Peerless "Magnarc," Strong "Mogul" lamps. Carbon head constructed of heat-resisting, non-magnetic alloy.

DOMESTIC DISTRIBUTION: NTS Albany, Memphis and Denver, also unaffiliated dealers.

PERKINS THEATRE SUPPLY CO., INC., 505 Pearl St., Buffalo, N. Y.

Wide-screens and frames.

"PANORAMASCOPE" SCREEN AND FRAME: Screens for 2D and 3D projection, metallic base front to back, seamless. Frame for wide-screen installation, prefabricated of aluminum.

(ALSO SEE PAGE 96)

DOMESTIC DISTRIBUTION: Direct.

CANADIAN DISTRIBUTION: Perkins Electric Co., Ltd., 1197 Phillipe Pl., Montreal, Quebec. Branches: Toronto, Vancouver, Moncton.

PROJECTION OPTICS COMPANY, INC., 330 Lyell Ave., Rochester 6, N. Y.

Projection lenses for 35mm theatre projectors.

"HILUX," speed f/1.8, coated optics, in focal lengths 2" to 9", in standard barrel 2.781" O.D. Focal lengths 4¾" to 9" in large barrel 4" O.D. **Super-Lite Series 111,** speed f/2.0, coated optics, in focal lengths 3½" to 5"; in slightly slower speeds from 5½" to 8½".

DOMESTIC DISTRIBUTION: All theatre supply dealers.

(ALSO SEE BELOW)

EXPORT: All leading export houses.

YES, "MOVIES ARE BETTER THAN EVER" WITH THE

NEW f/1.8 SUPER-LITE HILUX



FILLS YOUR SCREEN with the brightest clearest picture YET!

★ NEW FORMULA ANASTIGMAT
★ ONE PIECE HERMETICALLY SEALED ANODIZED MOUNT
★ NO CEMENTED OPTICS – NO RECEMENTING, EVER
★ ALL AIR-GLASS SURFACES HARD-COATED
★ MINIMUM VIGNETTING

Super-Lite

Now your patrons can enjoy the brightest, clearest pictures ever projected—with the sensationally fast f/1.8 Super-Lite HILUX! Just note the exclusive feotures of the new HILUX—a true fully corrected anastigmat of the finest quality with absolutely no cementing to fail from the extreme changes encountered in today's hi-intensity projection. Comes in a one-piece hermetically sealed mount, permanently preventing oil, moisture and dust from entering. Send for literature today on the omozing new Superlite HILUX—truly designed for today's projection.

PROJECTION OPTICS COMPANY, INC.
330 LYELL AVENUE • ROCHESTER 6, NEW YORK

Distributors: RAYTONE SCREEN CORP. 105 CLERMONT AVE. BROOKLYN 5, NEW YORK

NOW!

ANYONE CAN AFFORD A NEW ASPECT RADIO SCREEN!

RCA, the greatest name in show business, offers a Vinyl base sound screen for all purposes.

Wide screens, 3-D, everything comes out beautifully on the RCA "DYNALITE" SOUND SCREEN.

- Electronic seams are completely invisible
- Still the lowest priced screen on the market

SEE YOUR NEAREST PERKINS ELECTRIC COMPANY, LTD. OFFICE FOR FULL DETAILS

Ask also about our

CINEMASCOPE LENSES
STEREOPHONIC SOUND
WIDE-ANGLE LENSES
3-D EQUIPMENT
GENUINE POLAROID VIEWERS

PERKINS
ELECTRIC COMPANY LIMITED

Montreal Toronto
Moncton Vancouver

GOLDBERG

ALUMINUM

Sold thru THEATRE SUPPLY DEALERS Exclusively

ASK YOUR DEALER

REELS

GOLDBERG BROS. Denver, Colo.

Sold thru Theatre Supply Dealers Exclusively

RADIANT MANUACTURING CORP., Theatre Screen Div., 2627 W. Roosevelt Rd., Chicago 8, Ill.

Projection screens.

SILVER, LENTICULAR, PERFORATED: Optically engineer, lenticular "Magniflow Astrolite" for wide-screen, 3-D, 2-B, color, black and white.

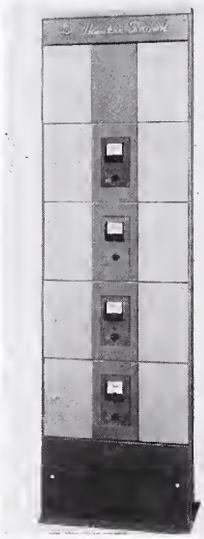
DISTRIBUTION: Authorized dealers.

RCA VICTOR DIVISION, Theatre Equipment Section, Camden 2, N. J.

Sound reproducing systems, projectors, projection arc lamps, drive-in theatre in-car speakers.

REGULAR INDOOR THEATRE SOUND SYSTEMS: Three basic types, each complete with rotary stabilizer soundheads, amplification, two-way horn systems—PG-315, PG-320 for small theatres; PG-330, PG-334, PG-340 for medium-sized theatres; PG-342, PG-346 for large theatres.

STEREOPHONIC INDOOR THEATRE SOUND SYSTEMS: Three basic types, each complete with magnetic soundheads, amplification, two-way horn systems — PG-303, PG-312, PG-313 for small theatres; PG-301 for large theatres. Illustrated: four-channel amplifier cabinet.



DRIVE-IN THEATRE SOUND SYSTEMS: basic amplification systems: PG-270, single channel driver amplifier, one 70w power unit; PG-271 single channel driver with two 70w power units; PG-272, single channel driver with four 70w power units; PG-275, dual channel driver with two 70w power units; PG-276, dual channel driver with four 70w power units.

IN-CAR SPEAKERS AND JUNCTION BOXES: Die-cast aluminum housing with "Starlight" finish ("K" series) or natural aluminum finish ("T" series). Speakers: MI-9442-K or MI-9442-T, with neoprene-jacketed straight cable; MI-9442-AK or MI-9442-AT with Koiled Kord; MI-9442-CK or MI-9442-CT with 3-conductor theft-resistant cable. Junction Boxes: MI-9490-K or MI-9490-T standard; MI-9490-AK or MI-9490-AT with built-in dual beam roadway and post light; MI-9490-AG (green) and MI-9490-AR (red), with translucent lighted cover and post and roadway lighting. Speaker Baskets: MI-9695 aluminum speaker basket.

PROJECTORS: Two basic types—RCA "100" for large theatres; double rear shutter, automatic lubrication, extra visibility in operating compartment and on gear side. RCA "60" for medium and small theatres; automatic lubrication, double (RCA "62") or single shutter.

D.C. REFLECTOR ARC LAMPS: RCA Wide-Arc, RCA Hy-Arc, RCA Enarc.

POWER SUPPLY UNITS: A complete line of motor generators, selenium rectifiers and tube type rectifiers are available.

THEATRE SCREENS: RCA Dyna-Lite Silver Screen with the electronically vulcanized seams for any aspect ratio including 3-D. Also RCA Snowhite line of vinyl plastic, light or heavy weight, perforated or unperforated, including the RCA's deluxe Snowhite lightweight screen with electronically vulcanized seams.

(ALSO SEE PAGE 27)

DOMESTIC DISTRIBUTION: Theatres supply dealers marked with asterisk on page 00.

EXPORT: RCA International Div., 30 Rockefeller Plaza, New York City.

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.

Motion picture screens, drive-in screen paint.

"HILUX" STEREO SCREEN: All purpose screen for CinemaScope, wide-angle, 3-D, 2-D.

NO. 37 SCREEN: Vinyl-coated, flat white, diffusive; any size to order; rated brightness at 1.5 degrees .96; whiteness ratio .93, reflectance factor .85; grommets fastened through screen material and webbing. Can be shipped folded.

"PANTEX" SCREEN: All vinyl film, flat white diffusive; rated brightness at 1.5 degrees .106; whiteness ratio .93, reflectance factor .85; crommets fastened through screen material and all vinyl webbing. Tearproof. Can be shipped folded.

DRIVE-IN SCREEN PAINT: (See listing under Drive-in Theatre Equipment)

(ALSO SEE PAGE 9)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

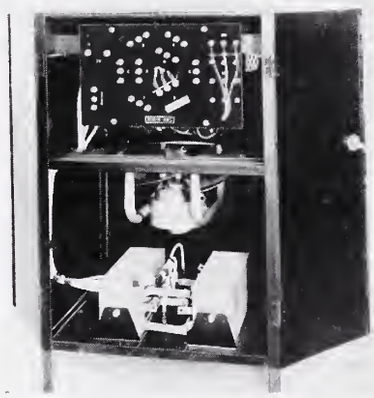
EXPORT AGENT: Westrex Corp., 111 Eighth Ave., New York City.

J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J.

Motor-generators, rectifiers, d. c. for projection arc supply.

ROBIN-ESCO SUPER POWER: Motor generators, 50 to 400 amperes.

RECTIFIERS: Selenium type, 3- and 6-phase, all regular projection arc amperages; 22x14 in., 32 in high; approx. ship. wt. 360 lbs.



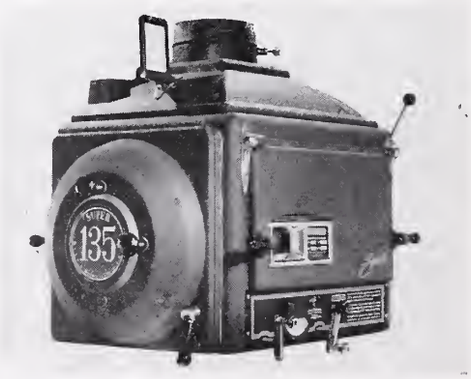
(ALSO SEE PAGE 32)

DOMESTIC DISTRIBUTION: Unaffiliated dealers.

STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio.

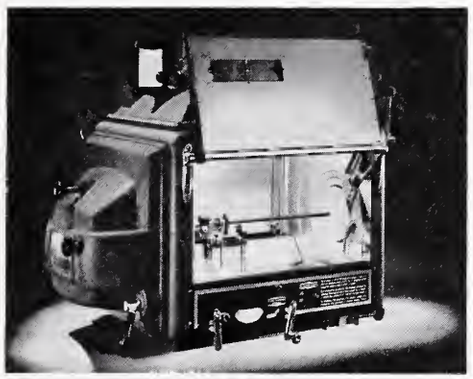
Projection arc lamps, reflectors, rectifiers, spotlights.

LAMPS: High-Intensity—"Utility" 1kw. "Junior High" 1kw.; "Utility" 46-amp. and 50-amp.; "Mogul"



70-amp.; "Mighty-Ninety" 80-135 amp. Low-Intensity —"Utility" 18-30 amp.; portable 15-18-amp. For longer arc projection—"Junior High" 16 mm high-intensity.

RECTIFIERS: Tungar tube equipment in 40-amp., single-phase; 50-amp., single- and 3-phase; 70-amp. single- and 3-phase; 85-amp., single- and 3-phase; 90 amp. single and 3-phase for angle trim lamps and in 15 (portable), 20 and 30 amps. Selenium rectifiers in 70, 90, 110 and 135 amps. 3-phase.



National-Excelite projection lamp.

REFLECTORS: Elliptical glass mirrors for all standard reflector arc projection lamps.

SPOTLIGHTS: Trouper model carbon arc automatic high-intensity light projectors mounted on pedestal for flexible follow of performance, adjustable from spot to flood. Also Trouperette model mazda spotlight and slide projector.

(ALSO SEE PAGES 5, 29)

DOMESTIC DISTRIBUTION: Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 44, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69 ,71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 99, 101, 102, 103, 104 105 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131.

Cable Address: STRONGLAMP. **EXPORT:** Export mgr., home office.

TELESONIC THEATREPHONE CORP., 3 E. 48th St., New York 17, N. Y.

Theatre hearing aid equipment.

Consists of network of low-voltage wire surrounding seat area and connected to theatre sound amplifier; deafened patron tunes small receiving unit into field.

DISTRIBUTION: Direct.

UNISTRUT PRODUCTS CO., 1013 W. Washington Blvd., Chicago 7, Ill.

Wide and curved screen adjustable frames

METAL FRAMING: Adjustable.

SPEAKER SUPPORTS AND STANDS.

VOCALITE SCREEN CORP., 19 Debevoise Ave., Roosevelt, N. Y.

Projection screens.

MATTE WHITE, DIFFUSIVE, PERFORATED: Vinyl Plastic mold and fungus-proof, flameproof, screens: Audio-Lite, Super-Lite, Suprex, "Superwite," H-Lite.

BEADED: Glass beaded porous fabric, flameproof "Vocalite" and "Perma-Lite."

SILVER: All purpose—silver surfaced for all wide-screen projection, "Silver-Lite."

RESURFACERS: Chromoloid white coating, plastic base, flameproof; Silverlite metallic base paint for silverscreen surface. Drive-in screen paints.

UPHOLSTERY: Plastic Seat: Washable, flame resistant "Plasticover."

DOMESTIC DISTRIBUTION: All theatre supply dealers.

EXPORT AGENTS: Streuber & La Chicotte, Inc., 1819 Broadway, New York 23, N. Y.

WALKER AMERICAN CORP., 800 Beaumont St,. St. Louis, Mo.

Projection screens.

SOUND SCREENS in 5 types: P. M. White, "PM" Silver, High-Intensity, coated fabric White, Vinyl Plastic.

DOMESTIC DISTRIBUTION: National Theatre Supply branches.

EXPORT: National Theatre Supply, Export Dept., 92 Gold St., New York.

WENZEL PROJECTOR CO., 2905 S. State St., Chicago 16, Ill.

Projector soundheads, pedestals, rewinders, projectors and soundhead parts, projection accessories, amplifiers and speakers.

PROJECTOR: PRO-50 de luxe model; PRO-4 standard model. Both models with rear shutters, double bearing movements, spiral gears.

SOUND EQUIPMENT: Soundheads, amplifiers and speakers. Amplifiers for drive-ins.

ASSEMBLIES: Rear shutter attachments; B B intermittent movements.

PARTS: Sprockets for projectors and soundheads; replacement parts for Wenzel; Simplex type; Powers 6B type; and others. Carbon savers for low-intensity and suprex type lamps. Parts for low-intensity lamphouses of various types.

REPAIR TOOLS: Sprocket puller; pin pushers; V blocks;' punches; repair hammers; reamers; running-in stands.

REWINDERS: Various hand models for 8, 16 and 3mm. 35mm motor driven enclosed PRO-62. Special rewinds as per customer's specifications.

MAGAZINES: 18" standard upper and lower magazines; 18" de luxe deep type upper and lower magazines; 25" magazines, upper and lower for 5700' film; upper magazines for Powers 6B.

PEDESTALS: Five point L type; Wenzel de luxe base WB-600; Wenzel #1500 and #1800 light weight; enclosed type.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers.

WESTINGHOUSE ELECTRIC CORP., Lamp Division, Bloomfield, N. J.

Filament projectoin lamps and exciter lamps.

Filament projection light sources for operation on standard line voltage, 100-1500 watts; biplane filament lamps with medium prefocus base requiring forced ventilation, 300-1000 watts.

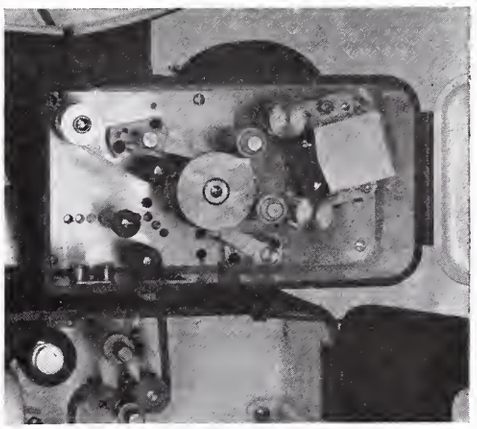
Photocell exciter lamps in standard types.

DISTRIBUTION: Theatre supply dealers, or consult nearest Westinghouse Lamp Div. office.

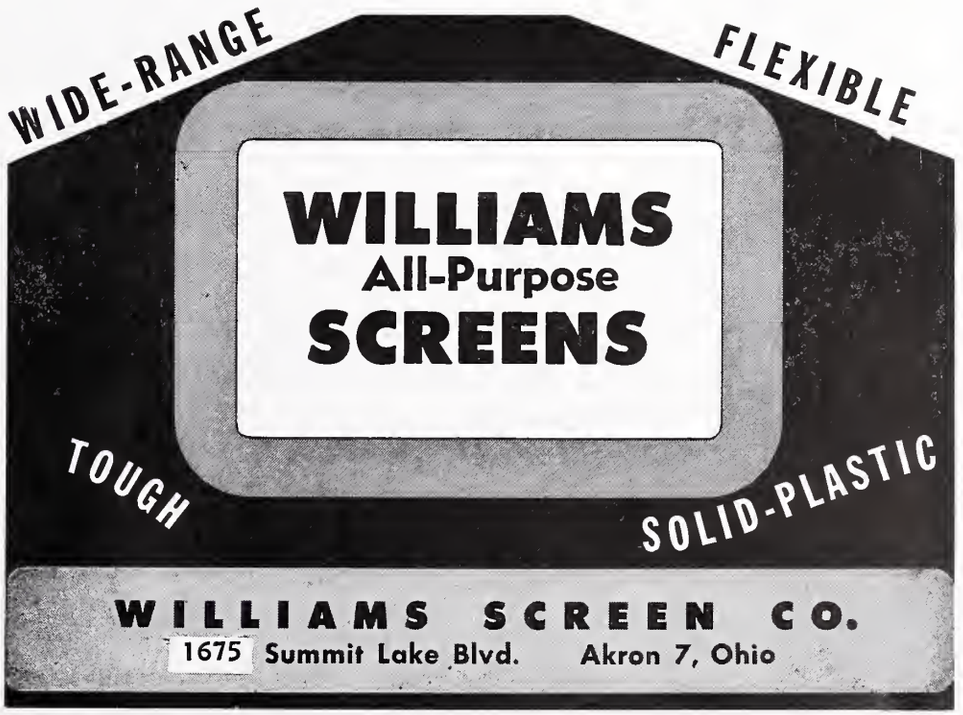
WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Sound reproducing and recording equipment; distributes complete theatre equipment outside U. S.

COMPLETE SOUND SYSTEMS: Deluxe, medium, and economy systems, all with "Hydro Flutter Suppressor" in soundhead; amplifiers mounted in floor type cabinets; multi-channel speaker systems with high-frequency horns and low-frequency speakers. Three and four-channel amplifier and backstage systems for magnetic and photo track reproduction.



Westrex R9 stereophonic reproducer.



SOUNDHEADS (Photographic): Designed for use with leading makes of projectors; "Hydro Flutter Suppressor" reduces mechanical flutter to only .07%; "Equilight Diffuser" for equal illumination of photocell for both variable density and variable area recordings; plug-in pre-amplifier mounted on chassis, push-button changeover, timing-belt drive, hand wheel for threading.

STEREOPHONIC REPRODUCER (Magnetic, Model R9): Scans 4 tracks; film-driven, with Davis drive, flutter suppressor; uses tight loop, 32-tooth sprocket and film pads which, when lifted, lock sprocket for threading; idler roller positions match lengths of film paths of different projectors.

AMPLIFIERS: Complete series of units with output as required; mounted with rectifiers, control and meter panels in floor cabinets with illuminated white enamel interior; harmonic distortion rated 1% over 1000 cycles, 2% at extreme low end; separate fuse and switching panel controls power line circuits; power supply panel each amplifier; rectifier for each exciter lamp; device for emergency operation on a.c.; monitor amplifier separate unit with provisions for hearing aids, accessory speakers, monitor.

LOUDSPEAKER SYSTEMS: Incorporate one to four low-frequency speakers, and one or two high-frequency horns.

SOUND SYSTEMS ATTACHMENTS: non-synchronous turntable; hearing aid; projection room and stage announcing.

IN-CAR SPEAKERS: Units designed for standard pipe mounting; speakers together with junction boxes made of die-cast aluminum.

(ALSO SEE PAGE 4)

BRANCH: Hollywood Division, 6601 Romaine St., Hollywood 38, Calif.

DISTRIBUTION: Westrex sound reproducing equipment and complete theatre equipment of other manufacture, distributed outside U. S. only, through subsidiaries in principal countries. (Recording equipment distributed throughout world including U. S.

WILLIAMS SCREEN CO., 1674 Summit Lake Blvd., Akron 7, Ohio.

Motion picture screens.

All-purpose silver screens in sizes up to 55 ft.

(ALSO SEE PAGE 97)

DOMESTIC DISTRIBUTION: The Ballantyne Co., 1712 Jackson St., Omaha, Neb., or direct.

(For Seating see Auditorium Chairs)

Stage Rigging And Curtain Controls

AUTOMATIC DEVICES CO., 116 N. 8th St., Allentown, Pa.

Curtain control equipment.

CONTROLS: No. 145, ⅓-h.p. resilient for medium wt. curtains, track to 50 ft.; No. 290, ½-h.p. for heavy curtains, track over 50 ft.; No. 93 "Junior," ¼-h.p. track to 40 ft. Also steel machine stand, 22 in. high. No. 67 "Tom Thumb," track to 16 ft., for lightweight curtains. Stop, start and reverse machines for wide, curved screens (available in all models, single or 3 button units). Lift machine for contour curtains, ¾ h.p., lifting 500 lbs.

TRACK: Two types of 14-gauge steel. Nos. 280 and Special 250 for any wt. or span; No. 170 for medium curtains, tracks to 36 ft. Two types of aluminum, No. 130 I-Beam for walk-around cycloramas; No. 104 for lightweight curtains; curved track No. 310 for wide curved screens.

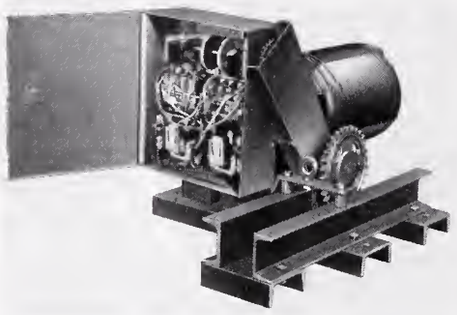
DISTRIBUTION: All theatre supply dealers, scenic studios and drapery houses.

Cable Address: GERKINETO. **Export Office:** 220 W. 42nd St., New York.

J. R. CLANCY, INC., 1010 W. Belden Ave., Syracuse, N. Y.

Stage hardware and rigging.

COMPLETE MECHANICAL EQUIPMENT FOR STAGES: Including rigging, hardware, asbestos and



Clancy curtain control.

other curtains and draperies, with stage installation design service.

ELEVATORS: Designed and built to specifications, for lifting orchestra or consoles into pit or on to stage.

DOMESTIC DISTRIBUTION: Direct.

(ALSO SEE PAGE 16)

Cable Address: CLANCYCO. **EXPORT:** Westrex Corp., 111 Eighth Ave., New York 11, N. Y.

VALLEN, INC., 225 Bluff St., Akron, Ohio.

Curtain control equipment.

CONTROLS AND TRACKS for every curtain operating need. Equipment for preview rooms, wall curtains, panorama windows, glass wall curtains. Midget Operators.

(ALSO SEE PAGE 19)

DISTRIBUTION: All theatre supply dealers and scenic studios.

(For Stage Lighting Equipment see Lighting)

Television, Theatre Screen

GENERAL PRECISION LABORATORIES, Pleasantville, N. Y.

Direct-instantaneous and intermediate systems.

DIRECT PROJECTION: Instantaneous reproduction. TV image projected via Schmidt optics to theatre screens up to 24 feet wide.

FILM-INTERMEDIATE: TV image photographed on motion picture film, which is then automatically developed and projected to the theatre screen with time lag under 1 min., Available for 16 mm. film.

DOMESTIC DISTRIBUTION: National Theatre Supply.

PARAMOUNT PICTURES CORP., 1501 Broadway, New York City.

Intermediate system.

TV image photographed on standard motion picture film, which is automatically developed and projected; time lag less than 1 min.; 16mm. and 35mm.

DOMESTIC DISTRIBUTION: Century Projector Corporation, 729 Seventh Avenue, New York, N. Y.

RADIO CORPORATION OF AMERICA, Theatre Equipment Div., Camden, N. J.

Direct-instantaneous and intermediate systems.

DIRECT PROJECTION: Instantaneous reproduction, TV image projected via Schmidt optics to theatre screens up to 24 feet wide.

FILM-INTERMEDIATE: TV image photographed on motion picture film, which is automatically developed and projected; time lag under 1 min.; two types, for 33mm and 16mm film.

DOMESTIC DISTRIBUTION: Dealers marked with asterisk on page 74.

TRAD TELEVISION CORP., 1001 First Ave., Asbury Park, N. J.

Direct-instantaneous system.

Instantaneous reproduction, TV image projected optics, to theatre screens up to 24 feet wide at distances up to 150 feet. Continuity of performance protected by duplicate-channel picture tube, Schmidt optics, video sweep circuits, and high-voltage and low-voltage power circuits.

DOMESTIC DISTRIBUTION: Motiograph, Inc., 4431 W. Lake Street, Chicago 24, Ill.

Third-Dimension: Glasses And Single-Strip Systems

[For other 3D accessories refer to PROJECTION AND SOUND]

DEPTH VIEWERS, INC., P. O. Box 6, Cincinnati 36, Ohio.

3-D glasses and projection port filter.

Model M1-A regular; **Model M1-B** clip-on; **Model M1-C Lucky "7"** for children; **Model M1-D Sta-On; Model M10-C** rimless; **Model M10-A** permanent; **Model M100-A** deluxe permanent.

DOMESTIC DISTRIBUTION: National Theatre Supply Branches; Nord Processing Co., 400 East First St., Minneapolis, Minn.

EXPORT: National Theatre Supply, 92 Gold St., New York City.

POLAROID CORPORATION, Cambridge, Mass. 3-D glasses and projection port filters..

GLASSES, MODEL 727-9: All plastic frame in yellow, or gray and blue; lenses of full-vision area, contoured temples.

DISTRIBUTION: See dealers marked with asterisk page 100.

POLA-LITE COMPANY, 19 Rector St., New York, N. Y.

Single-track 3-D projection unit, 3-D glasses and projection port filter.

POLA-LITE SYSTEM: Engineered attachment which clamps onto present projectors and projects a 3-D picture from a single strip of film. Contains its own filters.

3-D GLASSES: Made entirely of plastic with hinged bows. Clip-on type has plastic bows at outside edges of frame to snap over edges of frames of corrective glasses. Glasses have wide viewing area and are available in variety of colors. Also special models for children.

DISRIBUTION: Direct and National Film Service branches.

Ticket Sales and Admission Control

BRANDT AUTOMATIC CASHIER CO., Watertown, Wis.

Coin changing equipment.

MODEL 251: Depression of one key makes change from penny to a dollar, inclusive. Coins roll on edge quickly and with minimum clatter down delivery chute to cup. Chute may be set at any point within radius of 180° on either side of the machine. An automatic control prevents short changing when the supply of coins is too low for proper payment.

MODEL 131: Amounts involving pennies require depression of two keys.

DOMESTIC DISTRIBUTION: Through appointed sales representatives; direct inquiries to manufacturer

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COINOMETER CORPORATION, 1223-7 South Wabash Ave., Chicago 5, Ill.

Coin changing machines.

SERIES '55 "A": Direct-paying type, with integral penny keys, combining odd amounts in one operation; also four special keys for split change of 10, 25, 50 cents and dollar.

SERIES '55 "B": Changer type, requiring only depression of keys of admission price; keys arranged by color for changing dollar, 50c, 25c or 75c, and penny change.

SERIES '55 "D": For operations requiring no pennies; otherwise direct changer type like Model "B."

DISTRIBUTION: Authorized distributors.

GENERAL REGISTER CORP., 43-01 22nd St., Long Island City 1, N. Y.

Admission Control Equipment.

ELECTRIC TICKET ISSUING MACHINE: Motor-driven, automatic issue, 1 to 5 tickets from each unit simultaneously or individually; constructed in units, with housing accommodating 1 to 5; deal plate dimensions—12 in. wide, 1 to 3 units; 18 in. 1 to 5. Ship. wt. from 135 (1 unit) to 190 lbs.

MECHANICAL TICKET ISSUING MACHINE: Same design and dispensing as above, but by mechanical action.

TICKET TAKER BOX: Manually operated ticket collection machine which automatically collects and files ticket stubs in the sequence of their collection. Final record sealed and divided by time and personnel; capacity of box 14,000 tickets; 17" wide, 14½" deep, 42" high; ship. wt. 160 lbs.

TICKET TAKER BOX SPECIAL: The function the same as above but made to special size and design for Drive-In and other particular work.

BRANCHES: 1018 Wabash Ave., Chicago 5.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

GOLDE MANUFACTURING CO., 4888 North Clark Street, Chicago 40, Ill.

Admission equipment

TICKET DISPENSERS: From one to four units.

TICKET BOXES: Red, blue, burnt orange.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

NATIONAL DISTRIBUTORS

CONCESSION SUPPLY CO., 31916 Secor Road, Toledo 13, Ohio.
Distributors of a complete line of equipment and supplies for refreshment stand operation, including popcorn machines, warmers and service accessories, candy and nut display cases and sales supplies, food grills and deep fryers, bun warmers, beverage dispensers, ice cream cabinets, soda fountain appliances, etc.

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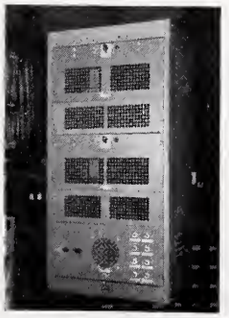
NATIONAL THEATRE SUPPLY (division of National-Simplex-Bludworth, Inc.), 92 Gold St., New York, N. Y.
Distributors of a complete line of motion picture theatre equipment and operating supplies, through branches in leading film centers (for cities and addresses see Territorial Dealers on following page).

•

NORPAT SALES, INC., 113 West 42nd St., New York, N. Y.
Distributors of selected lines of equipment of leading manufacture, including rectifiers, carbon saving devices, screen frame, coin changers, carpeting.

•

S. O. S. CINEMA SUPPLY CORP., 602 West 52nd St., New York 19, N. Y.



Distributors in U. S. and abroad of motion picture equipment, both 35mm and 16mm, including projection and sound reproducing equipment, booth accessories, auditorium chairs and other equipment and supplies for theatres, also camera, lighting, recording and editing equipment for studios, also film processing equipment. Illustrated is amplifier cabinet for stereophonic sound system.

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING
101—Cutout devices
102—Display frames
103—Flashes
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating
416—Vending carts

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor, cleaning
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Lenses, anamorphic
1019—Magazines
1020—Microphones
1021—Mirror guards
1022—Motor-generators
1023—Non-sync. turntables
1024—Photoelectric cells
1025—Projectors, standard
1026—Projectors, 16-mm.
1027—Projector parts
1028—Projection, rear
1029—Public address system
1030—Rectifiers
1031—Reel and alarms
1032—Reels
1033—Reflectors (arc)
1034—Renovators, film
1035—Rewinders
1036—Rheostats
1037—Safety devices, projector
1038—Screens
1039—Screen frames
1040—Speakers and horns
1041—Splicers
1042—Splicing cement
1043—Soundheads, optical
1044—Soundheads, magnetic
1045—Stereopticons
1046—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THIRD-DIMENSION
1401—Filters, port
1402—Interlocks, projector
1403—Monitors (synchron.)
1404—Selsyn motors
1405—Spectacles
1406—Aligning Film

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

2-54

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

Name..... Theatre.....

Address.....

TERRITORIAL DEALERS IN THE UNITED STATES



ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:
24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS
Chicago:
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
35—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
41—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
49—Amusement Supply, 208 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:
52—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA
Minneapolis:
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosch Theatre Supply, 1111 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 50 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
62—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
67—Auburn Theatre Equipment, 5 Court St.

Buffalo:
68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:
71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
75—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:
93—Dayton Theatre Supply, 111 Volkenand St.
94—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
95—American Theatre Supply, 439 Dorr St.
96—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 918 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Intor-State Theatre Equipment, 1923 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
106—Alexander Theatre Supply, 84 Van Bramm St.*
107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:
108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
109—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
110—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE
Memphis:
111—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas
113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
116—Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

Houston:
118—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
119—Alamo Theatre Supply, 1303 Alamotee St.

UTAH
Salt Lake City:
120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

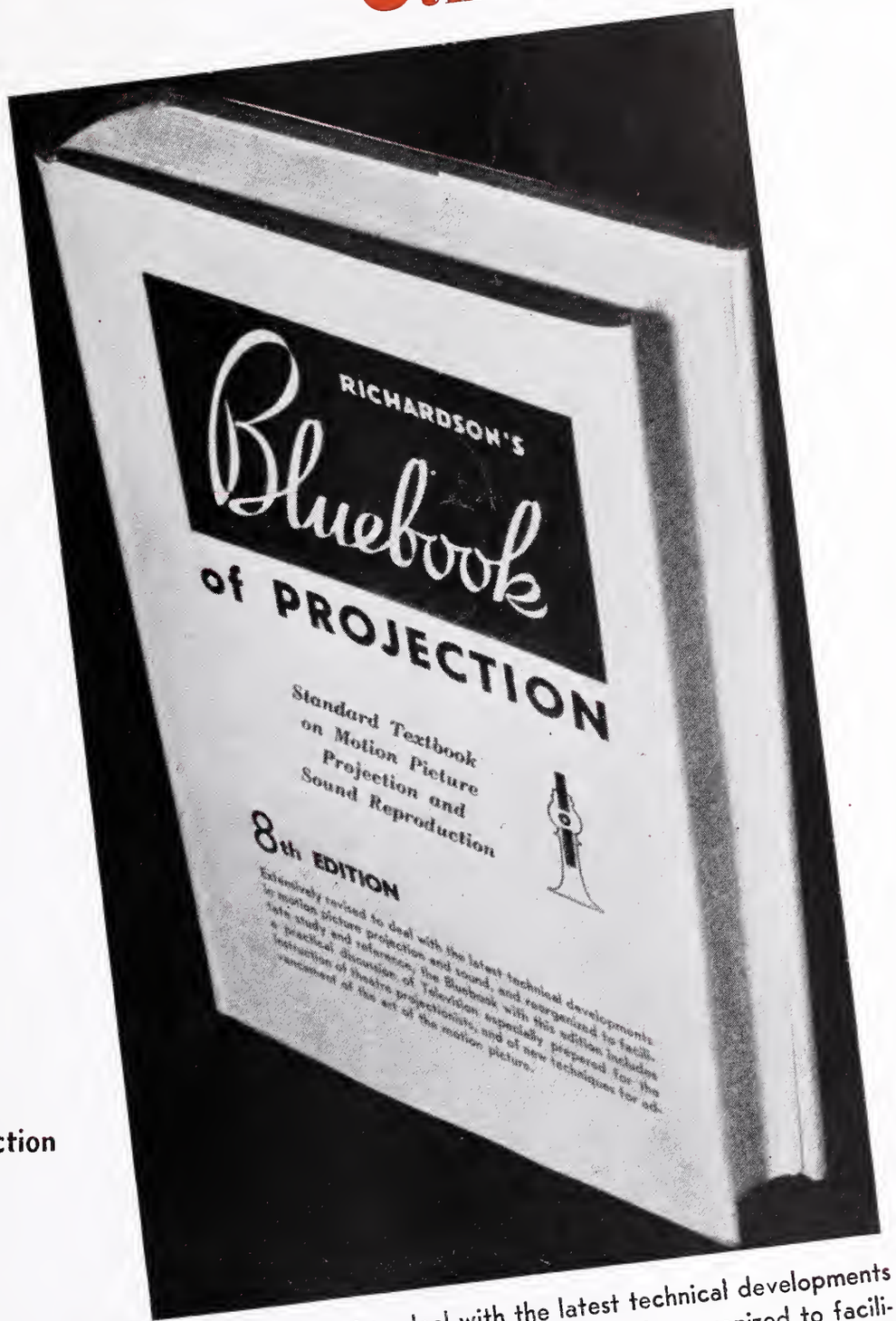
VIRGINIA
123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA
128—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
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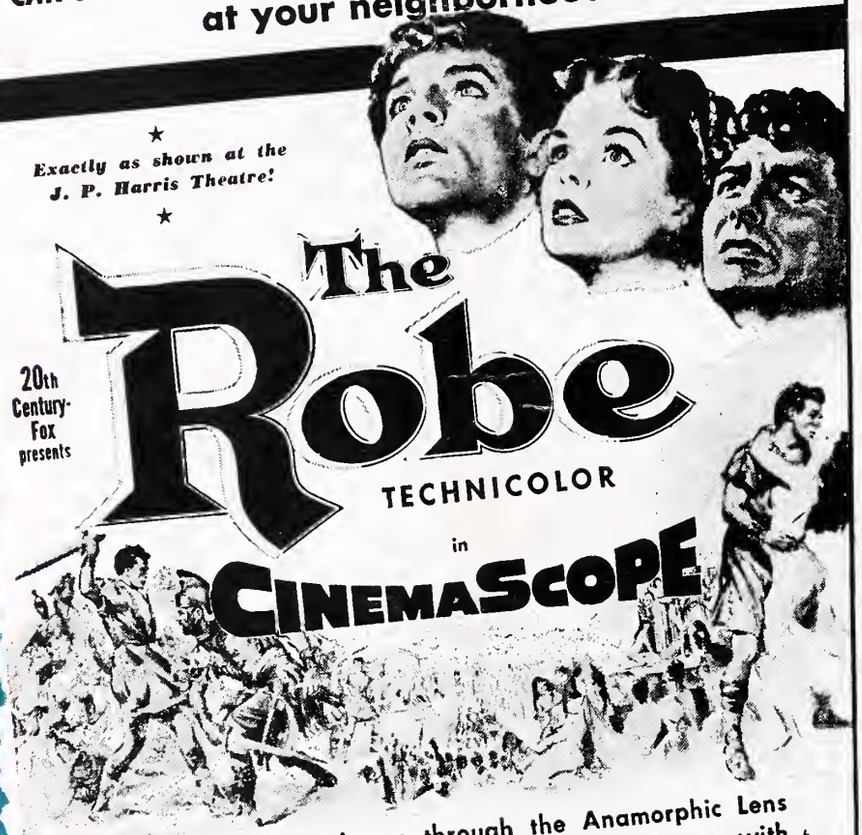
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